

1st Conference on Arts-Based and Artistic Research

Critical reflections on the intersection between art and research



Coordinated by:
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ESBRINA - RECERCA

University of Barcelona (2013)

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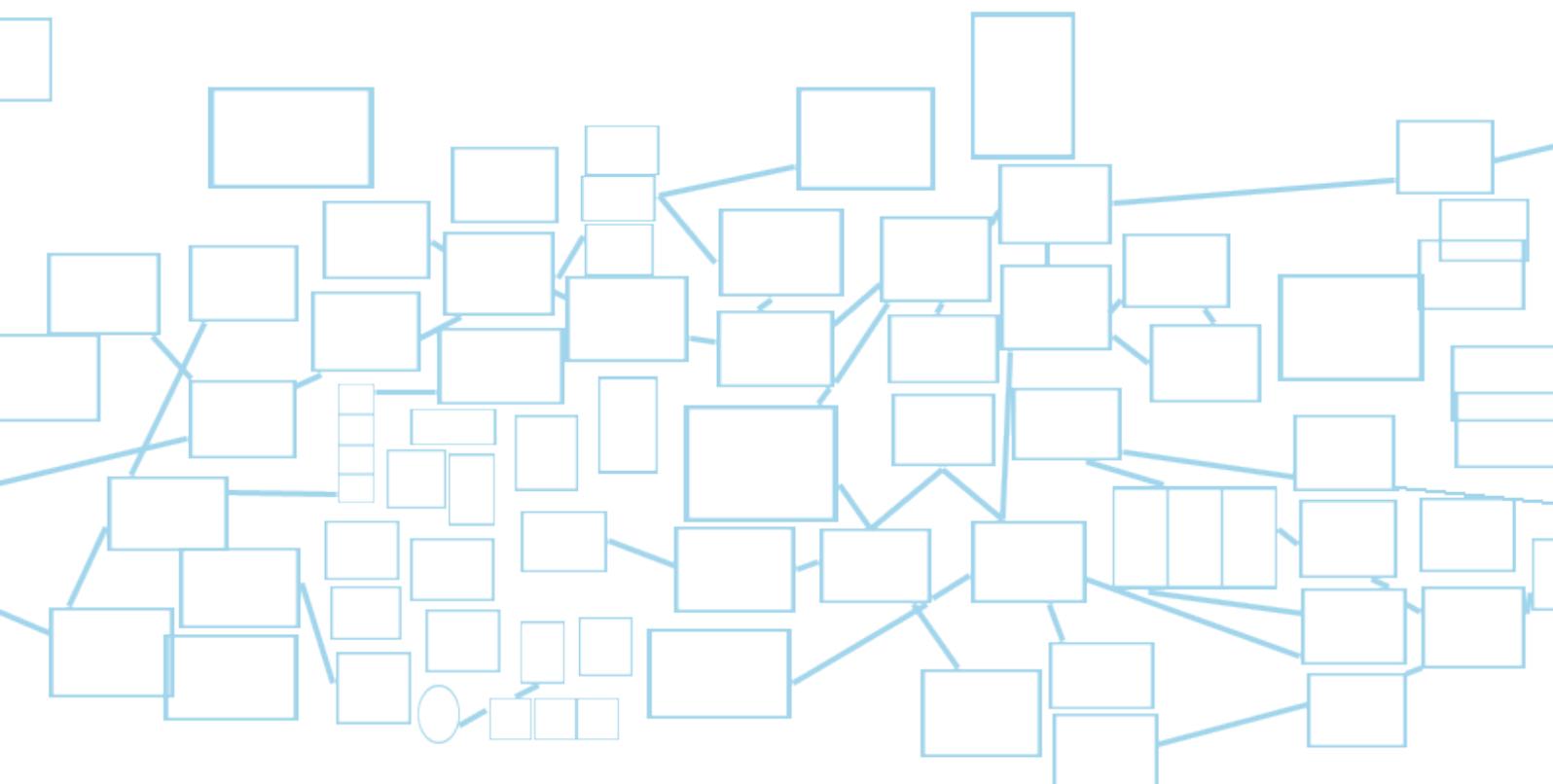


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ESBRINA – RECERCA

<http://www.ub.edu/esbrina>

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1ST CONFERENCE ON ARTS-BASED AND ARTISTIC RESEARCH: CRITICAL REFLECTIONS ON THE INTERSECTION OF ART AND RESEARCH

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Table of contents

ARTISTIC RESEARCH AND ARTS-BASED RESEARCH CAN BE MANY THINGS, BUT NOT EVERYTHING	viii
Introduction by Fernando Hernández-Hernández	
1. RE-DEFINING RESEARCH	2
Structures and Conventionalised Forms in Research Reports Using 'Visual Arts Based Educational Research' (VABER) and 'Artistic Research' (AR) in Visual Arts.....	3
<i>Ricardo Marín-Viadel & Joaquín Roldán</i>	
Images as Research: Creation and Interpretation of the Visual.....	18
<i>Richard Siegesmund & Kerry Freedman</i>	
The Artist's Practice as Researcher Process: Paradigm Creation in the Arts.....	27
<i>Raquel Caerols Mateo</i>	
Academia and Art First Research.....	35
<i>Gary Pearson</i>	
Blending Scientific Research, Art-Based Research and Artistic Research.....	39
<i>Jorge Salgado Correia</i>	
Arts-Based Research, Visual Culture and Coming to a Pragmatist Approach While Researching Self-Identified Gay Teenagers' (Aesthetic) Experiences.....	47
<i>Lander Calvelhe</i>	
Who Needs Arts-Based Research?.....	62
<i>David Pariser</i>	
2. ARTS-BASED RESEARCH IN PRACTICE: NARRATING RESEARCH EXPERIENCES	71
The Cunt Clown Show and TransClowning: Performative Impulses Inspired by Dissident Practices.....	72
<i>Melissa Lima Caminha</i>	
Septiembre. Culture and landscape: An Identity Discourse in Rioja Alavesa.....	82
<i>Ruth Marañón Martínez de la Puente</i>	
The Gesture in the Art of Singing of Teresa Stratas: An Art-Based Research Based on an Artistic Research.....	94
<i>Deborah Moraes Gonçalves de Oliveira</i>	
Artist's Book: Creation and Investigation of New Formats in Art Education.....	99
<i>Ana Marqués Ibáñez</i>	
(Re)creating a Performance: exploring flutist's imaginary on Density 21.5.....	113
<i>Shari Simpson de Almeida</i>	
Methodological Reflections of an Experimental Proposal with a Blind Community.....	121
<i>Noemí Peña Sánchez</i>	
3. ABER PROBLEMATIZING ART EDUCATION & EDUCATION THROUGH ART	134
To Think About the Research in Artistic Education Implies to Think About the Research in Art.....	135
<i>Joana Paradinha & José Carlos de Paiva</i>	

Whilst Playing with Light I Created a Story.....	142
<i>Alexandra Baudouin</i>	
RAIZ, Local Interests and Global Languages.....	151
<i>Raquel Morais</i>	
SoundImages. Artistic Research in Teachers Education.....	157
<i>Sol Morén</i>	
Art-Research and Enchanted Learning. Guernica: Promoting Language Performance As Well As Critical Thinking	162
<i>Nelma Cristina Mesquita Gomes Patela & Estela Pinto Ribeiro Lamas</i>	
Art/Education & Paulo Freire: Matrix of a Methodology in Formative Processes of Social Educators	170
<i>Álvaro Pantoja Leite</i>	
4. AT THE CROSSROADS BETWEEN LEARNING, RESEARCHING AND ART PRACTICE.....	184
Walking Spaces for Socially Engaged Arts-Based Research: Reflections and Disruptions in Practice.....	185
<i>Flávia Bastos, Kristopher Holland, Vittoria Daiello, & Chris Luessen</i>	
Art In-forms Research: Conforming my PhD Research Through an Artistic Background.....	195
<i>Natalia Calderón</i>	
“Thinking in Sound” in Jazz Contrapuntal Improvisation: The Methodological Potential of Narrative.....	204
<i>Gonçalo Moreira</i>	
Does Music Have Fictional Words? Constructing Musical Meaning Through Narratives.....	212
<i>Sara Carvalho</i>	
Learning Arts-Based Research Starting From a Shared Inquiry: The Experience of Silence in University Classes.....	223
<i>Judit Onsès Segarra & Roser Servalls Munar</i>	
What Does Research Mean for Fine Arts Students?.....	227
<i>Rachel Fendler & Fernando Hernández-Hernández</i>	
5. ON THE QUESTION OF COMMUNICABILITY.....	234
The Use of Fiction in Arts-Based Educational Research.....	235
<i>Richard Siegesmund</i>	
Old Medium, New Visual Strategy. A Methodological Reflection on Comics in Arts-Based Research.....	242
<i>Enrico Beccari</i>	
Visualization, a Common Bond between Art and Science.....	261
<i>Mar Sampedro</i>	
Geburte, the Hypertextual Negentropy: New Uses of the Alignment Sequences Between the Interactions of Science and Art to Rescue the Meaning.....	267
<i>Aleix Molet & Eloi Puig</i>	
Between the Dot and the World.....	277
<i>António Meireles</i>	
3 Points Of Inflection: Collaborative Research Strategies Using Arts-Based Methods.....	286
<i>Teresa Torres de Eça, Ângela Saldanha, & Luísa Vidal</i>	

Artistic Research and Arts-Based Research Can Be Many Things, But Not Everything

Introduction by Fernando Hernández-Hernández

From narrative research to arts-based research

For over a decade, within the consolidated research group ESBINA - Contemporary subjectivities and educational environments (2009SGR 0503) we have been using narrative inquiry, not as a trend but as a necessity that responds to the work we endeavour to carry out. Our aim is to give an account of how narratives derived from the experiences of subjects who participate in a research project can contribute new knowledge and promote greater understanding. In addition, we assume that the researcher cannot remain external to the phenomenon that s/he is investigating. Inquiry and research are two processes that can converge, but which can also follow autonomous paths in our attempt to shed light on the complexity of the actions, stories and representations that we generate. These and other principles guide us in our understanding of what it means to carry out research within the social sciences.

In this line of work we have begun to produce narratives that aim to contextualize the interviews we carry out, communicate the “behind the scenes” occurrences that aren’t captured in the transcriptions, and embody the subjects in our texts, transmitting the singular moment of our encounter. To converse with or interview someone means, for us, to establish a relationship. In this sense, our turn to arts-based research is a “natural” development of our work; by incorporating artistic methods (visual and literary), we gain tools that allow us to reveal that which would remain unseen. Thus, we are able to build on the possibilities that narrative inquiry offers. In addition, within ESBINA, some members are professors in the Fine Arts Faculty, where the debate on and interest in research (beyond what takes place during the creative process) has grown in recent years.

In this context, and as a result of the changes taking place in European degree programs, as they are adapted according to the Bologna Plan for the European Space for Higher Education, in 2011 we were able to introduce a course on arts-based research, as an elective for fourth-year undergraduate students. Organizing this course allowed us to establish connections between what we had been reading, writing and debating in the graduate studies program, and the experiences, doubts, and projects of undergraduate Fine Arts students whose initial understandings of research relate to what takes place in laboratories, in connection with the use of the scientific method (Hernández-Hernández & Fendler, 2013).

This adventure, which begins anew with each group of students—so far there have been three—provides a context for exploring, experimenting, discovering and sharing publicly what we have learned during the collaborative process undertaken throughout the semester. From this experience contributions, tensions, and grey areas emerge that have taught us that there are many ways to approximate and undertake arts-based and artistic research, but that not all use of visual material or literary text can be housed under these terms. To expand further, I will share a brief map that outlines this argument.

Mapping a territory: from professional artistic practice to academic research

Towards the end of the 1970s arts-based research emerged in some universities, as therapists using artistic methods entered into the academy. These professionals, who in general tended to unite art practice and psychology, and who up to this point had been working in institutions and the private sector, realized the need to develop academic accreditation. This situation led them to introduce research forms and narrative practices that went beyond the classical presentation of a clinical case. Publications began to emerge (McNiff,

1998) that showed how to systematize and share this type of work, using narrative modes linked to research in the humanities and social sciences, which until that moment had remained exclusive to a reduced set of professionals. This event also gave rise to a debate regarding the format for presenting work that allows for a key activity in the academic process: peer review.

A similar path can be traced regarding what is known as *artistic research*. In this case this denomination begins to emerge, also at the end of the seventies, when art schools are incorporated into universities. This shift will oblige artists, musicians, dancers, choreographers, playwrights, actors, filmmakers and Fine Arts professors to produce Master or Doctoral dissertations, present research grants and open their work to the critique of other colleagues.

This situation produces a departure from the belief that held that all art practice is research in its own right, moving towards an understanding that artistic research, in order to be considered as such within the academy, must adhere to a certain set of standards. These requirements are not always met through an individual art practice that results in an exhibition, performance, or in the interpretation of a musical or dance piece. Instead, the need arises to give meaning to art practice not through its status as an epiphenomenon—wherein all art practice is considered research—but by considering how it may account for a process, revealing developments and actions related to the creative process or an artistic interpretation.

This need has led authors like Sullivan (2004) to propose a model that allows us to theorize (visual) art practice as research, situating it in relation to three recognized research perspectives: interpretative, empirical and critical. Sullivan argues that the explicative and transformative theories of learning can be localized in the experience that takes place in the art studio. (In this context here “studio” may also be understood as referring to music, dance or theatre rehearsals.) At the heart of Sullivan’s justification we can find a way of understanding research that is influenced by Eisner and Barone, who believe that knowledge can also emerge from experience (Barone & Eisner, 2006). In this context, the act of creating art constitutes a genuine form of experience, which becomes research when practices are articulated as inquiry.

When research in arts becomes artistic research

This position however, which may be shared by others to a greater or lesser extent, becomes convoluted when artistic research comes into contact with a broader discourse and is subject to evaluation by others. Here I do not mean the gallery, museum, stage or review—which are the usual sources of professional critique—but rather the moment when the knowledge generated by an artistic process must be made explicit, and the creative process is assessed according to a different rationale, within other frameworks. What tends to be controversial is the decision to submit a work that is traditionally assessed by the inter-subjective evaluation of other artists, critics or connoisseurs, to the review of an academic community that is familiar with the themes and issues that relate to the work in question (Martin & Booth, 2006: vi).

In order to debate artistic research, we must first establish a common definition of research (without adjectives). The Arts & Humanities Research Board (<http://www2.rgu.ac.uk/criad/r2.htm>) adopted in its day a definition of *disciplined inquiry* that could also be applied to research in art, design, music, dance or theatre.

This approach to research is characterized by:

- Accessibility: meaning that the research is considered a public act, open to peer review.
- Transparency: referring to the clarity of the research structure, processes and results.
- Transferability: such that the research contributes beyond the parameters of a specific project—

both in terms of the issues and themes it addresses as well as its main aims and methodological decisions—and thus is useful for other researchers in other research contexts.

These three conditions can serve as a point of departure for establishing a consensus and, more importantly, in developing criteria for the evaluation of work presented, broadly, as research that draws on whichever artistic modality or speciality.

Framing the 1st Conference on Arts-Based and Artistic Research

Because we are aware of the open-ended nature of this approach to research within the arts, or so-called arts-based research (which are two distinct positions, although artistic research can be carried out using procedures associated with arts-based research), we decided to host the *1st Conference on Arts-Based and Artistic Research: Critical reflections on the intersection between art and research* in Barcelona, from January 31st – February 1st, 2013.

The contributions to this encounter, along with the doubts and preoccupations that emerged from it, are documented in this volume. The following is a summary of some of the main issues we discussed, and which contribute to opening up spaces for further debate:

- Using images in a research process does not, by default, mean a project is an artistic or arts-based research. Today there is a growing appreciation of the use of visual methodologies in the social sciences—and also within the experimental sciences—and therefore it is important to question and debate the differences and intersections of these distinct traditions.
- Developing an artistic project using images—which document interventions or results—is not necessarily artistic research. A project may be considered a creative inquiry, but research must go beyond the act of exhibiting or making a result public. Instead, it should capture a process, as well as the decisions that were taken, and the foundations that guided the project, becoming more than an observation by an artist or art educator.
- One recurring question that was raised over the two days was whether images, like artworks, “speak for themselves”. Given that one’s position on this issue conditions our understanding of artistic research, here clarification is key in order to advance the project that this conference attempts to unite and promote.
- Providing legitimacy, using common criteria that allows for the peer review of arts-based or artistic research, is understood as a priority. To this end, some contributions in this volume offer alternatives that need to be discussed in order to develop common ground.
- Distinguishing between art education strategies and arts-based research proposals led to the acknowledgement of a set of relationships and differences that evidence the need for a debate on this topic, in order to clarify the boundaries and points of contact between these two sets of practices.
- Finally, despite current developments within the two areas addressed in this conference, there is still a great need to discuss—by drawing on contributions in conferences as well as publications—the possibilities and limits of what may be considered arts-based research and/or artistic research. When there are no parameters and “everything goes”, we are at risk of devaluing our proposal that there are alternative ways of doing research, undermining the project through a lack of meaning and recognition.

Keeping these considerations in mind, in conjunction with an interest in generating debate, can help develop

the different meanings attributed to artistic and arts-based research (Knowles & Cole, 2008). In turn, this may contribute to providing not only increased visibility to research developed within the arts, but also to such ways of researching within the humanities and social sciences, beyond the artistic field itself.

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1.

RE-DEFINING RESEARCH

1. Re-defining Research

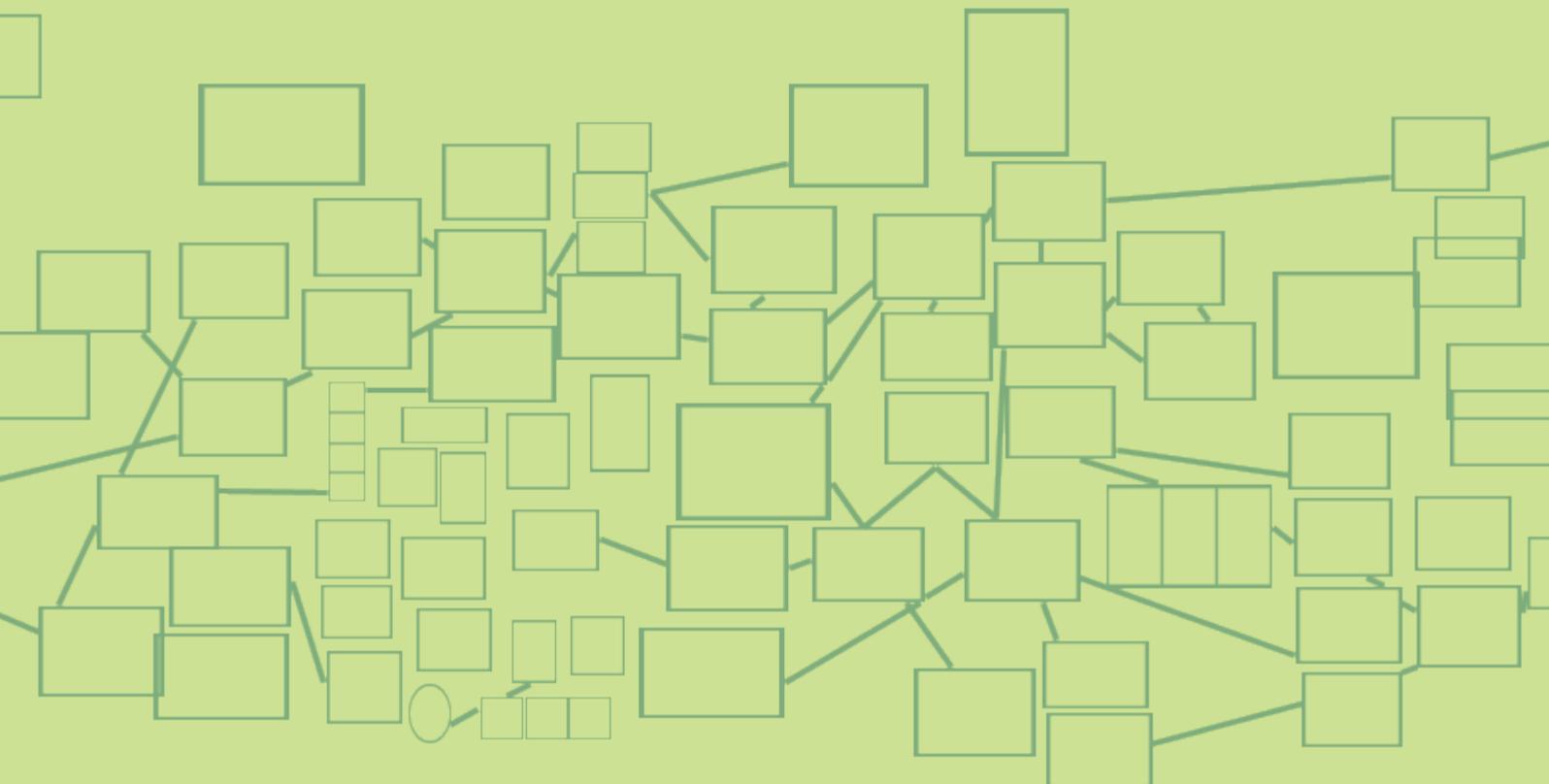
Introduction by Rachel Fendler

This volume opens with a collection of papers that address the way in which arts-based and artistic research interact with or intercede in existing research paradigms. The texts look at how artistic methodologies contribute to the social sciences and question what place arts-based methods may have in the academy. At the heart of this chapter is an interest in the validity of arts-based research, and the texts respond to this concern by offering theoretical justifications and methodological strategies that place art practice in dialogue with scientific inquiry.

Ricardo Marín-Viadel and Joaquín Roldán explore how the APA criteria regarding the representation of research may be brought to bear on the use of images and visual material. In a related project, Richard Siegesmund and Kerry Freedman look at typologies for the use of the visual in research, in order to increase the greater scientific community's ability to formulate and respond the inclusion of images and photographs. These complimentary articles make important contributions, moving arts-based practices towards established research standards and thus further ensuring their visibility and recognition.

The following three articles by Raquel Caerols Mateo, Gary Pearson and Jorge Salgado Correia do not address research output, but rather scientific paradigms. Caerols Mateo, reviewing the turn in the 20th century toward subjective ontological and epistemological research positions, concludes that as a creative process, art practice can provide significant contributions to knowledge production. Pearson, looking specifically at the academy, argues for an understanding of art practice as inherently interdisciplinary. Meanwhile, Salgado Correia examines meaning construction, and how we come to know through art practice and artistic or art-based research, drawing on the research taking place in the graduate program he directs on Music Studies.

Finally, the contributions of Lander Calvelhe and David Pariser offer a critical reflection on the very notion of arts-based research. Calvelhe draws on the contrast between his background in the Fine Arts and his current experience as a PhD student to question underlying assumptions about art and research that circulate in the discourse on arts-based methodologies. Pariser questions the efficiency of a project that endeavours to align art practice with scientific research models, providing a provoking coda to the first set of articles.



Structures and Conventionalised Forms in Research Reports Using 'Visual Arts Based Educational Research' (VABER) and 'Artistic Research' (AR) in Visual Arts.

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Abstract

Methodologies, tools and research techniques should be a collective and shared field; therefore, they are highly conventionalised and standardized. The procedures and reports of researches using 'Visual Arts Based Educational Research' and 'Artistic Research' in Visual Arts need to begin to be standardized. At present, the most popular reference standards on research are those of the American Psychological Association (APA). We are going to use a research technique: extrapolation. Extrapolation is a statistical technique of inferring, unknown from the known. We suggest to extrapolate the conventions from APA standards about (a) the structure of the research report and (b) the aesthetic criteria for the use of verbal language in scientific writing, to visual images. According to the APA typology, this is a methodological article, because (a) we present new methodological approaches on existing methodologies, (b) we provide enough detail to make it possible for other researchers to evaluate the applicability of these ideas to their research topic, and (c) because we compare the new methodological approaches to those currently in use. The structure of a research report is usually organised in ten sections: title, author, summary, keywords, introduction, method, results, discussion, references, and appendices. What investigational features should have visual images to solve each of these sections? Much more exciting is imagine the parallels between the writing style that set the APA rules, and those that should meet the research in which visual images constitute the main contribution of the research report: continuity, smoothness and economy of expression, tone, accuracy and clarity.

Key words

Methodology, Arts based Research, Artistic Research, Visual Arts based Educational Research, Photo essay

Introduction and objectives

The use of visual images in research, in the humanities and social sciences, especially photography, despite its long tradition (for example in anthropology), always has been, and remains today, a controversial fact. How valid are the pictures as empirical data? Do the pictures or videos can be arguments of reasoning? Could these images be conclusions of an investigation?

Our six objectives are:

One, arguing the need to develop a professional consensus on standards and criteria to organize structures and conventional forms, which should adopt the research reports using methodologies based on the visual arts in art education, and artistic methodologies in the visual arts.

Two, explain the effectiveness of using the technique of extrapolation to infer from the American Psychological Association (APA) standards (very well established in the professional world of research in the humanities and social sciences), the guidelines and criteria for research reports based on the visual arts. In other words, show how the rules on the use of verbal language in research, offer patterns on the use of visual images in research.

Three, use visual images already published in journals, research books and art catalogues, as examples for the deduction of rules and criteria. These images come from three methodological approaches: (a) Image Based Research, (b) Visual Arts Based Educational Research, and (c) Artistic Research.

Four, classify these visual images mentioned above, depending on the ten items that, according to APA standards, set the standard general structure of a research report. And also, classify these visual images, in terms of the five stylistic criteria according to APA standards, for the use of verbal language in a research report.

Five, and finally, demonstrate that APA rules on the use of photographs in research reports are too elementary for Visual Arts Based Educational Research and Artistic Research. Therefore in these two methodological approaches, standards about visual images should be more complex.

The problem: the use of generally accepted norms and conventions in research reports in visual arts based and / or artistic methodologies

The methodologies, tools and research techniques used in the academic world are a collective and shared field, therefore, highly conventional and standardized.

In Arts Based Research (ABR) and especially in Artistic Research (AR), some people argue that each investigation establishes its own method. Three main arguments are used: (a) a standard homogeneous methodology might difficult innovative ideas in research; (b) in visual art, each artist produces a different work, the more different is the better artist is considered; (c) taking into account the current situation in ABR and AR would not be appropriate neither uniform nor prevent any possibility.

In our way of seeing, the research procedures and the research reports using methodologies based on the visual arts in education [Visual Arts based Educational Research (VAbER) [in Spanish “Investigación Educativa basada en las Artes Visuales” (IEbAV)], and Artistic Research in Visual Arts (AR-VA) [in Spanish “Investigación Artística en Artes Visuales” (IA-AV)], both need to begin to be standardized, to avoid the dissolution of the contributions in a bewildering territory composed of many researchers-islands.

Method: extrapolation

At present, the most popular reference standards on research in the disciplines that are using AbR & AR are those of the American Psychological Association (2010).

We will use a research technique: the extrapolation. Extrapolation is a statistical inference technique, working from the known to the unknown. Extrapolation is used to establish the quantitative value that will have a variable in areas, or periods, or groups of people, for which no direct observations have been made. Based on known data unknown data are inferred.

We suggest extrapolate (Table 1) the standards set by the last handbook published by APA about two main subjects, (a) the structure of the research report, and (b) the aesthetic criteria for verbal language, toward Visual Arts based Educational Research (VAbER) and Artistic Research in Visual Arts (AR-VA).

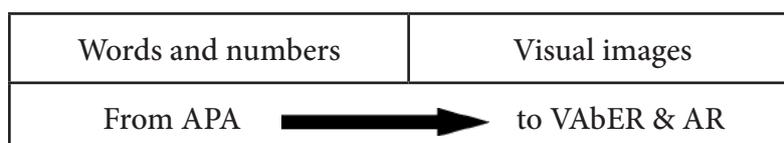


Table 1: The process of extrapolation, from the rules on the use of verbal language in research towards rules on using visual images in research.

A methodological paper

According to the APA typology, this is a methodological paper because (a) we present new methodological approaches on existing methodologies, (b) we provide enough detail to make it possible for other researchers to evaluate the applicability of these ideas to their research topic, and (c) because we compare the new methodological approaches to those currently in use (American Psychological Association, 2010: 10-11).

The structure of a research report

According to APA (2010) the structure of a research report consists basically of ten sections: (1) title, (2) author, (3) summary, (4) keywords, (5) introduction, (6) method, (7) results, (8) discussion, (9) references, and (10) appendices.

Which of these items could have their visual equivalent? What investigational features should have visual images to solve each of these ten sections?

Title: Written and Visual

A visual title is an image or group of images, which summarizes the main idea of the research simply and, if possible, with style. (American Psychological Association, 2010: 23).

Very often, a photograph, or a group of photographs, that appears on the covers (Table 2) of research books and monographs fulfilling the role of visual title.

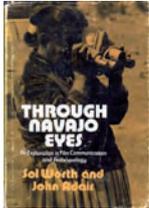
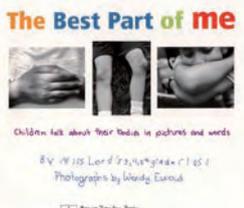
Image based Research		Visual Arts based Educational Research	Artistic research
			
(Collier & Collier, 1967)	(Worth & Adair, 1972)	(Ewald, 2002)	(Schommer, 1999)

Table 2: Four photographic books covers classified by methodological approach .

The visual title usually appears near the written title, and very often, it is a combination of images and text. Photograph by Collier and Collier (1967) highlights three key elements in anthropology: ethnicity, family and culture. The photograph by Worth and Adair (1972) shows one of the main features of his research: they put the camera in the hands of some Navajo people because they wish to incorporate in the research the visual images made by people from the human group studied. The visual title by Ewald (2002), reinforces the triad of photographs with color variations in words. The design of the book cover by Schommer (1999) about art museums, highlights the name of the artists, which is common in the world of visual arts.

Probably the decision about these visual titles has been negotiated between the design of the publishing company and the author. In VABER & AR author should be responsible for this (but probably he or she will have to negotiate with the publishers of the magazine or book).

Author's name and author's visual portrait

Author's visual portrait is an image that clearly identifies the author. This image must always be properly referenced, as any other visual image in the research report. (American Psychological Association, 2010: 23-24).

Educational Research	Image based Research	Visual Arts based Educational Research			Artistic research	
						
(Ball, 2012:283)	(Worth & Adair, 1977)	(Cahmann-Taylor & Siegesmund, 2008: xiii)	(Cahmann-Taylor & Siegesmund, 2008: 125)	(Cahmann-Taylor & Siegesmund, 2008: 72)	(Hakuri, 2011: 4)	(Hakuri, 2010: 96)

Table 3: Examples of visual portrait of the author classified by methodological approach.

A few research journal, some books like Cahmann-Taylor and Siegesmund (2008), and a lot of visual arts catalogues, in addition to the author's name, publish a photographic portrait. In most cases these photographic portraits are like the identity card or passport models. The main purpose is to identify that person. Very few of those pictures mentioned who is the author of the portrait. This information would help us to know whether or not is a self-portrait. The name fulfils identification purposes, but also offers other types of information cues: sex, probably parent's native language and native cultural context. The visual portrait of the author offers a wide variety of possibilities: facial expressiveness (like graphic expression of the handmade signature), professional visual patterns like clothes or the design of the glasses, and, may be, connection with the research context.

Visual Abstract

Visual Abstract is a comprehensive visual summary of the content. It is accurate, coherent and concise. Usually is composed by a small group of images. (American Psychological Association, 2010: 25-27).

Visual Arts based Educational Research		Artistic Research
		
(Abad Molina, 2008:522)	(Jódar, Seco Álvarez, & Marín Viadel, 2012: 511)	(Brassaï, 1939)

Table 4: Types of Visual abstract in educational and artistic publications.

The Visual Abstract by J. Abad Molina (2008) summarizes in nine photos an empirical experience on contemporary sculpture with four-year-old children. The children developed various activities, playing with space and rounded coloured shapes, and then they drew a drawing. In the centre a seminar on contemporary drawing of archaeological pieces, held in Luxor in 2011, is described in three photos. The photo-essay by Brassai *Paris by night*, is a classic example. The first page show three photographs, each with two protagonists:

the night lights and a monument emblematic of the city: cathedral, obelisk and Eiffel tower.

Key Images

Key images is a set of visual images, three to seven, defining the various visual concepts appearing in the research report.



Table 5: An example of a set of key images.

Usually key words are embedding in the abstract (American Psychological Association, 2010: 26), but is not possible in the case of visual images. Key terms appear repeatedly in the text, but visual images must appear only once in the entire manuscript.

Visual Introduction

Visual Introduction is a visual image or a set of visual images that meet the following five roles: (a) present the specific problem under study, (b) describes the research strategy, (c) explore importance of the problem, (d) describe relevant scholarship, and (e) state hypotheses and their correspondence to research design. (American Psychological Association, 2010: 27-28)



Table 6: A classical example of Visual Introduction.

The Family of Man was an exhibition of photographs composed by, around five hundred photos, which were first presented at the Museum of Modern Art in New York in 1955. Later, the exhibition travelled thirty-eight countries and is on permanent display in the city of Clervaux, Luxembourg. (<http://www.steichencollections.lu/>)

In the exhibition catalogue introduction the text is accompanied by the photograph shown in Table 6, which fulfils some of the functions of a visual introduction.

Visual Arts based Methods and Artistic Methods

The epigraph, or chapter, entitled “Method” in Visual Arts based Educational Research and in Artistic Research, describes in detail how the study was conducted, enables the reader to evaluate the appropriateness of the methods and the reliability and validity of the results. There is a visual identification of the (a) participants and contexts characteristics, (b) research design, and (c) experimental manipulations or interventions. (American Psychological Association, 2010: 29)

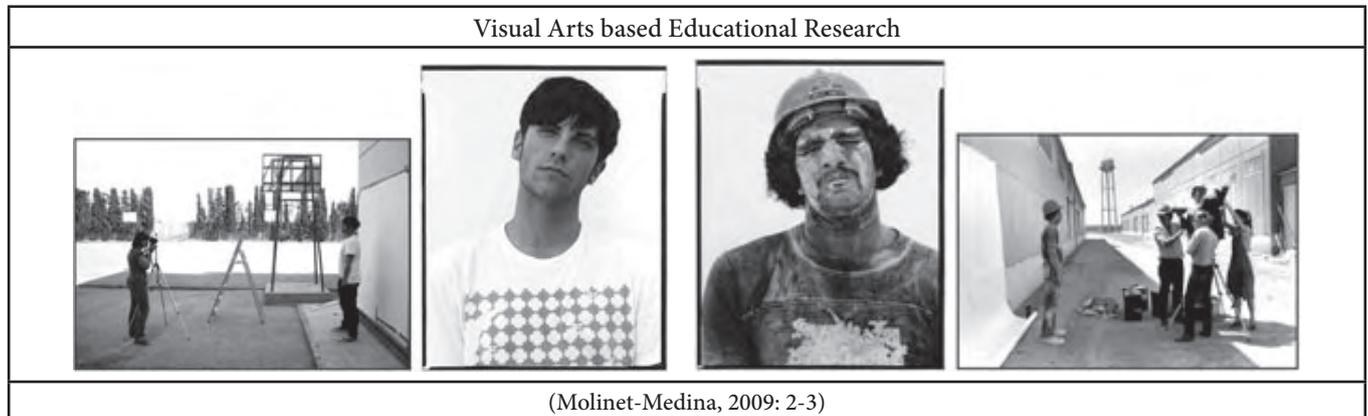


Table 7: Visual description of method in a Visual Arts based Educational Photo Research.

The photo-essay in Table 7, comprises four photographs. From left to right, the first is a digital photograph by Xabier Molinet-Medina showing two students in the high school in which took place the empirical part of their research. The second is the portrait of the student Juan Montalbán made by the student Maria Gamarra in the schoolyard. The third is a visual quotation, the photo entitled *Jimmy Lopez, Sweetwater, Texas* by R. Avedon (1979). The fourth photography is a visual quotation by L. Wilson (2003:41) documenting the working method of R. Avedon.

Visual results

Visual results summarize the collected visual data and the visual analysis performed on those data relevant to the visual discourse. Report the visual data in sufficient detail to justify your visual conclusions. (American Psychological Association, 2010: 32)

Image based Research	Visual Arts based Educational Research	Artistic Research
		
(Chaplin, 2006: 100-101)	(Pérez-Cuesta, 2010: 72)	(Sawada, 2006: no page)

Table 8: Three examples of visual results classified by methodological approach.

Each of the three examples, in Table 8, is representative of different methodological approaches. In the first, starting from the left, E. Chaplin (2006) presents, in a black-white photographic series, all people living in every house in South London Road in London. They were asked to pose in the entrance of his house, and to

answer a question in a short written text. The majority of the houses conserved the original architecture and doors, which are all identical. Small differences in the photo frame or in the point of view are not considered relevant variables. In the centre, G. Pérez-Cuesta developed a photo-narrative about interrelationships between the professional and personal lives of three university professors. To solve her colour photographs she applied the photo-collage concept elaborated by the artist D. Hockney (1988, 1996). In the example on the right, one of the nine photographs by artist Tomoko Sawada, composing his book entitled *School days*. All images are modelled like the typical school photograph of the group of students with their teacher. All faces, including the teacher's face, are self-portraits of the artist.

Visual discussion

Visual discussion, evaluate and interpret, visually, the implications of the visual results, especially with respect to your original hypotheses. Here you will draw visual inferences and visual conclusions from the visual data. Emphasize any theoretical or practical consequences of the visual results. (American Psychological Association, 2010: 35)

Image based Research	Visual Arts based Educational Research	
		
(Chaplin, 2006: 108-109)	(Pérez-Cuesta, 2010: 250-251)	

Table 9: Two examples of visual discussion classified by methodological approach.

Table 9 show two examples, in both cases, the visual results of the research have been interpreted visually. The visual comparison technique has been used for interpretation.

In the first, on the left, E. Chaplin (2006) has compared the form of hugging the couple living in one of the houses in South London Road, with the form of hugging of Prime Minister Tony Blair and his wife, as showed a famous press photograph.

In the second, right, G. Pérez-Cuesta has compared visually the teacher's personal bookshelf in his office in the School of Education at the University of Granada, with the organization of his private home refrigerator.

Visual references

Visual references acknowledge the work of previous scholars and artists, and provide a reliable way to locate it. Visual references are used to document published or exhibited images, just as data in the manuscript. Visual references support interpretations and conclusions. The standard procedures for citation ensure that references are accurate and complete. (American Psychological Association, 2010: 37)

Visual Arts based Educational Research	
 <p>(Mena de Torres, 2012: 94)</p>	 <p>(Marín-Viadel & Roldán, 2012 a: 120)</p>

Table 10: The two major types of visual references.

Two examples of visual references are shown in Table 10. On the left, the black and white photo that appears on the left bottom of the photo-essay is a Literal Visual Quotation of a photograph by Lewis Hine (1916). It is complete, reproduced in a small size (fair enough for the visual recognition of the elements), and framed with a double line, as punctuation quotation marks in written texts. (Marín-Viadel, & Roldán: 2010; Roldán & Marín-Viadel: 2012)

On the right is an Indirect Visual Quotation. It is a frame of the film by Luis Buñuel *Los olvidados*—translated in USA as *The Young and the Damned*—which is repeated twice, one in colour and one in black and white. (Dancigers & Buñuel, 1950)

Visual appendix

Sometimes, visual materials that supplements article or book content would be distracting or inappropriate in the body of the manuscript. Visual materials of this type can often be included in an appendix or in a supplemental materials section. (American Psychological Association, 2010: 38-39)

Art Education Research		
<p>1-EJERCICIOS DE ALUMNOS ANTERIORES A 1910. 1.2.1A ESCUELA DE ARTES E INDUSTRIAS.</p>  <p>Curso 1907-08. Autor: M. Palomares Millán. Asignatura de Dibujo Geométrico. Sello Exposición de 1918. 52 x 71 cm. Tinta.</p>  <p>Curso 1905-06. Autor: Enrique Martín Díaz- Guerra. Oficio ajustador. Asignatura de Dibujo Geométrico. Sello Exposición de 1918. 56 x 85.5 cm. Tinta.</p>	<p>1-EJERCICIOS DE ALUMNOS ANTERIORES A 1910. 1.2.1A ESCUELA DE ARTES E INDUSTRIAS.</p>  <p>Curso 1906. Autor: Alberto Rodríguez. Asignatura de Dibujo Geométrico. 56 x 85 cm. Tinta y acuarela.</p>  <p>Asignatura de Dibujo Geométrico. 42 x 34 cm. Tinta y acuarela.</p>	<p>1-EJERCICIOS DE ALUMNOS ANTERIORES A 1910 1.2.1A ESCUELA DE ARTES Y OFICIOS APLICACIONES ORNAMENTALES. DIBUJO GEOMÉTRICO Y LINEAL.</p>  <p>Autor: Tomás Plaza. Albalil. Curso 1882-83. Sección Dª. 41 x 57 cm. Tintas.</p> <p>Mismo motivo que el ejercicio anterior. Recortado. No figura el nombre del autor. Sello del profesor A. Cometerian.</p> 
<p>(González-Sanz, 2005: 270-274)</p>		

Table 11: Visual appendix of a historical art education research.

Most appendix in Visual Arts based Educational Research papers are photographs and drawings made by the participants in the research. Usually it is necessary to reproduce such images in one or more appendix. The visual images obtained in the investigation must be appropriately reproduced and properly catalogued. Correct reproduction of visual images must meet at least the following four features: (a) the picture or the object must be reproduced complete (in the case of reproducing only a portion of a visual image need to be specified clearly); (b) in the case of a drawing or a photograph, the lighting must be sufficient and uniform across the surface (there should be no loss of detail or the support characteristics due to a too intense illumination); (d) visual documentation of people, objects, sculptures, buildings, neighbourhoods and landscapes requires very delicate decisions about framing, lighting, colour and size.

All visual documents in the appendix should be catalogued indicating at least the following six items: author, date, title, size (height, width and depth), technique, and support.

Aesthetic criteria on the use of language of communication

Much more exciting is to imagine the parallels between the writing style set by the American Psychological Association and those that should meet a research report in which visual images constitute the main contribution of the research. According to APA, there are six basic stylistic rules: continuity, smoothness and economy of expression, tone, accuracy, and clarity. (American Psychological Association, 2010: 65-70)

Visual continuity in presentation of ideas

Continuity in verbal language can be achieved through punctuation marks, transitional words and addition and contrast links: space and time links (then, after, while, since); cause-effect links (therefore, consequently, as a result); addition links (moreover, furthermore, similarly) and contrast links (but, conversely, nevertheless, however, although). (American Psychological Association, 2010: 65)

Continuity is essential for the visual discourse unity. Visual continuity can be achieved in many ways: order, placement, layout, transitions, etc. We point out two main strategies: (a) the connection through formal similarities and likeness of the elements represented, which is the basic strategy that is used in the narrative photo-essays; and (b) the continuity by comparison, which is the usual way in the photo-series.

In Table 12 left, the example by G. Bateson and M. Mead (1942) show four photographs. The same two people, the young (pupil) and the older (teacher), appear in each photo, developing a dance learning action.

The centre displays a dialogue between two colour photographs. The parallelism between this two images provoke a wide spectrum of metaphorical associations.

Image based Research	Visual Arts based Education Research	Artistic Research
		
(Bateson & Mead, 1942: 86)	(Roldán & Marín Viadel, 2012: 189)	(Hine, 1932: 28 y 29)

Table 12: Three types of Visual Continuity.

In the right, the example by Lewis Hine (1932) has been composed in two different pages by two photos. The low camera angle of the two photographs, the general composition and the text above, establish continuity between the two pages.

Smoothness of visual expression

Until now, scientific images and creative visual arts have been used for different purposes. Arts based and artistic research images aim for clear, understandable and aesthetic communication. Visual incoherence, visual contradictions, and visual abruptness confuse or disturb readers of arts based and artistic research images. (American Psychological Association, 2010: 65-66)

Image based Research	Visual Arts based Research	Artistic Research
		
(Nochlin, 1989: 138 y 142)	(Genaro, 2009: 120-121)	(Nugraha, 2012: 143)

Table 13: Three types of smoothness of visual expression classified by methodological approach.

All three examples use a logical coherence of the formal qualities, the topic, and the equivalence of persons or objects, to present different arguments: (a) left, a feminist ideological critique through a visual commentary; (b) centre, an autobiographical reflection through a series of identity card photos; and (c) right, the design of a set of kitchen cookware made with natural vegetable materials.

Visual Tone

Scientific images, visual arts images, arts based images and artistic research images may differ in form, it need not lack style or be dull. Present the visual ideas and visual findings directly but aim for an interesting and compelling style and a tone that reflects your involvement with the problem. (American Psychological Association, 2010: 66)

The visual tone ensures the harmony of the whole image.

In the Table 14, left, the famous anthropometrical series by Bertillon (2008) seeking physiological records to police archives. The homogeneity of the framing and the identical artificial enlightenment achieved the comparison factor between the particular shapes of each ear.

The photo-essay shown in the centre of Table 14, achieves a visual tone, through the similarities between the number of human figures in the two photographs, some of them real people (students and teachers in a classroom, or viewer in an art museum) and people painted or drawn in a painting or a print.

Right, the meticulous series involves an elaborate process to find the people portrayed. The homogeneous visual tone it produces a kind of harmonious visual chord.

Image based Research	Visual Arts based Research	Artistic Research
		
(Bertillon, 2008: 108)	(Marín-Viadel & Roldán, 2012 b: 25)	(Versluis & Uyttenbroek, 2011: no page.)

Table 14: Three types of visual tone classified by methodological approach.

Economy of expression, precision and clarity

Say only what needs to be said. (...) Short words and short sentences are easier to understand than are long ones. Avoid wordiness and redundancy. Varied sentence length help reader to maintain attention. (...) Avoid: informal style, colloquial expressions, jargon, pronouns, ambiguous comparison and attributions. (American Psychological Association, 2010: 67-69)

Table 15, left, a single drawing presented the complete life process of a bean plant. Centre, the comparison between different fast food advertising products and photographs of the same products made by costumers, provides a very clear critic. Right, the artist's photographic sequence by Seeling (2007) uses a narrative close to film language devices.

Image based Research	Visual Arts based Research	Artistic Research
		
(Ford, 1992: 82)	(Vicente-Gómez, 2009: 143)	(Seeling, 2007: 44)

Table 15: Three types of visual economy of expression, precision and clarity, classified by methodological approach.

The end: Visual and textual devices in science, art, arts based and artistic research

The sophisticated publishing standards by American Psychological Association can be a stimulus to inquire into the resolution of some methodological problems in Visual Arts based Educational Research and in Artistic Research.

Literally the *Publication Manual of the American Psychological Association* (2010: 70) proposes:

Devices that attract attention to words, sounds of other embellishments instead of to ideas are inappropriate in scientific writing. Avoid heavy alliteration, rhyming, poetic expressions and clichés. Use metaphors sparingly; although they can help simplify complicated ideas, metaphors can be distracting. Avoid mixed metaphors... and words with surplus or unintended meaning..., which may distract if not actually mislead the reader. Use figurative expressions with restraint, and colourful expressions with care; these expressions can sound strained or forced.

Image based Research	Visual Arts based Educational Research	Artistic Research
		
(Naranjo, 2006: 340)	(Mena de Torres, Molinet-Medina, & Pérez-Cuesta, 2012: 126-127)	(Ray, 2008: 185)

Table 16: Types of visual devices classified by methodological approach.

In Table 16, left, the arrangement of all elements of the trousseau and the wedding dress is analytical, but the presence of the person who will wear during the wedding ceremony is symbolic. Centre, a photo-essay describing the photographic installation about art museums and his viewers after a photo by Eve Arnold. Attention should be paid to differentiate the various spaces of representation suggested by the accumulation of successive photographs photographing artworks, exhibition spaces and their viewers. Right, Man Ray (c. 1926) used a clearly symmetrical composition to emphasize the contrast between the face and the mask synthesis of many other, more complex contrasts.

As we tried to show in this paper most of the specifications about structure, content and style of a research report established by the publication manual of the American Psychological Association may have its visual counterpart.

Finally, the APA standards are enormously suggestive, but in our way of seeing they are not sufficient to guide research reports when systematically using visual images.

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Images as Research: Creation and Interpretation of the Visual

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Abstract

An absence of criteria for the assessment of visual research makes judgments of insightfulness and applicability (arts-based equivalents of validity and reliability) difficult. Three, overlapping conceptions of visual images have emerged with regards to visual research. 1) The factive image purports to record the world as assumed to be true. 2) The formative image results from collaging, juxtaposing, staging, and altering images. 3) The generative image is the product of direct manipulation of visual media for creating a new form. To move towards criteria for assessment of the visual in research, we define five ways for using images in research. First, image as record: analysing what can be seen. Second, image as data: The analysis of visual culture. Third, images as study: participants make and use images interpretively as a form of investigation. Fourth, image as theory: the researcher makes an interpretative/provocative object for personal analysis. Fifth, image as research reporting: a public representation of research results. Not only do these criteria help to form judgments about finished research, they can help frame research questions and articulate the conduct of research.

Key words

Arts-Based Educational Research (ABER), Visual Research, Validity, Reliability.

Introduction

Visual imagery surrounds us. Few people question their competency to take pictures with a personal camera or a cell phone. We are ubiquitous picture creators and gatherers. Nevertheless, how we work with and understand the visual is under analysed. Unfortunately, we often assume and interpret pictures as neutral recordings and transparent symbolic representations of an external reality. As a result, a large segment of the visual remains unrecognized, under-theorized, and uncritically accepted in social science research. This paper is a first, and tentative, attempt toward more complex criteria in assessing the quality of visual imagery in research. This is not a conclusion; it is a point in-passage.

Although educators and other social scientists are currently working to find new ways to study the world using imagery, visual research is not limited to post-modern qualitative research methodologies. The visual has always been a part of positivist and post-positivist social science research. By the second half of the 19th century, two new advances for the analysis of the world, as it outwardly appears emerged simultaneously: the mathematical discipline of statistics and the technological advancement that allowed the camera to become a widespread, popular, and affordable tool. These two advancements at first worked in tandem. For example, the early work of Eadweard Muybridge generated normal curves of visual behaviour. The camera accelerated the work of statistics by permitting one to precisely record, count, and categorize.

At first, statistics evoked greater concern for validity and reliability than photography. Perhaps being an abstract form that extracted numbers from lived experience, statistical findings met with greater scepticism. Therefore, greater focus was on the reliability of confidence that people might have in inferential claims from statistical analysis. In contrast, the photographic image received greater immediate acceptance as proof of the

way the world was. As a result, attention to assessment criteria for producing and analysing visual data was and continues to be under-theorized.

Visual images have levels of complexity. Some researchers may believe that the images they make to record and document the world are *factive*, but they are not. Images are made, not found, and therefore they are *formative*. Our approach to making images can become increasingly personal as we juxtapose, tear, collage, and alter images to develop new meanings. Finally, we can manipulate media to create new forms of visuality that have never before existed. This is the *generative* image.

In this paper, we identify five forms of visual research. Within each of these five forms, some researchers may assert their images are *factive*, but we reject this claim as naïve. All images are *formative*; some begin as *generative*. Generally, the *factive* image is a fantasy; however, the recording of a particular fact may be considered with regard to extent.

Criteria for visual research: Methods and judgments of quality in imagery for investigation

The new arts-based research methodologies in the social sciences are particularly sparse for assessment criteria of the use of images in research. Visual analysis criteria for what statisticians refer to as validity and reliability is absent: Is the visual data relevant to the research question at hand? and does the visual data open up understandings to interpretations and applications beyond the researcher/artist's own personal story? Judgments of creativity, beauty, and unsupported assertions of empathetic connection are not relevant criteria to assessments of validity and reliability of the visual image in arts-based research. Perhaps better descriptions of criterion for the visual than validity and reliability would be *insightfulness*, the ability of an object to make an acute observation, and *applicability*, whether that observation has utility for others. In arts-based research, visual images must do more than act as expressive objects of the maker's inner lifeworld. Such objects are interesting and entertaining, but they do not necessarily frame a research question and suggest a way forward, which are essential aspects of social science research. Research needs to enlighten through its insightfulness and suggest paths for action with demonstrated applicability.

Because images are highly seductive and many of the images we encounter on a daily basis are for purposes of entertainment, we must take into account the ways in which intentions, such as entertainment, can divert our attention from these tasks. Like statistics, which can also seduce, our criteria for using images in research must involve procedural standards and ethical considerations agreed on by a community of practice. A question to consider is, under what criteria do visual images cease to be personal expression or entertainment and become research?

Barone and Eisner (2012) provide general criteria for arts-based educational research, but their focus is on narrative and the crafting of language through story, dramatic presentation, or poetry. They do not specifically address problems distinctive to the visual. Separately, Sullivan (2010) provides criteria for visual art studio practice as research. We wish to build on these models. To move towards criteria for the visual in social science research, we define five ways of using images in research: 1) Image as Record: Documentation of what can be seen; 2) Image as Data: An example of visual culture; 3) Image as Study: Participants make and use images as a form of investigation; 4) Image as Theory: The researcher makes an interpretative/provocative object for personal analysis; and 5) Image as Reporting: A representation of public research results.

1. Image as Record: Analysing what can be seen

Historically, artistic media and processes have documented reality. Before the camera, illustrators kept detailed visual notebooks. In the 18th and early 19th century, a trained illustrator, who could record visual data through

drawings, was an essential contributor to any scientific study. Since its 19th century beginnings, photography has become an increasingly important source of information. The photograph was a source of experimentation and record keeping before its general acceptance as a medium capable of being a work of art.

As Rose (2001) stated, “visual imagery is never innocent; it is always constructed through various practices, technologies, and knowledges” (p. 32). Also, the context of its production and viewing will influence interpretation and the meaning that can be learned from an image (Freedman, 2003). Even when a researcher intends to merely document what exists, the researcher’s intentions will exert explicit or implicit control over the photograph through selection of subject, framing, lighting, and so on. The composition of a photograph will influence the interpretations that viewers attach to it. So, when researchers take documentary photographs or make other image recording, they must focus their attention on recording as closely as possible what it is they see that informs the research. Image making is not just a casual snapshot; it is a powerful form, whether intentional or non-intentional, of inclusion and exclusion.

Research also influences participants, thus changing the intention of the documentation. Banks (2001) and others have noted that photography in social science research has a long history of participants who willingly conspire to provide the researcher with what s/he wants, or who actively resist the research in order to protect identity. Consider Dorothea Lange’s iconic photograph from the American Dustbowl era of the 1930’s, *The Migrant Mother*. In this picture, a young and haggard women gazes pensively into the distance as she holds an infant. Two small children crowd around her underneath a canvas tent. In her reflections on the creation of this image, Lange (1960) wrote the following:

I do not remember how I explained my presence or my camera to her but I do remember she asked me no questions. I made five exposures, working closer and closer from the same direction. I did not ask her name or her history. She told me her age, that she was 32.... There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it. (p. 43)

Examining Lange’s contact sheet leading to this image, we can see this collusion between the photographer and the photograph in play. As Lange first approaches the family, the woman is breast-feeding the infant. Realizing she is being documented, she properly adjusts her clothes and one of the children begins to mug for the camera. But in the classic shot that becomes the image of record, a second child enters into the picture and both now turn their faces away from the camera lens. Here is evidence of how photography, like any visual medium, readily becomes conspiracy. Inviting the participants into the making of an image invites social negotiation of meaning and stepping over the line from fact to fiction.

Although no imagery is objective, people have long valued a sincere attempt to document reality as a criterion for some level of truth. A photograph particularly may be accepted as truthful documentation if, in fact, it is believable by virtue of the experience of the viewer. That is, the viewer considers the photograph to be an acceptable facsimile if it is similar to the viewer’s experience. Even if a photograph has some of the character of truth, but with idealized elements, it may be taken as truthful, as in the case of a computer manipulated image of a fashion model.

Researchers use data triangulation to check their claims and assure the reader of the researcher’s interpretive legitimacy. In the process of triangulation, at least three sources of information are used to ensure that evidence is either mutually supportive or conflicting. For example, in an interview or on a survey, we ask the same questions in different ways to determine the level of truth that should be interpreted from any given statement. However, because the image unconsciously confirms a world as we believe it to be—that we are dissuaded from generally believing that a non-commercial image is insincere—we may uncritically accept many visual

images, and not hold these to the same rigorous review that we apply to other forms of qualitative research. This is what we find in the Lange photograph, because the image tells a narrative of a reality that we are ready to believe, we suspend a critical investigation of the image.

From a recording perspective, a visual image should meet basically the same standards as any form of qualitative data. We expect a complete report of research in an article, rather than just the results. A sincere representation of a visual field is as likely to be “truthful” as is a quoted statement by a participant in qualitative research. When reading a research report, we accept that the researcher is truthful, for example, that she or he has reported the exact words stated by a participant. We also trust the academic world that presents this report to ensure that it is an approximation of legitimate research practice, including the blind review process, the vetting of data and analysis, and reasonable conclusions. These same types of standards should pertain to the use of a visual image as data. Images can provide an insight into something true about the world.¹

In addition to photography, the visual journal and sketchbook are two methods for recording perceptual response to the world. Traditionally, sketchbooks were places to record by hand with pencil, pen, and brush the mind’s synthesis of the world’s perceptual array. In the 20th century, artists expanded their data repertoire to images and objects that could be appropriated and repurposed for significant new visual meanings.

Separate to the visual arts, literacy education distinguishes between high stakes writing and low stakes writing. Low stakes writing is a place to brainstorm and take risks. While it may inspire high stakes writing projects, there is no expectation in low stakes writing that work is being prepared for presentation. Similarly, the visual journal and sketchbook remain critical areas of play—the *purposeless* exploration of the visual through mark making motivated only by pursuit of intrinsic aesthetic satisfaction. A reflective analysis of these inscribed moments of play may, at a later time, suggest possibilities for intentional inquiry, but this is not where the energies inscribed in the pages of the journals and sketchbooks begin. Laurie Gatlin’s (2012) dissertation, *A Living Thing: Towards a Theory of Sketchbooks as Research*, adds theory to this aspect of visual research.

2. Image as Data: The analysis of visual culture

In a scientific sense, all images are data to our perceptual systems. According to Donald Hoffman (1998),

Perhaps the most surprising insight that has emerged from vision research is this: Vision is not merely a matter of passive perception; it is an intelligent process of active construction. What you see is, invariably, what your visual intelligence constructs. Just as scientists intelligently construct useful theories based on experimental evidence, so our visual systems intelligently construct useful visual worlds based on images at the eyes. (p. xii)

Hoffman states that while images can be interpreted consciously, our visual intelligence seems to function unconsciously. This makes it essential that the researcher undertake training in visual image analysis before using imagery for research. As people need to learn about quantitative research methods in order to read and understand their use and significance in an article, both researcher and reader need to be aware of the ways we interpret meaning from visual images when they are used in research.

Furthermore, we need to examine the word “unconscious.” At the end of the 20th century, its meaning was under extensive re-examination by cognitive neuroscience. For most of the 20th century, the scientific conception of consciousness was equivalent to cognition: the ability to manipulate symbols to make, communicate, and respond to meaning. In this framework, the unconscious was an inaccessible and an assumedly irrational realm that resulted in inexplicable behaviour. However, in the last decade of the 20th century, cognitive neuroscientists demonstrated how brain-damaged patients, who had lost the capacity to consciously manipulate

symbols, retained an unconscious ability to make judgments (Weiskrantz, 1997). Another stream of cognitive neuroscience found that brain-damaged patients who retained their conscious ability to manipulate symbols, but lost their sensory awareness, also lost the ability to apply their cognitive abilities effectively in real-world situations (Damasio, 1994). These findings suggest that cognition situates within sensory reaction and that sensory awareness feeds cognition. Sensory awareness is a liminal state, where the “unconscious” touches and informs consciousness.

Therefore, one aspect of educating visual intelligence involves teaching awareness of the ways that perception of relationships of qualities in visual media evokes feeling. Examples of these might be the supple, tumid form of clay, the brilliance of the colour yellow, or the inscribed energy a calligraphic ink brush leaves on paper. These qualities do not carry symbolic meaning per se; they evoke sense. Visual intelligence is more than recognizing the symbols in an image; it requires understanding how visual qualities establish an emotional context in which symbols operate.

Visual qualities contribute to the meaning made through participation in visual culture. For example, Warcraft gamers improve their painting techniques; cosplayers develop costume designing, and make-up skills. Graffiti and street artists learn how to paint large surfaces with spray cans and how to make stencils; participants in demoscene learn hacking and programming.

To work effectively in these realms, and to demonstrate a command of the visual, requires a sense of the particular power of images to stimulate emotion, communicate information, and remain in memory. Rose (2001) argues that “compositional interpretation” is an essential aspect of visual analysis when using images for research. Compositional interpretation is the analysis of the specific visual qualities of an image as separate from its symbolic content. Generally, a more powerful image is one in which visual qualities support content to enable the construction of meaning. Too often, image analysis ignored or skipped this aspect in the use of images for research in the social sciences (Whitely, 1999).

Dewey (1934/1989) spoke to the importance of recognizing sense through visual experience. The first chapter in *Art as Experience* is entitled *The Live Creature*. Here he claimed that humans are hard-wired to respond to visual stimuli. If our ancient ancestors could not read visual relationships and feel fear or danger from what those visual clues might represent, they were unlikely to survive. Constructing meaning from symbolic and non-symbolic visual information is in our DNA. This basic human intelligence manifests itself throughout visual culture. Recognizing this profoundly human application of sight and mind is a realm of visual research.

Therefore, humans create and analyse visual culture to aid our continual study of the world as a matter of survival. We can use the process of analysing the fine and popular visual arts and design as a research process through which we deepen our understanding of the ways people suggest, represent, and realize identity and other sociocultural and psychological states.

3. Images as Study: Participants make and use images interpretively as a form of investigation

For Steve Ciampaglia’s dissertation, the researcher taught a class of high school students in which he had the students use digital cameras and video recorders to investigate the ways in which advertisers prey on youth. In a sense, the students were studying themselves through the production of art, as well as documenting behaviours supported by the industries they focused on. By reflecting on their own responses to the advertising and their peers’ responses, they amassed imagery that caused them to reflect on the process of buying, selling, and appropriation.

In the third application of working with the visual, participants take responsibility for producing images for

the research project. For example, in Wendy Ewald's (2002) *The Best Part of Me*, children used a camera to document and reflect upon themselves. Outwardly, the children appear to render *factive* images of themselves, recording the world as they sense it. However, the significance of these images is in their *formative* analysis of how the children consciously shaped meaning and framed a narrative that they wish to present as an authentic representation.

Visual formative approaches may enable participants to construct and deconstruct meaning. For example, in the discipline of sociology, Doug Harper (1986) pioneered the method of *photo-elicitation* in which participants gathered images and then came together to discuss what the photographs represented or failed to represent, basing image groupings on associative meanings. Combining images to promote dialogue, rather than for the intention of displaying them as art objects, is a formative process. The participants in photo-elicitation read the symbolic significance represented in the photograph. There are no expectations that they can read the visual qualities—the visual arts elements—that non-symbolically support interpretation. In this way, a door beyond reflective recording and saying opens up to a reflexive approach in which the participant begins to examine their own process. This reflective-reflexive dialogue may extend to the researcher. While photo-elicitation is effective in engaging participants in narratives over what photographs do or do not represent, they fail address to the materiality of photography—elements of art, such as colour, light, texture, and shape. They are a means to another end.

Kimberly Powell and Lisa Lajevic's research (2011) provides an example of allowing participants to engage in open-ended visual making through a rich engagement with sensuous media. This results in a generative image—a visual object that evolves out of the direct manipulation of materials and media, as opposed to an artwork that begins from a preconceived idea or the need to “say” or represent something. In the Powell and Lajevic study, students engaged in yarn-bombing: a group knitting exercise where a collective produces large quantities of patchworks for no preconceived purpose. After completing the knitting, members of the collective select public objects to wrap—a la Christo—in order to unsettle normal expectations and provoke public conversations. Knitting is assembled in a task of public artifying (Dissanayake, 1992)—a human urge to render one's environment special. The students' did not set out to “express” anything, they were simply engaged in the personal aesthetic satisfaction of knitting: knitting for the pure somatic pleasure. Only after making had already begun did the student begin to consider how the generative act that they were already engaged in, might become socially purposeful. In this case study, the students choose to use their knitting to warp (yarn-bomb) the steel handrails that lined the sidewalks leading to their school. In the winter climate, rather than touching cold metals, members of the school community could sense the soft knitted fabric. This was an interventionist act of care and consideration.

Jim Goldberg's (1995) fine art project *Raised by Wolves* provides a more complex vision of the generative image. Over a period of years, Goldberg worked with run-away teenagers in Los Angeles and San Francisco. Goldberg allowed his participants to take pictures or write commentary on prints he showed them. Seemingly grounded in a photojournalist sense of the world, Goldberg appears to be telling a story of life-on-the-streets as it is. Nevertheless, Phillip Brookman, the photography curator for the Corcoran Gallery of Art in Washington D.C. who worked closely with Goldberg to organize the exhibition stated that *Raised by Wolves* is ““a work of art . . . [that] doesn't pretend to tell the truth,” (as cited in Ballerini, 1996). When Goldberg allowed his participants to take their own pictures, they were not trying to document their lives. These young runaways were interested in creating photographic fantasies of their imagined lives as runaways. They were presenting invented narratives of how they wanted to be seen—or not seen. In the drug-fuelled, desperate lives of these teenage run-aways, what is real and what is fantasy becomes interwoven and ultimately inseparable. Goldberg's participants actively engaged the media of photography to create fictions that they wished to display in order to disorient, obfuscate, and disappear.

4. Image as Theory: The researcher makes an interpretative/provocative object for personal analysis

Visual images say more than words. As well as having the capacity to suggest meaning more quickly and with greater clarity than texts, images can express ideas that are more subtle and sometimes lie beneath the realm of comprehension we are able to gain access to by thinking in words and numbers. Researchers use visual images, such as pie charts, diagrams, and graphs, to convey information that can be expressed in words and numbers, but can more immediately be understood in a visual form. Since images are not merely texts, images have the capacity to enable researchers to achieve a different level of understanding.

When researchers begin to understand how to create and interpret images to express ideas, they gain access to a type of tacit knowledge (Polanyi, 1967). This ability opens up a doorway to understanding their own research that otherwise may be closed, muddled, or confused. Often, researchers use visual representations of ideas to clarify their thoughts about research, which can evoke a-ha moments. Perhaps the most noted example of such an experience was the construction of the first, accepted model of the double-helix that aided Watson and Crick to more fully understand the DNA molecule.

In a situation where researchers create a work of art to better understand their own thinking, an image is a metaphor based on theory. Such works become summative forms of data. Koon Hwee Kan's (2007) award winning dissertation *A Story Told Visually: The Singapore Secondary School Art Style* demonstrates how a visual artist creates collaged images of photographs, taken during data collection, to realize sensed meaning and serve as a prompt for linguistic analysis. As part of this research, Kan collaged together what appears to be snap shots taken from her research site. There is no intention to exhibit these images as stand-alone art objects. They are data in-support of research. By assembling these images—juxtaposing, overlapping, layering, and concealing—Kan began to discover what it is she wished to say.

5. Image as Research Reporting: A public representation of research results

The fifth application of the visual is with the researcher consciously making images intended for professional presentation, such as in a gallery exhibition. This involves bringing visual art skills into object making and attending to the quality of visual qualities within an image. The elements and principles of design act as visual qualities: line, colour, texture, and shape for example. Dewey (1934/1989) claimed that relationships of visual qualities created non-symbolic forms of communication. Eisner (2002) refers to these non-symbolic expressions of meaning as *forms of representation*. In the visual arts, the principles of design refer to ways that relationships of qualities can generate emotional response, and thus provide critical context for the interpretation of symbols. These principles include balance, contrast, and rhythm. Our understanding of expressive visual qualities constantly evolves and requires study, discipline, and practice. Such work results in arts-based research being deeply informed by the discipline of visual art.²

An example of visual qualities consciously employed to heighten the experience of a reputedly factive image can be found in Marco Anelli's *Portraits in the Presence of Marina Abramovic*, which document participant reaction in the artist's 2010 performance at the Museum of Modern Art in New York, *The Artist is Present*. For the two and one half months of the exhibition, all day, everyday that the museum was open, Abramovic silently sat at a table. Visitors to the museum, who formed in a queue, sat, one at a time, in front of her and maintained eye contact for as long as they wished. Anelli waited for the moment when the visitor started to cry (a remarkably recurrent reaction to this experience) and took a photograph, noting for each photo the time that elapsed facing Abramovic before the tears came. While outwardly a rule-driven protocol for taking a photograph, nevertheless, Anelli's work shows the artistic skill of framing that pulls each participant close to the viewer and thus heightens the intimacy that Anelli desires to convey.

Here, as opposed to the work of Koon Hwee Kan who manipulated images to better understand her own research, the artist is claiming the work as more than a personal heuristic for coming to know (although the work functions in this regard). The final work is also a finished work of art that can function independently in an art context. The research of Karinna Riddett-Moore (2012) provides an example. She consciously appropriates the visual conventions of wedding photography to frame the sewn and altered fabric pieces that she created in the process of her doctoral research. The photographs that she produced, separated from their research functions, have received awards in fine arts exhibitions.

In a sense (literally), this use of imagery for research is a road to discovery through materials. The Chicago-based artist Theaster Gates' work investigates the transformation of place—specifically the desolate neighbourhoods of South Chicago. His work, *Soul Manufacturing Corporation—To Make the Thing that Makes the Things* is physical space to gather where Gates and his assistants help people make stuff, in a spirit of collegiality and open dialogue. The dialogue is the artwork. People work with the hands to manipulate visual media, but the objects they make are not the artwork—even though considerable attention is given to help people make stuff that looks good. The dialogue in community is the art. While Gates desires this community response, and the artefacts produced during this interventionist dialogue document a process of transformative thinking. However, Gates is also addressing a rarefied fine art audience that appreciates this as the cutting edge of contemporary professional visual art practice. Through intentionally placing his work in an artworld context for viewing, Gates' process differs from the third way of art making, *Images as Study*, where the participants are the sole audience for outcomes of the research. Here, while participant outcomes are also desired, the work is prepared for fine art contexts and ultimately intended to be understood within these contexts. *Soul Manufacturing Corporation* explores how we can come to be in a place—and in turn, how art can take an active solution to the restoration of an economically ravaged abandoned neighbourhood. However, this intervention is top down. It perceives the ideas from the highest levels of art-practice as effecting community transformation; it does not engage deeply with members of the community to extract from that the community members might find significant.

Conclusion

This paper is a beginning of an extended conversation on the problem of criteria for images in research. It only begins to outline the problems to be unpacked; it is not a conclusion. In the past decade, important strides have begun to theorize the visual image and recognize that the methods for understanding its validity and reliability are just as complex as the methods for establishing the validity and reliability of statistical analysis. As arts-based research methods proliferate, it becomes important that rigorous criteria emerge for using images in research. Through these criteria, we can begin to make judgments on the worth of new research to addressing issues of education. Not only do these criteria help to form judgments about finished research, they can help frame research questions and articulate the conduct of research as well.

Notes

1. Because he invented some of the words and actions of his participants, Tom Barone (Barone and Eisner, 2012) insists that his study on visual arts instruction, *Touching Eternity*, be read as fiction. He is aware that many of his readers perceive the text as “true.”
2. The elements of art and the principles of art were first articulated in the early 20th century. They have never been fixed; they are not an ecumenical canon. They change and artists adapt and extend them.

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The Artist's Practice as Researcher Process: Paradigm Creation in the Arts

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Abstract

In the beginning of this century, we find knowledge models, with paradigms that are beginning to lose validity, are in the process of extinction. Art, as a model of knowledge in relation to its creation process, is in the same situation. Therefore, we ask the following question: What answer can art provide?

We place creativity, and the ability to understand its processes, as a central issue for forming new paradigms. Creativity, as an inherent human variable, is consequently a means of self-knowledge, self awareness. This can lead us to decipher the mechanisms of the unconscious as a tool to play to our advantage. From a transdisciplinary approach art, the challenge of the 21st century is to allow art creativity and knowledge bring forth new models of creation, new models of knowledge.

Key words:

Art, science, artist's practice, researcher, paradigms

Resumen

En los inicios del siglo XXI, nos encontramos con modelos de conocimiento, con paradigmas que está dejando de tener validez, que están en proceso de agotamiento. El Arte, como modelo de conocimiento en relación a sus procesos de creación, está en ese mismo contexto. Es, por tanto, que nosotros planteamos la siguiente cuestión ¿qué respuesta puede dar el arte?

Situamos a la creatividad, a entender sus procesos, como cuestión central para conformar nuevos paradigmas. La creatividad como variable inherente al ser humano y, por tanto, como vía de autoconocimiento, de la conciencia del ser, y la consecución de descifrar los mecanismos del inconsciente para que jueguen a nuestro favor. El Arte, la creatividad, el conocimiento desde un enfoque transdisciplinar como motores para construir nuevos modelos de creación, nuevos modelos de conocimiento, es el reto del siglo XXI.

Palabras clave:

Arte, ciencia, praxis de las artes, investigación, paradigmas

Introduction

Not a few times we find, among prestigious art critics, the claim that it is not correct to speak of paradigms in the field of arts, saying that is a matter that pertains specifically to the field of science. If this is true, than the achievement of objectives in the art are different from those of science, we affirm, on the other hand, what if the art is equated represents epistemological transformations at the same level of the Science.

Insight from the History of Art into the creative process reveals transformations in the ways and means of creating, from episteme, that give us a dimension that allow us to achieve and discern patterns in the creation of knowledge in the arts. The birth of modern thought, in complete confusion and confluence that occurred between art and science, shaping the modern Western thought, as well collect texts with the professor and researcher Martin Kemp in *The science of art: Optical Themes in Western Art from Brunelleschi to Seurat*

(2000), is a good example of it.

The praxis of the artistic event could resemble, in large part, to the empirical phase of the Scientific Method. However, neither that stage is enough empirical science to find the targets of an investigation processed by the scientific method, nor is it sufficient to art practice itself, within the creative process, that that acquires an art and theoretical conceptualization.

Artistic education, referred Fine Arts, Performing Arts, Dance, is in constant search of models and methodologies that do in fact turn their research, acquire theoretical category, scientific, you might say.

In this direction, we might ask what does, then, that a work of art, the creative arts acquire category of Art? Reflecting on the process, on the do, establish guidelines for making conscious creative act would print the seat to the creative. Also generate a feedback process between the two ways of knowing generate a first methodology, so that would base praxis and enrol in a knowledge model would place it and the artistic in epistemology.

What guidelines in terms of models of knowledge, methodologies, shall be marked and create, to bring the creative arts in the category of theory of knowledge?

Search paradigm in the arts: an attempt to forming model of knowledge of research in the arts

Defining Art: Artist praxis as research methodology

To speak of arts-based research (IBA), we must understand and take for established creative processes that generate arts Arts (any discipline of the arts, including performing arts), set paths and models reaching category knowledge that are episteme itself, and therefore means the creation in the arts, art, and knowledge. With this, we are forming and pointing to a specific definition of art, an issue that we needed as a starting point.

We define Art, since its creation processes, that is, do not study the history and art from established timelines to address it. It is from there, since the processes of creating, essentially, where we can explore, understand, discern and consequently try to build specific methodologies that allow the arts and a solid form of the same research. In order, also, to be applied to any field of knowledge, especially, if we understand art as knowledge. But also, if we are aware and we are mindful that this has shaped the modern Western thought, in a confluence and fusion between art, science and technology, this approach makes more sense.

The birth of modern thought and the paradigm of Objective View: model creation methodology in the arts

And that relationship, which has experienced a relationship of variable nature, you would have an upturn absolutely transcendental, not only for the field of the arts, but to transform knowledge epistemological models. The new technologies that we have generated in recent decades are the sample, the signal that the parameters of knowledge are changing, pointing to another address (the translation of reality binary code). All in all, we show the need that the old paradigm is no longer valid. The dominant presence of the new technologies we have produced, are the engine and the sample demonstrates a return and a pick in the top where art, science and technology, because that is the being of modern Western thought, which we shows the need to place ourselves in a transdisciplinary approach in the creation of new models of knowledge.

The art here lies spearhead the process. What can say Art to Science? What Science can tell to Art? In the last presentation that the professor gave Ascott in Spain, at the *1st Symposium Cyberculture and New Media Art*,

organized by Juan Arturo Rubio and myself, and funded by the Ministry of Culture and Sports, as pointed last thought of his talk the next What question do art for science?

This question is quite timely in relation to how it has shaped the modern Western thought. The article, *Experimentation as a form of knowledge: the paradigm of Brunelleschi's invention* (Alvarez & Caerols: 2010) states precisely how inquiries, processes and mental operations (for so should be called) that led to the invention and Brunelleschi discovery of linear perspective, opened a new model of knowledge, understand and study the world and reality, based on an absolutely novel methodology for these dates, namely experimentation, trial and error test based on the empirical process, experimentation with reality itself. And what was this, which represented? Bases that settled a new model of knowledge, essential to advance science where it advanced, to make their scientific knowledge and scientific method as such conform.

This model creation in the arts, this model is what we call knowledge as a paradigm of Objective View. In this model, the object is the center of knowledge. A model developed in detail by Mexican researcher Laura Gonzalez in the text *Photography and film two different media?*, precisely when speaking of the camera in modern Western thought as epistemological model, as the camera box. The camera that was born with the modern Western thought in the Renaissance and that represented the technological realization of the paradigm of Objective View:

In conclusion, the camera is an epistemological model and not just a tool for reproduction of the world. Its structural principle is the dominant paradigm that describes the observer's position before the world in a culture, the Western, whose primary sense of order and reason is the vision. The realization of this in an object called camera implies the objectification of the physical phenomenon and coding observational relations (Gonzalez, 2005: 116).

The thought here raised by Gonzalez concerns the invention of the camera as box objectification of vision, knowledge, born in the Renaissance. The camera, as reproducibility machine for the representation of reality that was invented in the late nineteenth century, marked the end of that road and the beginning of a new one, because the camera was born and with changes in the intentions of the artists (the objectification of reality was not going to be interested). But this change of heart was not isolated, it was something that not only happened in the arts, but also had a need for paradigm shift in the different fields of knowledge, and also on aspects of social and cultural order. That is, they develop new theoretical and philosophical frames, as shown by the works of Goethe and Schopenhauer, and scientific studies to be proposed and issues regarding the definition of light and colour radically opposed to those that had prevailed so far, as Fresnel studies. Studies also are the result of interest in the study of the eye, the body (as shown by the work of Müller and Helmholtz). Changing the center attention, change the medium through which to know reality and build knowledge. Or put another way, synonymous changes the truth, now studying the construction of the concept of truth passes through to scrutinize and understand the subject, the perceptual system and way to process this perception, individual experience in contact with reality. We are at the jump from object to subject, as a study center and truth. We are at the beginning of the construction of a new paradigm, the paradigm of Subjective View, which will allow the proposed paradigm of the Impressionists and the development and formation of multiple forms of creative proposals in the arts, and that will result in the rich period of Historic Vanguards. This paradigm shift inevitably brought new forms of creativity in the arts, new methodologies, new creative processes, new ways and models of knowledge.

The description and study of this process we have developed so far, this research methodology involves showing and approach the study of the arts from the creative twists, turns and shifts in patterns to create and in turn, in the knowledge models. This approach is a model study of the arts, a model that puts the theoretical category Art from praxis itself, since the processes themselves. That is, from the study of praxis own artists

who have followed in his studio at different times and contexts, we extract creation methodologies in the arts and, through the comparative study of these methodologies with those used in other fields of knowledge, find that those forms of creativity in the arts make knowledge models are the representation, the realization in the field of the arts of these forms of knowledge. So the research model proposed in my PhD thesis: *The transformation of the look and creativity from the technical and technological innovations: Historic Vanguards and contemporary* (Caerols, 2010, <http://eprints.ucm.es/11421/>).

So we continue this research model from the creative process and the artist’s practice, to finally try to figure processes and knowledge models belonging to our contemporaneity.

Second transformation of modernity and the paradigm of Subjective View: creating new methodologies in the arts, new model of knowledge

After this initial transformation into the creative process, which was the birth of modern thought, there was a second lap. Romanticism was the twist to end, to make the call for attention, a model that was running, the most direct attack to the ways of science, but it was, therefore, to all forms of knowledge in the model itself. The forms of the paradigm called Objective View, the Enlightenment and, therefore, the same level and in the same line, which had shaped the ways of Old Regime, were coming to the end. A change of focus, the central element by which access to knowledge of reality, knowledge, was happening: the jump of the object (paradigm of Objective View) to the subject (paradigm of Subjective View). Or put it another way, synonymous changes the truth, becomes invalid mathematical and rational vision imposed by the object. The true centre is moved to the subject, the subject as a synonym of truth that creates new ways in the creative process in the arts, new models of knowledge.

Fundamental to our discourse understand the process, the epistemological change from object to subject represents a change of paradigm, therefore, different ways of knowing which resulted in different methods of creation in the arts. Laura Gonzalez says researcher:

If modern European photography was not reached significance for their contribution of new stylistic devices, but for its subversion of codes of representation and its proposed new conception parameters of reality (González, 2005: 198).

González’s words are particularly accurate and are in the direction of the study we are proposing. The qualitative leap that occurs when vision becomes a means of knowledge involves the construction of “new parameters of reality.” That is, over ideal Objective View of art as rational truth achieved by mathematical reason, to that vision that allows us to learn from one’s experiences of the subject, its “bodily eye”, understanding the physiological vision as a new way of knowledge. But the real change of model, occurs gradually, consolidates different stages ending in shaping the Historic Vanguards. The consolidation paradigm of Subjective View followed the different stages that are set out in Table 1.

PARADIGM OF SUBJECTIVE VIEW		
PHYSIOLOGICAL VIEW: romanticism / impressionism	“VISION OF THE MIND”: cubism	“VISION OF THE UNCONSCIOUS”: surrealism

Table 1

Knowledge of the subject, the subject as a key by which know reality be your retina and individual experience the measure of all things, put as priority subjective variables in the processes of knowing. The genius, the idea

of genius as an innate, creative man's personality as a unique feature, the speeches focused around the creation in the arts. The subject, as a centre of knowledge, was presented as a necessarily inevitable element to the forms of the old model.

In the early twentieth century, the Cubists proposals, parameters related to numerous scientific studies and some of the experiences of the so-called post-impressionist colour also based on scientific studies of the late nineteenth century, were, on the other hand, attempts in this change, in these processes, to objectify the subjective, in a post-Romantic answer, on the other hand, began to take hold. While Einstein's theories, his theory of relativity, absolutely put into question the variables that had supported science.

The confluence of these two processes, the partition of knowledge in two models, the paradigm of objective vision and subjective vision paradigm, the objective and the subjective. Now, we know that science progresses transiting to the paths of subjectivity, which in no way is the heritage of the arts, creativity is an instrument of his work, is that there would be no creativity in science because the formation of knowledge of science is a fact and a creative act itself. And this statement comes from the realization that the paths taken by science for its formation and findings are creative processes, asserting that the creative processes of science, as a mental process, resemble and are in the same line and at the same level as in the art. Numerous studies in the field of creativity have proven this fact. Another example is the approach of the three stages targeted by Poincaré in process modelling and mathematical theories, considering the binomial math and creativity, as fundamentals in explaining the process.

Do we mean to imply that art and science are the same? Possibly not, but both do have the potentiality to form knowledge models and methods from an epistemological approach. Or what is the same, and as we noted in the introduction, since the realization that art represents the same level epistemological transformations that science, in its ability to build paradigms. Also, at the creative process itself, understanding such processes as mental processes, the field of psychology, and neuroscience, the similarity builds methods. Gombrich is the best example of this approach.

This proposal perspective from which to understand and study the arts, takes us to the possibility of forming specific ways to experience the arts, but will also be forms of knowledge, ways of knowing and of equal validity extrapolated to other areas of the knowledge. That is, from an epistemological perspective and psychological, as we understand the creative processes and mental processes. That is, the art is a method itself, the process of creation in the arts, is a method in itself, but which are not unrelated to the other methods that are contemporary knowledge.

We are on track to achieve the knowledge, the development of methods and knowledge bases, draw a transdisciplinary context of knowledge that should lead us to seek new fields of knowledge.

The scarcity of studies and research in IBA, positions this research in an absolutely privileged, which conform to new fields of knowledge. As I point out the need to carry out the construction of these research methodologies. Also, these new forms of knowledge emerge at the same time in different areas of knowledge have the same definition since the epistemological. Definition is reinforced also by the social and cultural context in which they are involved all knowledge, for the contemporary join them.

How can we address the establishment of research methodologies based on the arts?

Creative processes in contemporary arts: knowledge models

In the direction of our thoughts, we affirm that one of the main drivers to implement the construction and

configuration of new research models and methodologies in arts based research in the arts, going to overcome that model that began in the pre-configuration process of the vanguards and the development of them, but that occurred at the time as necessitated against the old forms. The field of art, its creation and production space has always kept within the limits of the subjective, faced the context of science that is related to the objective, or objective knowledge. Early in the first decades of the century, in the state of development are studies on the evolution of man, in that adulthood where we are in relation to their knowledge of the being itself, the ontology of being, knowledge is necessarily transdisciplinary us.

When we speak of adulthood in relation to the study of human evolution, we mean the last words palaeontologist Juan Luis Arsuaga pronounced in the fifteenth edition of the Summer Courses of El Escorial. Arsuaga said that what gave advantage to Homo Sapiens, which made him survive against the Neanderthal was symbolic capacity, its ability to create fantasy worlds and sense of identity. The creation, creativity is inherent in human beings, their ontological being. He then stated that "the human species has become adult is responsible for his actions and has lost the innocence that ruled before his actions." Therefore, the generation of possible worlds, symbolic creation will have to be a fact and a conscious act. The intentions of the unconscious, the unconscious as Freud proclaimed destiny and translated into art form so surreal, validity have been lost and we had no solid answer from art or from science, the answer is to give.

The mechanisms of the unconscious can be decrypted and can play in our favour. This is the reflection of José Antonio Marina in text *Talent Education* (2010, p: 38). And in the same direction, Roy Ascott, in his text *The shamantic web. Arts and emerging consciousness*, he raises a reflection in the line of our approach:

...in the art and science of today, the problem of consciousness is at the forefront of debate. Science is trying with great effort to explain the concept of conscience getting unequal results. Apparently is shown as one of the most difficult to address. For the artist's consciousness is something more to be explored that explained something to be transformed rather than understood, something to be re-focus rather than exposed...(<http://aleph-arts.org/pens/index.htm>, consultation January 10, 2013).

This is creativity, making the invisible visible, to see beyond appearances, have longed issue both art and science. Not forgetting also that creativity is inherent to the human being. Consciousness and Creativity, understand their processes, deciphering the mechanisms of the unconscious, all supposed to position creativity as a means of self-knowledge. Working with creativity leads us to identify our strengths and weaknesses, our fears and blockages, so that evaluates our emotional maturity, emotional and intellectual. Implement these variables, articulated by creativity, consciousness and the unconscious mechanisms, aims to achieve high levels of creativity. From this perspective, creativity is presented also as an approach posed transdisciplinary knowledge and a syncretic art.

Conclusions

Creativity, understand the nature of creative thinking, is presented to us as the subject of critical discussion that will focus on the speeches of the XXI century. Here we find the key to shaping new paradigms. Having overcome the objective-subjective models, creativity emerges as central issue on which to build models of creation in the arts and knowledge. The focus is situated on creativity as a concept that also builds the different knowledge.

We propose two starting points, two variables, from which explore new ways of knowledge, to form new arts-based methodologies, but going beyond the artistic act itself, in that transdisciplinarity attempt to break paradigms and settled so far (objective / subjective), these are as follows:

- Developing the arts-based research from the field of creativity, as generic and inclusive field, from the study of the creative processes (help us understand these processes and inevitably lead us to configure methodologies). In this case it is essential to the field of psychology (see the study of the psychology of pictorial representation of Gombrich, or what is the same, Gombrich and the Warburg Institute)
- On the other hand, from an epistemological approach, look to art with the aim of identifying new fields of knowledge, drawing on the fundamental contributions from the field of philosophy and the history of theories of knowledge.

The goal, which is essential, is to identify and establish new fields of knowledge, a new paradigm. In that line is our intention and attempts to expound and define a new paradigm, which we call as transsubjective Vision paradigm, one that transcends the subject itself (beyond the subject), and takes you beyond the higher consciousness, in connection also with the mechanisms of the unconscious. This approach is in turn different ways to conceive of ourselves. All this translates to develop new methods and ways of knowing, where the objective and the subjective are merged, and invite us to build forms of creation in the arts, ways of knowing in greater depth, transcendence, to help us write a new history of human knowledge, new knowledge foundations.

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Academia and Art First Research

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Abstract

My paper examines artistic research within the context of academia with attention to the relationship between interdisciplinary practice and discipline skills-based learning, and the interdependence of creative and critical inquiry. In this context I make an argument for instituting first year Foundation thematic topics to support a common field of inquiry for junior artist-students in their emerging culture of practice and discourse based research.

Key words

Visual Culture, Critique, Methodologies, Education, Interdisciplinary

Almost without exception artists think and conduct research inter-disciplinarily. Regardless of the media and discipline informed artistic practice there is amongst all artists working today reciprocity in influence and information sharing across disciplines. Intellectual and practical skill-based production and research methodologies are constantly cross-referenced in contemporary art.

My presentation/paper examines artistic research in the context of academia, with attention to the relationship between interdisciplinary and discipline based learning, and the interdependence of creative practice and critical inquiry. Using artistic examples and a pedagogical model I argue for the compatibility of dedicated skill learning and discursive forums; core program and open interdisciplinary learning/research environments; and a combination of applied and pure research in the education of young artists.

The artist-as-researcher designation is commonplace in academia today and is so largely because of the influence of economic and cultural ideologies of The University. But it wasn't always so. For artists and art institutions in the not-so-distant past, the triad of Art, Visual Culture, and Theory, shared at best, a tenuous co-existence, for although artists may have traversed both territories ostensibly deemed outside their art production there was little inclination or incentive to put into practice on a deliberately intellectual level, a theorizing of art in visual culture.

It wasn't until after World War II that art, visual culture and theory began to define individual art practices; how artists produced, articulated, and contextualized their own work. Artists such as Robert Motherwell, and Barnett Newman, or Robert Smithson and Donald Judd, and in more recent years Dan Graham, Ken Lum, Andrea Fraser, Jeff Wall, Tacita Dean, Ai Weiwei, Liam Gillick, Antonio Muntadas, Andrea Zittel, Ian Wallace, Yinka Shonibare MBE, William Kentridge to name a few, are all identified as artists for whom the very notion of art practice is inextricably linked to art history, visual culture and theory. But it's worth noting that these artists can, for the sake of convenience, all be linked to certain practice streams, for example: Jeff Wall – photography; Tacita Dean – film/drawing; William Kentridge – drawing/animation; Ai Weiwei – sculpture/installation; Andrea Fraser – performance.

That said, these artists have pushed the boundaries of their respective discipline areas into liminal interdisciplinary critical and creative spaces and that perhaps is one reason why they along with their peers, are frequently cited in academia and the art press as important, influential artists. These artists have all imported production and/or presentation vocabularies and methodologies from outside sources to inflect the dialectics

of their preferred medium and its history. For example, Jeff Wall's photographic works are in part aesthetically and conceptually informed by film and painting, William Kentridge's animations are linked to experimental theatre, and so on. That their work within a certain field may be considered hybrid is due to the influence and demands of other contributing art and cultural idioms and, of extra-artistic content, and how these influences and problems might be addressed in the production say, of a photographic work or a performance strategically situated in dialogic connection to the historical conventions of a prototypical discipline. This is the nexus of creative and critical interdisciplinary practice. An art practice that is not formally discipline centric is a self-reflexive practice, a hybrid, fluid interdisciplinary composite with many models of critique [Sullivan 99].

The turn to criticality in creative practice was set in motion decades ago by numerous factors including the collapse of connoisseurship, the erosion of High and Low, the influence of academia and advanced degrees, emphasis on interdisciplinary research practices, arts and publication industries, the internet and knowledge economies, and internationalization. Today's wide-ranging production and presentation methodologies, models of critique and critical frameworks, have so modified arts historically understood core frames of reference it's no understatement to say that everyone connected to contemporary art is in a continual catch-up mode, indeed, this ongoing transformation in the measure and type of applied and pure research undertaken in the field of artistic production and professionalization is in fact transforming the very connotation of the word artist itself.

Gone are the days when an art professor could design a sculpture class syllabus around a single unified vision of the discipline, or when a painting professor could import a rigid model of critique for each individual student artwork. Today such scenarios may appear as unimaginably simplistic pedagogy, yet these approaches were commonplace in studio instruction as recently as the 1970's; a result of binary definitions of creative and critical practice. The artist produced the work, the art historian, theorist, and critic determined its meaning and place in visual culture. While specialists in the fields of philosophy, art history, and critical theory continue to develop interpretive research and academic scholarship, the turn to criticality in post-secondary learning has transformed studio/post-studio art education at all degree levels including practice-based PhD's. The transformation I speak of is occurring in practice diversity and broad based literacy in arts-based research; students and faculty are tasked to be increasingly and more pluralistically informed and articulate.

The challenges are many but faculty must trust in what they do well and maximize the diversity in the institutional talent pool rather than putting themselves into situations that are beyond their purview. Although art practice is increasingly referenced to diverse fields of information amid diverse modes of production and presentation, artistic research in academia should still be located within the evolving practice and theories that in the first place surround art making. Graeme Sullivan states that "It is from this central site (art making) of creative practice that other forms of inquiry emerge, such as critical and philosophical analysis, historical and cultural commentary, and educational experience [Sullivan 97].

In an undergraduate program an interdisciplinary visual art curriculum should promote learning how to: 1) think inside and outside studio streams in concept development and problem solving; 2) conduct broad-based and in-depth research; 3) interpret research in connection to singular and multiple production streams; 4) recognize the importance and potential of research in relation to personal goals and accomplishments and; 5) create a culture of interdisciplinary research and critical context so individuals can evaluate, reflect upon, debate, and receive informed and appropriate feedback from their peers and others in relation to their artistic project. The student is understood to be a junior artist researcher whose emerging knowledge and artistic development is a product of creative and critical skill sets, formed in advance of post-secondary education and expanded in the undergraduate degree curriculum and university learning environment. In years 1 through 4 a balanced curriculum should contain discipline-based courses, open forum interdisciplinary courses (discourse and practice), and skills-study/research-based support workshops: to include a wide-range

of technical, intellectual, professional practice and art industry skills. In delivery of applied and pure research learning individual instructors and support staff could be targeted for their particular skills and knowledge and would conduct short-span workshops tailored to their own area of expertise. A research oriented curriculum has to be in a constantly evolving and upgraded state to avoid normalization and redundancy [Pearson 174].

Most art departments today understand that intellectual tools are as or more important than material techniques in the education of artists. The ability to think through problems and produce work independent of specific media is crucial to most contemporary artists. Even working within a medium-driven practice should not exclude students from engaging in topical debates or exploring ideas that aren't medium-specific or native to their discipline preference. Art first research in academia is about learning to be a professional practicing artist, about connecting artistic and extra-artistic content to an evolving idea of a practice and how it might be defined: "[...] deciding how to relate to the past of a site where you act, and also to create self-reflective and self-critical versions of the practice that are pushed forward by (one's) own actions and articulations" [Hannula 114]. For many artists such as Antonio Muntadas, Francis Alÿs, Santiago Sierra, or Critical Art Ensemble, for example, ideas determine the mode and materials of production, manner and place of presentation. In such cases art practice streams are varied and unpredictable, but are no less informed by rigorous topical and production-based research.

It would be premature in Foundation years one and two to expect students to define their practice, however these two years are crucial to establishing a research mindset and investigative structures that students might build on towards a practice focus in years three and four of the BFA degree. If in effect the pedagogical model is one of inquiry then the learning environment must be a facilitating one, where students are encouraged to become self-taught [Jones, 145] and maximize the resources in the institution while they are there. First year Foundation is where this process should begin, where becoming self-taught begins collectively among the student cohort, and is supported by faculty, staff, and university facilities. This process would require an anchor or base in which a community of junior-researchers shared a common field of inquiry informing practice and discourse based research. Thus, each semester in first year should have a common thematic topic assignment which all instructors agree upon. The semester theme would inform studio and non-studio syllabi and provide the framework to link lectures, projects and research, and provide a foundation for interdisciplinary learning through a cohesive and integrated educational model. Instructors would still cover the basics but would do so in the context of the thematic topic.

Thematic topics may be connected to actual, virtual, and imagined realities, which might be located in but not limited to the following categories: 1. Human and other living species past, present, and future. 2. Places past, present, and future, and 3. Things past, present, and future. Topics should be kept general and open to examination and interpretation, with students exploring specific yet inter-connected local and global translations.

Faculty, support staff, graduate and senior undergraduate students in the art department and drawn from across the university, would contribute to thematic topics in 1st year Foundation discursive forums and in applied and topical workshop courses. Students would benefit from specifically targeted skill based learning and receive informed and wide ranging perspectives on thematic topic areas. The thematic curriculum objective would be to establish a collective site of exchange and generate research platforms from which students would become more intellectually engaged, self-reliant and strategically situated within a specific site of creative and critical practice. Thematic topics would promote student development in the essential artistic research skills of interpretation, adaptation, translation, and application. In year 2 foundation learning should focus on core studio courses in painting, photography, media arts, and sculpture, for example, as introductions to the discipline areas. Year 3 could be a continuation of topical and skill based research to give students more self-determination in their dedicated and/or open studio pursuits, and year 4 would be concentrated on

independent studio work toward the graduating student exhibition.

Pure research is understood to be open-ended and on-going; it is often a theoretical investigation into and study of materials and sources toward reaching new insights, outcomes, arguments, and conclusions. Applied research tends to be practical rather than theoretical; it seeks objective outcomes, verifiable findings, and conclusions. Pure research brings purpose to applied research skills, and applied research skills afford pure research practical applications. There is no one sector in the visual arts that should be undervalued or in some way unproductive. For an art department to function at its highest level, to not privilege one mode of production over another it must be well represented by the core areas of art practice and research, for interdisciplinary art research and practice is by simple definition, the intersection of two or more disciplines. This abbreviated academic model would support an arts-based research climate that promotes rigorous investigation, risk taking, informed creative and critical practice, respect and collegiality among peers and community, professionalization, and cognizance of regional and international art and cultural realities.

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Blending Scientific Research, Art-Based Research and Artistic Research

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Abstract

When researchers look into the music performers' work, that is, into their preparation (either at a musical, technical or psychological level), how they rehearse, how they produce meaningful narratives, in order to understand their decision-making processes, they are exploring and revealing how art produces knowledge. These studies end up revealing the differences and similarities between how artists and scientists make their inquiries, between their methodological procedures and validation criteria.

This paper is a reflection on these issues questioning the term research in what concerns the 'dangerous' move by which its application scope is often expanded from scientific contexts to art production processes. Namely, validation is discussed as a key methodological issue to enable us to compare these two crucial human activities: one ancestral—art—and the other, more recent—science.

This theoretical reflection has, though, an empirical basis, which is the research work developed in a Seminar that the author coordinates, in the Music Doctoral Program at Aveiro University (Portugal). These Seminar projects all have in common an Art-based research that informs and inspires an artistic project.

In order to re-define concepts like 'knowledge', 'understanding', 'research' and 'validation' among others, it will be decisive to acknowledge the contribution of Lakkof & Johnson (1999), that is, to understand 'meaning' as 'embodied meaning', being this valid for science, art, philosophy, ethics, religion etc. In this view, all kinds of research blend. We shall elaborate from this common ground, referring to some empirical investigations.

Key words

Artistic research, art-based research, embodied meaning, knowledge, validation

Communication

Before the seventeenth century, only through mythical and/or philosophical discourse could knowledge be shared, if one does not consider more personal experiences (ritual and mimesis). Arts—like literature, music or painting—and sciences—like mathematics, geography or astronomy—had yet no autonomy whatsoever. It is often assumed that it was René Descartes who established the philosophical principles and the epistemological ground from which science could emerge and develop autonomously, illusively separating itself from philosophy, myth or art. Since then, scientific discourse has been expanding in all directions and has been applied progressively to all areas of knowledge, diversifying its methods and methodological procedures, and a new myth was created: that of preserving its status of being the only discourse that is able to produce and validate truthful knowledge, as opposed to subjective experience, speculative opinion or religious faith.

For many people, this status is unquestionable even today, in spite of the major challenges to its accuracy and truthfulness brought by the three revolutionary theories back in the turn to the twentieth century. I am referring to K. Marx, F. Nietzsche and S. Freud, whose theories challenged scientific knowledge by relativizing it on the basis of its social, corporeal and unconscious conditioning, respectively. By claiming to have rigorous methods and to produce truthful statements, most scientists and science devotees underestimated all the other ways of producing knowledge, considering them and their outcomes as subjective, vague, untrusting or suspicious.

These assumptions and claims were again questioned vigorously later in the twentieth century from within the

science itself, with Einstein's Relativity Theory and with further developments in physics, namely, in Quantum Physics. But the final stroke, which would be fatal to this scientific myth, came with the work of George Lakoff (a cognitive scientist and linguist) and his collaborator philosopher Mark Johnson (cf.: Lakkof & Johnson 1999). Lakkof & Johnson (1999) could answer to the classic fundamental questions of 'How do we know?' and 'What is truth?' based on well-established results of cognitive science. It has been shown empirically that:

- Most thought is unconscious.
- We have no direct conscious access to the mechanisms of thought and language.
- Our ideas go by too quickly and at too deep a level for us to observe them in any simple way.
- Abstract concepts are mostly metaphorical and, thus, derived from bodily experience.
- Mind is embodied.

Thought requires a body; not in the trivial sense that one needs a physical brain to think with, but in the profound sense that the very structure of our thoughts comes from the nature of the body. Nearly all of our unconscious metaphors are based on common bodily experiences. And this affects how we conceive rationality, how we conceive language and, of course, how we conceive science. Eliminating metaphor would eliminate all abstract thought, especially science.

Conceptual metaphor is what makes most abstract thought possible. Not only can it not be avoided, but it is not something to be lamented. On the contrary, it is the very means by which we are able to make sense of our experience. Conceptual metaphor is one of the greatest of our intellectual gifts. (Lakkof & Johnson 1999: 129)

In this deep sense,

the arts and sciences are twin peaks in human cognition and neither should be privileged in research practices: while scientific ways of knowing involve the gathering of empirical data, testing hypotheses through specified methods, and validated representations of the human experience in the natural world, arts-based ways of knowing are no less empirical, no less dependent on methodologies, no less valid, no less representative of the human experience in the worlds we live in. (Rolling 2010: 105)

These findings have profound consequences for our understanding of the concepts of knowledge, validation and truth. All meaning is embodied—if it means, it means for someone whose understanding, reason and conceptual structure is shaped by his/her body. There is no correspondence between theory and truth, since metaphorical concepts are inconsistent with a view of the world as a unique, absolutely objective structure of which we can have absolutely correct, objective knowledge. Science is, thus, the result of our physical engagement with an environment in an ongoing series of interactions.

There is a level of physical interaction in the world at which we have evolved to function very successfully, and an important part of our conceptual system is attuned to such functioning. The existence of such basic-level concepts—characterized in terms of Gestalt perception, mental imagery, and motor interaction—is one of the central discoveries of embodied cognitive science. (Lakkof & Johnson 1999: 90)

As Khun pointed out, the history of science yields cases of scientific revolutions. These revolutions are cases in which new metaphors replace old ones. Successful sciences are those for which there is broader and deeper converging evidence. Evidence for a scientific theory is 'convergent' when the results all support the same

explanatory hypothesis.

The signifying process of scientific discourse, paradigmatically expressed in propositional verbal language, corresponds to an effort to represent conceptually the same meaning or the same reality to everyone, be it straight representations of the external world, manifestations of the speaking subject, or plain conceptual constructions (cf. Deleuze, 1969:22/5). On the other hand, the signifying process of Art—the language of gesture (cf.: Small 1998)—is not used as a medium or vehicle to pass a message on; instead, its function seems to be to awaken similar gestures that recognise themselves in it, at the subliminal level of the patterns of our bodily experience. The philosopher Small (1998), in a chapter dedicated to the language of gesture, explains further the characteristics of this language. He begins by stressing the physicality of the communication process in the language of gesture:

Just as contemporary neurology is beginning to make it clear that the internal pathways of the mind are physical in nature and located in physical structures (even if those structures are marvelously flexible and adaptable in their nature), so it is with the mind's external pathways. The channels of communication between living beings and the processing of them into images are physical processes, and they require a physical sense organ, of however rudimentary a nature... (Small, 1998:56)

Questioning what is conveyed and responded to by means of the language of gesture, Small, based on the work of the anthropologist Bateson (1972), clarifies that this language is mainly about 'relationships' essentially: 'how the perceiving creature relates to the outside entity that is being perceived, and vice-versa' (Small, 1998:56). Bodily posture, movement, facial expression, and vocal intonation, writes Small, provide 'a wide repertory of gestures and responses by means of which information about relationships is given and received' (ibid.: 57). The language of gesture gives information about relationships but states nothing about the entities that are related, for, in a here-and-now or 'in presence' communication, they are taken for granted:

Whatever form the gestures of relationship may take, they have one feature in common: they do not state who or what are the entities that are relating. (...) What the ends of the relationship, the so-called *relata*, are is taken for granted. Thus, if I make a gesture indicating that I love, or hate, or fear, or submit to, or respect, or dominate, you, or any of these in combination, the "I" and the "you" are not stated, and there is no way in which they can be stated. Only the relationship that unites us is stated. We may say that there are no nouns or pronouns in this language of biological communication. Nor is there any way of saying "no" or "not", no past or future tense, nor any way of dealing with entities that are not actually present. It is an affirmative and here-and-now communication. (Small, 1998:57/8)

There are two further features of the language of gesture, mentioned by Small, which are relevant at this point. First, the language of gesture is continuous as opposed to verbal language, which is discontinuous. Verbal language descriptions leave gaps, which can not be closed with words, no matter how many words are used to cover up every detail:

We can say of a pebble that it is round, and rough, and grey, and heavy. These four adjectives deal with aspects of the pebble's reality—its shape, texture, colour and weight respectively—that, try as we may, we cannot make meet in our description, even though we know they meet in the object itself. (Small, 1998:59)

Another obvious example of this is what happens in music performance teaching, where gestural demonstration often replaces words because of their inadequacy to express the continuities of musical gestures. On the contrary, gestural language is continuous:

It has no vocabulary, no units of meaning. It is seamless, without gaps, and depends not on the quantity and the amassing of discrete units such as words or numbers but on shapes, forms and textures—patterns, in fact—and patterns, of course, are built of relationships. (Ibid.)

Second, ‘the relation between the shape or pattern of a gesture and its meaning is not arbitrary’ (ibid.) as opposed to the arbitrary relation between the sound of a word and its meaning in verbal language. Small discusses some examples to conclude that ‘gesture and meaning are, at least to some degree, analogous one of the other’ (ibid.: 60), that is, they have a quasi-universal relationship. Small explains why it is a quasi-universal relationship: for, in the gestural language, there must be space for ‘an element of indeterminacy, of choice, even of a degree of arbitrariness, which leaves room for creative development and elaboration’ (ibid.). Otherwise ‘gestures would all be identical for all members of the same species (...) nor would any change or development be possible’ (ibid.). But if one does not confuse ‘analogous’ with a stable, unchangeable ‘one-to-one relationship’, it can still be stated that within a determinate cultural context gestures hold a non-arbitrary relation with their meanings.

So, science and art are, both, important and indispensable ways of knowing to mankind and, more specifically, as McNiff argued, science and art-based research share the same goal and, broadly speaking, the same methodology – systematic experimentation: “Both art-based research and science involve the use of systematic experimentation with the goal of gaining knowledge about life” (McNiff 2007: 33).

But, if they do the same at a general level, there are important, more specific, methodological differences: where art-based research and science share this focus on a clearly defined method that can be used by others, the former process is by nature characterized by endless variations of style, interpretation, and outcomes; while many areas of science strive for replication and constancy of results in experiments, the arts welcome the inevitable variations that emerge from systematic practice; science tends to reduce experience to core principles while art amplifies and expands; where science focuses on what can be objectively measured, art emphasizes the unique and immeasurable aesthetic qualities of a particular work. Yet art is characterized by consistent formal patterns and structural elements that can be generalized beyond the experience of individuals, and the new physics reveals how physical phenomena are far more variable and subject to contextual influences than once believed. Both art and science are thoroughly empirical and immersed in the physical manipulation of material substances that are carefully observed. So art and science seem to be two types of research quite complementary within the total complex of knowing. Within what has become known as the “new science” of physics there is a widely recognized acceptance of this interplay.

As we compare the different domains of artistic and scientific knowing, it is essential to avoid the tendency to reduce one to the other, and the assumption that one is more truthful than the other. It is more intriguing and ultimately more productive to look at the similarities and differences between the approaches and how they can inform one another.

We should try to forget the word “scientific” for ten years. The current ideals of science are false and misleading. These ideals were invented for the benefit of physicists, who flourish by disregarding them. And they play havoc with the other branches of science and with humanities, who venerate them... Let us not attribute merit to something by saying, “This is scientific”. Let us describe its value, its penetrations and its creativity. (Polanyi cited in Hall, 1968: 20)

This epistemological view has been spreading in different countries, namely in those whose Universities combine Performance and Performance Studies with more traditional musicological research. The fact that there is a long tradition of musicological research with well-defined methodologies has a double effect on performance (artistic) research: on one side, the huge amount of collected data and information constitutes

an enormous stock from which performance researchers may ‘feed’ their investigations; on the other, the methodologies of traditional musicology constitute a natural temptation but soon they show that they are inadequate or restrictive to explore music performance procedures and phenomena, either its preparation process or the ritual of its public presentation in concert or recital. That is why such discussion on how art produces knowledge and how artistic research may find and define its methodologies is so opportune.

In an effort to explore further the differences and similarities between art-based and artistic research, focusing not only on methodological issues but also on the concepts of ‘knowledge’, ‘understanding’, ‘validation’ and ‘research’, I will report some examples taken from ongoing researches on music performance where scientific research and artistic research are articulated, combined or merged in two different ways.

Examples

Example 1: Performance based on a new approach to the transcription of the J. S. Bach's violin sonatas for solo guitar. (by Paula Airão Marques, PhD project, University of Aveiro).

Problematic and objective: Considering the existing interpretative approaches for guitar of Bach's violin sonatas (BWV 1001, 1003, 1005) presented so far—which systematically modify several aspects of the original score, emphasizing the harmonic nature of the instrument by conceding to a dominant idiomatic perspective—the author/performer will bring forth an alternative proposal for their interpretation, in the form of a transcription and as a recital, which will articulate musicological research, analysis of recordings and artistic research.

Research question: How to create an interpretation in a harmonic instrument, maintaining the original text written for a predominantly melodic instrument?

In this case, articulation became a central element in the research and in the interpretative practice—for which technical resources had to be explored further—and questions regarding baroque practice, namely baroque violin, were considered at the light of present knowledge about the interpretative practice of this period - for which, again, technical, but also expressive resources had to be explored.

As professional guitarist, the final goal of this research's author is to create an original performance. In this respect, say, teleologically, the whole of the research can be seen as artistic research: all different phases and steps of this research are done pragmatically to inform, inspire or, simply, to serve the performance purpose. But it brings out as well innovative technical/expressive resources to guitar playing and a new transcription approach, and both add to knowledge to the academic areas of Performance Practices and of Transcription.

So, in addition to contribute to more traditional academic knowledge this research also proposes and tests an innovative interpretative approach, which “can be replicable and utilized by other researchers who may want to explore the problem separately. Experimentation with the method and learning more about it can even be a primary outcome of the research and an aide to future professional applications.” (McNiff 2007: 33). A new artistic product (be it a composition or a new interpretation of an already existent composition) contributes to the expansion of knowledge, but it is a knowledge no one can tell... by any other means.

Example 2: (Re)creating Performance: exploring flutist's imaginary on Density 21.5 (by Shari Simpson, PhD project, University of Aveiro).

Problematic and objective: Thinking in for ex.: the work of L. Kramer, ‘Reclining nudes, and Chopin's Prelude in A Minor’ (in *Music as Cultural Practice* 1990), there is reason to believe that there is a common inter-subjective imagery for each musical work, especially if we consider the canonic pieces of the repertoire, which

passes from generation to generation mostly through the one-to-one teaching model of instrumental classes. The main objective of this research was to develop a performance of the solo flute piece *Density 21.5* (Edgard Varèse, 1936) inspired in the collected information about the interpretative thoughts of three flutists on the same work. The data was collected by means of an open interview and the information given during the interviews was then used to create the author’s performance of the piece.

Research question: ‘How to create an interpretation of a canonic piece being aware of (and inspired by) its accumulated semantic and symbolic load?’

Recognizing the bank of human experience as the site of felt, intuitive meaning in consciousness (that is, a precursor to symbolic thought that precedes the inscription of forms of representation), this research explores the relationships between what we know and what we believe. Having the public performance as the central issue, it aims to carry out a critical intent as presented to an audience who shares an interest in the research problem.

As opposed to example 1 – in which traditional academic musicological research had an important role –, in this research, the more traditional academic research method - qualitative analysis of the interviews – is not intended to be a fully engaged study on the values and beliefs of the analyzed group of individuals. It was done merely in order to supply data that would feed the creation process of the performance. In this view, it can be seen as artistic research. Again, the artistic product (the final performance) and the description of its development process produce shareable knowledge, and the used methodologies will become available for reproduction by other professionals and/or researchers. The collected *knowledge* and the provided *understanding* of the creative process would constitute the ‘arguments’ to *validate* this *research*. It claims, thus, for a reconceptualization of the criterion for establishing validity, undermining or transgressing a regime of “dominant foundational, formulaic and readily available codes of validity” (Lather, 1993, p. 676).

I would consider the research in Example 1 as Art-based research because its focus is both on musicological and artistic issues and it has also musicological and artistic outcomes. And I see the research in Example 2 as Artistic research because its focus is mainly on artistic issues and its outcomes are one artistic creation. Table 1 displays synthetically the comparison between these two lines of research:

Art-based research	Artistic research
Double focus on musicological issues and artistic issues	Focus mainly on artistic issues
Analytical or historical or Psychological or other, and Reflexive Phenomenological	Heuristic or Reflexive Phenomenological
Shares musicological outcomes and artistic outcomes (creation process)	Shares artistic outcomes (creation process)

Table 1: Comparison between art-based research and artistic research on music

Conclusion

It matters not whether the researcher is posing questions about the perception of a phenomenon, explaining a phenomenon through a rich and analytical description of its qualities, or experimenting with a phenomenon in a hands-on intervention engaging its limits and possibilities: they all produce knowledge.

Our understanding develops by ‘exercising’ our comprehension not only through the power of abstract thought, of the intellect, but also through an individual’s perception or judgement of a situation, that is, through our sympathetic awareness—an informal or unspoken comprehension. Science provides the former and Art provides the latter. They constitute two different, but complementary and indispensable, modes of knowledge, developing our understanding about the world and about ourselves. Artistic research and Art-based research have the important task of deepening our art’s understanding.

Validation in scientific research has been drawn upon rationality, propositional logic, experimentation and measuring. It is opportune to note that the Academy started in the 12th century with philosophical and theological research only and it was after many centuries that scientific research joined in. The recent inclusion of the arts (meaning specially the performative arts) in the Academy and the consequent political urge of developing research in this area, made us reflect not only upon validation but also on other crucial concepts, like research, knowledge and understanding. Many of art’s aspects can be objectively measured, but this approach is too reductive in order to shed light either on aesthetic qualities or on creation processes, utterly missing the point. Methodologies based on case studies, reflexive phenomenology and/or heuristic studies are more adequate to raise some understanding on artistic and art education issues.

Another important point to make is the enlightening role that the very artistic production may play together with the investigation of its respective creation process. Specifically, the working procedures of the music performers, which triangulate technical aspects, contextual information about the piece and of the author, and the development of a musical narrative to be dramatically delivered in the performance ritual, are very complex phenomena. But this complexity is again aggravated because working on expression (on becoming expressive) is not a univocal relation. It has to do with a biunivocal correspondence between meaning generators and receivers. In other words, working on expression is working on communication, which emphasizes the unique and immeasurable aesthetic qualities of a particular musical performance.

On the other hand, and because research is always dependent on political decisions, such artistic projects may result less competitive in the run for getting financial support, despite the valuable information they put forward about humans and their relations as emotional/affective living beings. Researchers may agree on the evenness between more traditional scientific proposals and artistic research proposals, but a lot has yet to be done in order to get equal recognition from the decision-makers in the Institutions, which financially support academic research.

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Arts-Based Research, Visual Culture and Coming to a Pragmatist Approach While Researching Self-Identified Gay Teenagers' (Aesthetic) Experiences

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Abstract

This paper begins by providing some notes for a discourse analysis of arts-based theories by questioning their usage of terms such as “transgression”. It continues with a dialogue between visual culture (theories, studies and literacy) and the arts-based research debates in order to understand their possible relationships and limitations before introducing a pragmatist approach to art education and the concept of aesthetic experience. Then, some implications of the last theoretical framework are drawn out to speculate about what could called “aesthetic research”, while providing a map of references on the topic of a PhD project: the experiences of male teenagers in their processes of self-identification as gay and the importance of audio(visual) artefacts during that period.

Key words

arts-based research, art education, visual culture, pragmatist approach, aesthetic experience, self-identified gay teenagers

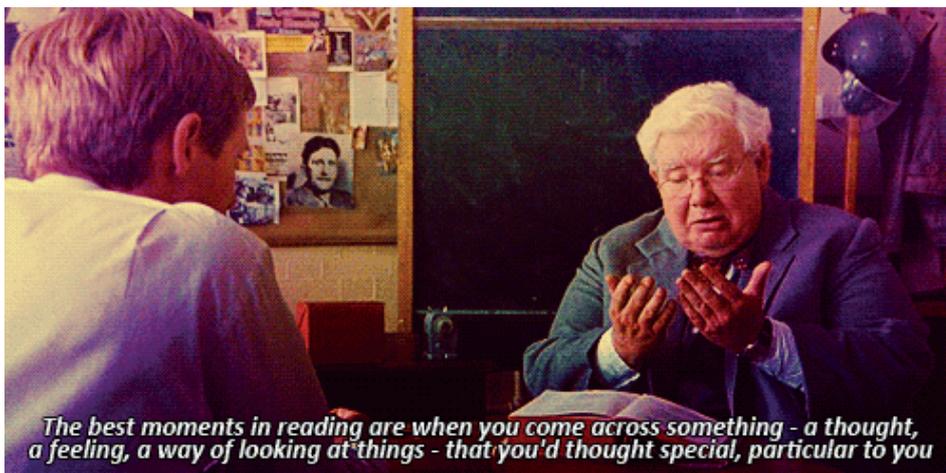


Figure 1

Introduction

To be honest, art had been set aside from my PhD project since its beginning in 2010, notwithstanding the diversity of approaches to art that I was aware of at the time. Different pros and cons had been balanced during my years as a Fine Arts student, and the cons were fairly overwhelming in comparison to my political, personal and professional life projects; I might not have known how to define these projects but I knew what did not want them to be. It was during that period that I became interested in education and research, and I encountered the umbrella concept of visual culture and its promising theoretical framework: the so-called pop, underground and high class cultures; the industry, the home made and the DIY; commitment to the diversity of gender, race and class issues; and even the backing of Academia—at least in some circles. Arts-based research was something I had read about during my postgraduate course¹, but I had not been politically, personally or professionally interested in it. My thesis project, if anything, was meant to embrace the visual culture possibilities, and eventually, it also had to face some of its limitations.

After three years of studying male teenagers and their relationships to visual culture during their processes of gay identification, I have come to terms with my PhD project design and its theoretical framework concerning arts-based research and visual culture issues. Indeed, this writing is the result of my coming-of-age, and its aims are the following:

First aim: To provide some notes for a critical discourse analysis of the arts-based research theories here referenced here (Bochner & Ellis, 2003; Bach, 2007; Demello, 2007; Barone & Eisner, 2012). Among others, Foucault's and Butler's reflections on power, linguistics and performativity (Foucault, 2006, 2008; Butler, 1990, 1993) will help achieve this aim a long with an remembrance of Behar's feminist criticism of the narrative turn on ethnography in the nineties (Behar, 1995), which I consider an insightful piece that addresses an analogical situation to the one I am presenting here.

Second aim: To introduce some elements from the recent decades' debates on art education to the debates on arts-based research:

- By confronting the arts-based research theories with the visual culture theories, studies and literacy. To accomplish this, I introduce the visual culture umbrella with the cultural historical perspective of Fernando Hernandez (2009) at the same time that I present Mitchell's and Aguirre's reflections in the limitations of visual culture as both: studies and educational theories (Mitchell, 2002; Aguirre, 2004, 2005, 2009).
- By presenting Aguirre's theoretical proposal on art education and education in general, to reflect on research as the final goal of this paper is also to propose an approach to research other than the arts-based. To this end, Aguirre's pragmatist approach and his views about the aesthetic experience will be closely considered.

Finally, I aim to provide a more detailed approach to research practice based on from Aguirre's theories by producing a midge map of research references on the topic of my thesis project, i.e., gay-self identified teenagers, while I also explain the choices I have made in the development of my PhD project.

I ought to mention that this paper is related to the research project "*Youth as Visual Culture Producers: Artistic Skills and Savoir in Secondary Education*" (EDU2009-13712) which it is in its final stage.

Notes for a discourse analysis of the arts-based theories about the idea of art

From a socio-constructivist standpoint, art is understood as an institutionalised category and practice that

works independently of the objects and actions that are called art or artistic; in other words, these qualities are not innate to the objects and actions but are instead given. Geertz explains art as a “*cultural system*”, a question of cultural order that is located in place and time (Geertz, 1994). Therefore, naming something art or artistic has a number of implications, regardless of how “*underground*” or “*counterculture*” one claims to be. Those terms are related to the genealogy of the category, its agents and institutions, its development through time and cultures and its relationships with other categories; and all of those are converging and happening at this very moment. From this perspective, art would fall into the complex relationship between “*words and things*” (Foucault, 2006[1969]) where “*discursive performativity appears to produce that which it names, to enact its own referent, to name and to do, to name and to make [...] a performative functions to produce that which it declares*” (Butler, 1993: 13).

Having the genealogy of art and the figure of the artist² been discussed thoroughly and broadly, concerns arose as I encountered certain discursive elements while reading about arts-based research, mainly because those who wrote about it are scholars of postmodern epistemologies, qualitative research and critical perspectives. I became concerned when Carolyn Ellis and Arthur Bocher claimed that “*transgression*” was the key feature of arts-based research (2003: 507) and when Tom Barone and Elliot W. Eisner defined it in opposition to “*conventional*” and “*traditional*” (2012). Despite being aware of the co-existence of various discourses, I felt that I should take a (post)critical stance on what I basically understood to be a return of the Avant-garde idea of art and its popular phrase “*arts for art’s sake*”, but in this case, for social science and research purposes. Three points could be made in this analysis. First, the message of these authors might contradict itself as merges in the “*groundbreaking*” factor of the idea of art with research’s “*rigorousness*” (Sullivan, 2010: xxii). Second, I also think that they do not consider what the price of embodying “*transgression*” would be as a whole, and for that reason, there might be a tendency to romanticise it. If Foucault depicts transgression as a spiral that rises in the centre of a border, overcrossing that limit in loops (Foucault, 1977: 33-40), my view is that transgression is related to the factual experience of marginalisation, with being stuck lying in an outcast position that has serious material/emotional consequences for well-being. Third, I would claim that arts-based research theories relate themselves to the idea of “*subversion*” in a way that is far too abstract to consider how it would factually take place, as bell hooks quotes Susan Bordo,

Subversion is contextual, historical, and above all social. No matter how exciting the ‘destabilizing’ potential of texts, bodily or otherwise, whether those texts are subversive or recuperative or both or neither cannot be determined by abstraction from actual social practice. (Susan Bordo in bell hooks, 1992: 157)

To support my argument, it may be worth remembering Ruth Behar’s reflections on James Clifford and George E. Marcus’s compilation: *Writing Culture*. Clifford and Marcus, thoughtful but not hierarchy-conscious enough, took a principal part in the narrative turn during the 1980s by encouraging ethnographic experimental/poetical writing; however, they did not pay much attention to the fact that those who could play the “*enfant terrible*” role were already settled in Academia and were thus primarily white middle-class men. Behar also claimed that

In an act of sanctioned ignorance, the category of the new ethnography failed to take into account that throughout the twentieth century women had crossed the border between anthropology and literature - but usually “*illegally*”, as aliens who produced works that tended to be viewed in the professional as “*confessional*” and “*popular*” or, in the words of Virginia Woolf, as “*little notes*”. The *Writing Culture* agenda, conceived in homoerotic terms by male academics for other male academics, provided the official credentials, and the cachet, that women had lacked for crossing the border. Even the personal voice, undermined when used by women, as given the seal of approval in men’s ethnographic accounts, reclassified in more academically favorable terms as ‘reflexive’

and 'experimental'. (Behar, 1995: 4).

May I ask then why arts-based research is relying on discursive elements that have been questioned on several occasions from different standpoints? Moreover, does the term/concept of art do justice to the principles and aims of arts-based research theories?

My hypothesis here is that, accounting for some of those reflections would represent a contradiction with what is said to be underneath the arts-based research, its goal for social transformation and its will for "*remaking the social world*" (Barone & Eisner, 2012: 27). In this light, I would suggest that if a segment of Academia tries to reappropriate the idea of art for social research matters, it has to be very carefully and reflectively done to clarify their standpoint regarding the complexity of art genealogy. More often than not, reappropriation practices carry heavier baggage than we would like and though it is likely that that extra weight might get swept under the rug, it still may be inconvenient.

Arts-based research vs. visual culture theories, studies and literacy

As mentioned in the introduction, one of this paper's aims is to bring to the arts-based research debates some elements from the recent developments in art education, which seems like a good idea because the term "art-based research" has been involved in education since the term's origin in 1994 (Barone & Eisner, 2012: IX). I would like to start by acknowledging the visual culture turn in art education and the contribution of one of its scholars, Fernando Hernandez (2007, 2009). From a cultural history perspective, one of Hernandez's articles titled "*Da alfabetização visual ao alfabetismo da cultura visual*" paints an interesting picture of the social-cultural approach that led to visual culture literacy in the 1990s, when voices such as his

... actively spoke about the necessity of rethinking the bases of its curriculum arena by taking into account: (a) current approaches and debates taking place in the Social Sciences; (b) new practices in the field of Visual Arts, particularly those influenced by the use of Information and Communication Technologies (specially through the Internet) and the artist's dialog with popular culture and social issues; and (c) new emerging functions, aims and objectives for schooling. (Hernández, 2009)³.

Following that cultural history perspective, it is worth noting how social sciences were hit by the structural/post-structuralism storm and the hangover caused by the social movements in the 1960s and 1970s. Many scholars, artists and educators, both professionals and those in training, were working to build bridges and connect spheres that were meant to be independently hierarchised. The socio-cultural approach challenged the whole idea of art for its own sake and simultaneously challenged the widening gap between students' lives and what the school was offering⁴. In addition, with the mass media rising up, it could be said that a dispersed and blurring community emerged sharing the same goal: to face the world's newly unveiled complexities and the ubiquitous presence of audiovisual artefacts in everyday lives⁵. Here, three different voices speak up in the same direction:

(a) From a member of the institutionalised art practice:

"We live and work in a visually sophisticated world, so we must be sophisticated in using all forms of communication, not just the written word" (George Lucas in Hernandez, 2009).

(b) From a scholar on research matters:

The proliferating sociological and cultural studies interest in visual culture recognized the need for research and analyse a culture dominated by visual images (Matthew, 2005: 206).

(c) From an art education theorist:

A socially reconstructed art education could enrich student understanding through the inclusion of teaching about the immense power of visual culture, the social responsibility that comes with that power, and the need for the integration of creative production, interpretation, and critique in contemporary life (Freedman in Aguirre, 2004: 263).

If the arrival of visual culture was connected with a collective concern, it is important to pay attention to the means that its theories provided to achieve that common aim, both in teaching and research. Indeed, Freedman's quote offers some clues to connect the visual culture turn with the arts-based research debates as he notes that the goal would be "(to understand) through the teaching about the immense power of visual culture, and the subsequent responsibility, and through the integration of creative production, interpretation and critique." Because Freedman mentioned "creative production", I feel that I can ask about what relationship there is between arts-based research, which could be understood to be creative by definition, and visual culture studies? Does the term "visual-culture-based" research make any sense at all? Could it refer to studies made of and through visual culture, where the objects of study, means/methods and resulted reports merge? Could be this merging be something similar to what arts-based research theories are proposing?

At this point, my hypothesis is that visual culture studies, and the academic world under their umbrella, have mostly focused on teaching/research about "power, responsibility, interpretation and critique" while leaving the self-consciousness of "creative production" unattended⁶. I may also suggest that arts-based research may currently be so appealing because it fills the gap. This hypothesis is based on the following:

- First, on the criticism made by Mitchell (2002) when he discusses the "power fallacy" of visual culture studies and literacy by explaining how and why it is reductive to treat visual images as "all-power forces". He proposes a more nuanced and balanced approach to visual images: as "go-betweens in social transactions, as a repertoire of screen images or templates that structure our encounters with other human beings" (Mitchell, 2002: 175).
- Second, on Aguirre's view of what he called the "reconstructive perspective" of visual culture literacy in art education and its main analytical method: the deconstruction (Aguirre, 2005: 314). In Aguirre's words: "Analysis is useful for comprehension, but is not comprehension" (Aguirre, 2004: 265); this idea seems related to Montserrat Rifa's quote of Gore: "... researching about the power mechanics does not bring a particular commitment to the exercise of power" (Gore in Rifa, 2005)⁷ and with Elizabeth Ellsworth's most sharp question: "Why doesn't this feel empowering?" (Ellsworth, 1989).

In short, something seems missing under the visual culture umbrella, something related to "comprehension", "commitment" and a genuine "empowerment feeling"; however, I doubt that I should search for them in the art discourses.

A pragmatist approach and aesthetic education as it relates to research

Continuing with the idea of revising arts-based research in light of the art education debates, Aguirre's work could provide some interesting insights (Aguirre, 2004, 2005, 2009). To begin, in his theoretical contribution, art is understood not only as a cultural system (i.e., a category of an institutionalised practice that can be, for instance, genealogically analysed) but also as a trigger for aesthetic experience.

According to Aguirre's work, which itself is rooted in the legacy of three pragmatist philosophers (i.e., Rorty, Shusterman and Dewey), an aesthetic experience is a prolonging of vital experience, particularly for an experience that has been aroused and struck by a contingent encounter with artefacts and/or actions (which

may or may not be called art) with which we feel a significant connection with (Fig. 1). To put it visually, it could be explained as the feeling of a movement that overtakes us and engages us with our ever-changing selves. Far from mystification, this type of feeling is bound to be an experience that we all undergo as human beings living in societies where “*words and things*” (Foucault, 2006[1969]) are created with social-cultural purposes. In Western and Westernised societies, though the objects and practises labelled as art or artistic are just some of its uncountable resources, aesthetic experiences are more likely to be triggered by such objects and practises than by items and practises under other labels because of art’s genealogy and “*discursive performativity*” (Butler, 1993). Therefore, it must be clear that “aesthetic” is not a category such as beauty, sublime, horror or eloquence; aesthetic is just a term used to make this sort of experience understood and to allow it to be shared verbally.

Now, what are the implications of these theories about aesthetic experience for art education and for the arts-based research debate? On the one hand, Aguirre argues that

... art education should consist of training ‘in and for’ aesthetic experience. [...] The aim of understanding or the aesthetic experience is not to look for any great truths not to find sublime messages from works of art. To comprehend aesthetically is to rediscover ourselves in the light of others’ products. [...] understanding, as well as providing knowledge of others, stimulates one’s own awareness, enriches the imagination and gives meaning to personal experience. In short, it provides identity. (Aguirre, 2004: 267).

Accordingly, and because this aesthetic pedagogy could to be misunderstood as merely self-evolving, I should note that there are two connected social dimensions:

Por um lado, como crescimento pessoal: uma dimensão segundo a qual enriquecer a sensibilidade seria ampliar o horizonte de expectativas e, com isso, ampliar as possibilidades de prazer (e desgosto). Mas, por outro lado, como sensibilidade para com a solidariedade social, ou seja, como uma dimensão complementar à la anterior, consistindo no aumento do conhecimento e da capacidade de reconhecimento das paixões vitais e do sofrimento dos outros para evitar sua humilhação. (Aguirre, 2009: 89)⁸.

On the other hand, how could Aguirre’s pragmatist approach to art education affect the research practice? Aside from appreciating visual culture theories and understanding how analysis could prevent us from seeing just what we already know and want to see, his theoretical corpus adds a personal/political factor that goes beyond the search for causes, turns or movements. If there shall be something labelled as “aesthetic research”, it should be focused not only on what makes things possible (for example, what is behind a particular aesthetic experience), but, more importantly, it should also be focused on what it is produced and enabled both individually and socially by the encounter that delivers the aesthetic experience. Moreover, this sort of research could even try to provide aesthetic experiences on some level for the readers to match research perspective, object of study, methodology and resulted reports. In this light, the goal would be to produce research that could “*conjugar adecuadamente el análisis, la interpretación, la sobreinterpretación y el apetito poético*” (Aguirre, 2005: 334)⁹.

Implications for a pragmatist approach to research on aesthetic experiences, references for my PhD project and its design

Having reached this point, I would like to introduce three of the many challenges posed by the above theoretical framework. At the same time, I would like to display a small map of references on my topic of

study and discuss some aspects of my thesis project design.

1. *Life experience as an object of study*

Life experience as an object of study has been at the very core of social sciences for the time being, especially in the qualitative social sciences. Therefore, to study aesthetic experiences should not be necessary to search for new methodologies; on the contrary, it may be more useful to revise previously developed and established research tools such as ethnographic field notes, sample strategies, interviews, discussion groups, questionnaires or surveys.

Regarding research on the experiences of gay-self-identification in male teenagers, there are many references to point to, as there has been a rise in the interest in the topic for the last ten or eight years. I would like to highlight two of the references that are most closely related to my project:

- Ritch C. Savin-Williams has committed his career to research about gay teenagers mostly using interviews, surveys and observations of different types of phenomena. His major contribution is about how gay teenagers have changed, and most importantly, how studying about them has also changed since they became an object of study in the seventies (Savin-Williams, 2005).
- Sociologists Gerard Coll-Planas, Gemma Bustamenta i Senabre and Miquel Missé i Sánchez (2009) conducted a study titled “*Transitant per les fronteres del gènere. Estratègies, trajectories i aportacions de joves trans, lesbianes i gais*”¹⁰. They conducted 16 individual in-depth interviews with trans, gays and lesbian youths (14 to 24 years) discussing their life experiences and gathering information from Internet forums. The result was that questions/topics were discussed in four different group meetings under the name “*tallers d’anàlisi*” (analysis workshops), representing an epistemological turn: transsexuals and transgender individuals, gays and lesbians were not only the object of study, but they were also the reflective subjects of themselves. (Coll-Planas et al. 2009: 43).

Overall, it can be said that regardless of the type of experience under study, the task at hand may always be very similar. Some information is needed for analysis. Research communities have formalised different ways to gather/create and validate that information, and researchers must therefore ask themselves which of those ways are the best. In other words, researchers must determine the most coherent ways to conduct research in relation to their research question(s). To address this, I would like to introduce the questions I have attempted to answer in my PhD project:

1. What are the most meaningful aesthetic experiences of male teenagers in the process of gay self-identification?
2. What are the audiovisual artefacts that trigger those experiences and how do they represent of sex, gender and sexuality?
3. What are the educational implications of the outcomes from the first two questions?

To address these questions, I mainly conduct one-on-one semi-structured and open-ended interviews (Hammer & Wildavsky, 1990). I interview self-identified gay male teens who are 18 and 19 years of age. Depending on the richness of the results, there would be a place for group discussions composed by other self-identified gay teenagers of similar ages.

2. *The importance of (audio)visual artefacts in researching*

The importance of (audio)visual artefacts in researching has also been at the core of humanities and social

sciences for a long time. For example, it could be tracked down in the work of the anthropologists Margaret Mead and Gregory Bateson (Jacknis, 1988) to the research projects this very publication compiles. Consequently, there are many references that could be considered and usefully classified according to the type of role that their (audio)visual artefacts played in their research. However, in this case, the number shrinks when it comes to the topic I am researching on. A few examples are presented below and are classified into three categories:

A. Research works that analyse the representation of the youth in relation to the diversity of sex, gender and sexuality, which are the most numerous because many of these works are under the visual culture umbrella and/or the film studies, such as these two:

- Henry A. Giroux's "*Teenage Sexuality, Body Politics and the Pedagogy of Display*" (Henry A. Giroux, 1996), a dissertation that discusses the "*cultural pedagogy*" of media representations of teenagers by analysing the advertising campaign of Calvin Klein Jeans in 1995 and Larry Clark's movie "*Kids*" from a critical perspective.
- "*Adolescencia e Identidades LGTB en el cine español. Evolución, personajes y significados*"¹¹ (Alfeo Álvarez, González de Garay Domínguez & Rosado Millán, 2011), a study that provides an historical tour of LGTB characters depicted in the Spanish film industry since 1961.

B. Research works that analyse learning processes and experiences of the diversity of sex, gender and sexuality as they relate to the production of (audio)visual artefacts. The (audio)visual artefacts are not analysed in all cases. Three examples can be referenced here:

- "*Telling Trans Stories: (Un) doing the Science of Sex*" (Rooke, 2010), a case study of an arts-based workshop titled "*Sci:dentity: Exploring the Science of Sex through Art*", in which 18 transgendered and transsexual people in the UK, between the ages of 15 and 22, participated in the study from March 2006 to March 2007. Interviews, field notes and extracts of the writing pieces created by the youth are provided and analysed using a queer theory framework.
- "*Choosing to lose our gender expertise: queering sex/gender in school settings*" (DePalma, 2011) is also a case study of an arts-based gender workshop conducted by Jay, a transsexual young man, in a primary school in the UK that was part of a wider research project. Field notes and interviews with Jay and the primary school teachers involved are provided and also analysed using from a queer theory framework, though not the production resulted in the workshop sessions.
- "*Looking Through Kaleidoscope: Prisms of Self and LGBTQ Youth Identity*" (Boyd Acuff, 2011) is a participatory action research project set up in an after-school LGBTQ facility in the United States for young people from 12 to 21 years old. "[T]he study was designed to teach art for social justices and explore the ways artmaking can be a transformative tool in a social environment"¹². The field notes, the analysis of the artefacts produced by the youth and the self-reflective notes of the researcher are provided as part of a multicultural approach to Freire's pedagogical theories.

C. Research works that analyse the diversity of sex-gender-and-sexuality practices, behaviours and experiences in relation to (audio)visual artefacts, but do not necessarily analyse the artefacts themselves.

- "*Young Queer Online: the limits and possibilities of Non-heterosexual self-representation in Online Conversation*" (Laukkanen, 2007) is a virtual ethnography that mixes online observation of an forum and a chat room targeted to teenagers, with online group interviews and emails with 14 informants, the photo galleries of the users of those Internet spaces and a face-to-face meeting with one of the informants. The author's theoretical framework is based on Teresa de Lauretis' writings on sex, gender and sexual orientation as social representations and self-representations. (Laukkanen, 2007: 82).

- “*The Influence of Media Role Models on the Gay, Lesbian and Bisexual Identity*” (Gomillion & Giuliano, 2011), is an article that presents two connected studies based on Hammack’s theories on contextual factors in the identity development. The first one is a survey answered by 126 people during the gay pride festival in Austin, Texas (USA) in 2005, the results of which show that media role models were influential in their self-realisation and their process of coming-out. The second involved 15 interviews with personal contacts and snowball callings, the results of which describe more complex feelings about media role models including such as “*comfort*” and “*empowerment*” but also “*exclusion*” and “*exposition*”.

I set my research project in this last branch because its main aim is to approach gay self-awareness experiences as they relate to (audio)visual artefacts and to analyse those artefacts to reflect on the complex relationship between sex, gender and sexuality. My hypothesis is that the broad and diverse set of (audio)visual materials at hand can have a significant influence on gay teenagers during their self-identification processes. This idea is founded in the implicit and explicit “*heteronormativity*”¹³ that exists in two of the major institutions of teenagers’ lives: school and family, in spite of their diversity. In other words, I would claim that school and family difficulties in handling sex, gender and sexuality diversity could turn teenagers to (audio)visual materials produced by the media, artists/producers of many sorts and other teenagers to feel that they belong to something other than their families and their peers at school. Evidences for this hypothesis is presented in many studies and reports that have been produced over the last few decades in Western and Westernised societies, including some of the references listed above. However, I find it necessary to introduce some other information here below:

- A study backed by the European Union and published in 2006 reports that family and school are the main fields of social exclusion for young lesbian, gay, bisexual and transgender people in Europe (Takács, 2006).
- Spanish teenagers when asked who would be the most difficult person to come out to as gay, answered that it would be their father (CIMOP, 2011: 54).
- The first time that the Spanish curriculum officially acknowledged that sex, gender and sexuality diversity was within the law that came into effect in 2006 was due to a law that is now being replaced, most likely with a new law that does not mention this diversity.
- The works of Epstein and Johnson (1998) and Youdell (2004, 2005) are particularly relevant to understanding not only these difficulties, their causes and the structures behind them, but also young people and even educators and families experience and cope with this difficulties.

My hypothesis that teenagers turning to (audio)visual materials is also based on the works of two Spanish scholars who have reflected on the way youth as a category developed recently in our history. The first paper is by Manuel Delgado, who discusses how the “*liminal*” state of adolescence and the consumption/production system are factors that encourage youth to find a sense of transitory steadiness by bonding with each other and generating subcultures of some sort (Delgado, 2005: 356). The second paper is by Enrique Gil Calvo, who reflects that, after having perceived the unequal distribution of resources and how schooling reproduces that inequality, young people might turn to media consumption as a way to address these differences and feed their hopes and wishes for a better future (Gil Calvo, 1985: 10-11). In short, (audio)visual artefacts might be filling the gaps that teenagers find in their lives, and they may also trigger aesthetic experiences of great value for teenagers, in this case for gay teenagers.

3. *Providing aesthetic experiences in research*

Provide aesthetic experiences in research may be difficult as may it be too much to match perspective, object of study, methodology and resulting report. It may be difficult if art (artefacts/practices so called) is understood to be the only suitable driver of aesthetic experiences and if aesthetic experiences are understood to belong to abstracts categories such as beauty or the sublime. The task might get even stuck in contradiction because, as part of art genealogy and the “*art’s for art sake*” discourses, both art and those categories have embedded the “*unspeakable*” factor, whereas research is obviously defined by its communicability. Hence, on the contrary, it should not be such a difficult task when aesthetic experiences are understood from the theoretical framework briefly presented above: encounter with an artefact with which one feels a meaningful connection both within oneself and with others. My guess here is that this issue has always been considered simply by thinking about the writing style, by not letting the writing style interfere with the research, by restricting the “*stylisation*” of the writing and by trying to produce a fictional “*neutral*” state. However, in spite of this openness and more importantly, following the research’s model of transparency, the effort to provide aesthetic experiences must be set out clearly and even self-evidently. For that reason, I would like to propose two interrelated elements of what it would mean to make an effort toward this track of research:

1. To care about the use of first person phrases and authors’ voices in two ways: when significant personal experiences are brought up in the writing pieces and when the author experiences meaningfulness while researching/writing.
2. To introduce the artefacts (e.g., from mass culture or literature) that have given authors significant experiences and use them in the research as another tool to communicate the perspective, the theoretical framework, the hypothesis, the analyses and/or any of the reflections made along the research and worth reporting.

To continue enlarging the small reference map, these proposed linked elements are based on three research works on the topic of my research project:

- “*Quiet Please! There’s a Lady on the Stage—Boys, Gender and Sexuality Non-conformity and Class*” (McInnes & Couch, 2004). Part of a bigger project, this article focus on the recollections of its two authors as effeminate boys in their school lives. Butler’s “*hate speech*” theories and Riviere’s “*masquerade*” help them on reflect and speculate about their survival by analysing their memories as well as the female film characters of “*Cat on a Hot Tin Roof*” and “*Gentlemen Prefer Blondes*”.
- “*I have a feeling we’re not in Kansas anymore’: a British gay educator’s reconstructed life-history account of school*” (Vicars, 2005). A self-described narrative inquiry, this work presents the author’s fictionalised fragments of his educational experience as a queer boy, intertwined with elements from the popular film “*The Wizard of Oz*”. This method is used to reflect on school as an institution where heterosexuality is made compulsory.
- “*La Guerra declarada contra el niño afeminado: Una autoetnografía ‘queer’*”¹⁵ (Cornejo, 2010). As its title says, this is an auto-ethnography that reflects on the author’s experiences as an effeminate boy during his childhood. Constructed from a feminist and post-colonial framework, it brings a critical argument against some aspects of the gay movements for normalisation.

My answer to the question of how to offer aesthetic experiences on some level to the potential readers of my PhD dissertation has its prototype in this paper. My choice is to add my personal voice when necessary to get closer to the possible answers of the initial research question, and to introduce (audio)visual artefacts, fragments thereof and corresponding quotes to enhance the reflections that I would like to deliver in the

writing piece.

Conclusion

My primary goal here has been to introduce some reflective elements from the latest art education theories to the arts-based research debate, after providing some notes for a discourse analysis of the arts-based theories in relation to the idea of art. This attempt can be summarised in three points:

1. Arts-based research scholars may revise the concept of art on which they base their theories onto. It is important to clarify where arts-based research theories stand in the art genealogy to match political aims and political implications.
2. Visual culture scholars may revise creative production and its relationship with power, responsibility, interpretation and critique. They should focus on the question of how visual culture studies and teaching can introduce self-conscious creative factors without committing themselves to only the category of art and/or the artistic and keep their critical perspective at the same time.
3. The Pragmatist approach to art education and the concept of aesthetic experience may be an interesting theoretical framework for research practices. Having reflected on some of the potential limitations of the visual culture studies and problematic usages of the concept of art, research about aesthetic experiences, such as a sort of life experience, could “*round the edges*”, meaning that one could conduct as research on whatever is produced and enabled, both individually and socially, in the experiences triggered by (audio)visual artefacts.

My second goal here has been to present some aspects of my thesis project, which illustrates how the above suggestions could be put into practice within a map of references on the same topic as my research. This attempt can also be summarised in three points:

1. Aesthetic experiences as objects of study may be studied by already established methodologies, including interviews, discussion groups and observation.
2. There have been different roles for (audio)visual artefacts in research. These artefacts could be analysed, they could be produced by the stakeholders during the research and/or they could be related to the social phenomenon, the stakeholders’ experiences, which tend to be the main object of study.
3. To care about the possible aesthetic experiences of the readers of a research paper would mean to care about the usage of the author’s voice and author’s experiences, and it would mean introducing those artefacts that the author feels are significantly connected to the research.

Notes

1. It was the first edition of the official master degree “*Visual Arts and Education: A Constructionist Approach*” (2008-2009) at the University of Barcelona.
2. For an insightful study on this topic see Rudolf and Margot Wittkower’s book (2010). Its original title is *Born under Saturn. The Character and Conduct of Artist: A Documented History from Antiquity to the French Revolution*.
3. The English translation of this paper comes from the communication “*From Visual Literacy to Visual Culture Literacy*” presented in the 2006 InSEA Congress, which was the foundation of the published text. Unfortunately I cannot provide the page number of this quote because I could not obtain the original document.
4. In fact, there is evidence that the gap is still growing, according to the research project led by Imanol Aguirre of which I am a

junior member (Aguirre et al., 2013).

5. W.J.T. Mitchell, in his article “*Showing seeing: a critique of visual culture*” (2002) argues against the assumption that images play a unique and unprecedented role in our current societies. He discusses what he calls “*the fallacy of a pictorial turn*” by a historical criticism that unveils the beguiling mistake of dividing history between “*the age of literacy (for instance) and the age of visibility*” (Mitchell, 2002: 173).

6. See, for example, the essay compilation edited by Shirley R. Steinberg (2010): “*Kinder Culture, The Corporative Construction of Childhood*”. This collection contains interesting and scholarly essays that help develop the concept of “*cultural pedagogy*”. However, they might fail to define what would be the “*creative production*” of visual culture.

7. Unfortunately I cannot provide the page number of this quote because I could not obtain the original document.

8. English translation by this paper’s author: “*On the one hand, as personal growth: a dimension whereby enriching sensitivity would broaden the horizon of expectations and so extend the possibilities of pleasure (and displeasure). But, on the other hand, as sensitivity to social solidarity, in other words, as a complementary dimension to the one mentioned, consisting of increasing the knowledge and ability to recognise the vital passions and suffering of others in order to avoid their humiliation.*” (Aguirre, 2009: 89).

9. English translation by this paper’s author: “*properly put together analysis, interpretation, over-interpretation and poetic appetite*” (Aguirre, 2005: 334).

10. English translation by this paper’s author: “*Transiting around the gender boundaries. Strategies, trajectories and contributions of trans, lesbians and gay young people*” (Coll-Planas, 2009).

11. English translation by this paper’s author: “*Adolescence and LGBT Identities in Spanish Film: Evolution, Characters and Meanings*” (Alfeo Álvarez, González de Garay Domínguez y Rosado Millán, 2012).

12. Unfortunately I cannot provide the page number of this quote because I could not obtain the original document.

13. The term “*heteronormative*” was coined by Michael Warner in 1991 with “*Introduction: Fear of a Queer Planet*”. Other scholars have reflected on the same or very similar phenomena using different terminology: “*the heterosexual contract*” by Monique Wittig (1992), “*compulsory heterosexuality*” by Adrienne Rich (1996) and “*the heterosexual matrix*” by Judith Butler (1990: 151 note 6) in her early work. All of these authors reflect on the inseparable link between binary sex/gender and heterosexuality in our Western and Westernised societies.

14. English translation from the original publication: “*Open Warfare against the Effeminate Boy: a Queer Auto-ethnography*” (Cornejo, 2010).

Figure 1

The images in Figure 1 are stills taken from an animated GIF image. This animation captures scenes from the film “*The History Boys*” (2006, Hytner, UK) based on Allan Bennet’s play. These images were found on a teenager’s tumblr page on the 1st of February 2013: <http://renaissancecrow.tumblr.com/post/44099801401>

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Who Needs Arts-Based Research?

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Abstract

This is a critique of the concept of “arts-based research” as championed by Barone (2008), Eisner (2008), and Sullivan (2010). I will indicate that a) the meaning of the term “research” cannot be infinitely stretched, such that it refers both to the careful, intelligent and unsystematic explorations of creative artists, AND to the equally creative but more systematic activities of social scientists. Citing Saks (1996) and Phillips (1995), I propose that there is no sound epistemological reason for referring to what both artists and social scientists do as “research.” Which brings me to point b) that there is a political reason for insisting that what artists do is “research.” This claim springs from the quest to legitimize the creative arts in the academy (See Sullivan 2010, Lesage 2009) .This attempt at legitimization is unnecessary as it is evident that artists seek and solve problems through applying reason, intelligence, and intuition -and there ought to be no problem accepting the arts and artists on their own terms. c) That the effects of accepting arts-based research in the academy are likely to be problematic, if not pernicious for the following reasons: given that arts-based research projects are ill-defined, the result will be that arbitrary standards may be applied and in many cases students who pursue this path may well produce work that falls short of both artistic and rigorous academic standards. In the absence of clear standards it is likely that student arts-based research work will be judged capriciously.

Key words

creativity, nomothetic science, academic legitimation, standards, problem-solving, problem finding

What is and is not “research”?

The term “arts-based research” is in fashion these days. Sullivan (2010) delivers a comprehensive discussion and defense of this concept, which was first promoted by Eisner (1995) and then adopted by others (Barone 2008; Irwin, 2005). Sullivan acknowledges the fact that in the academy, artists—like Rodney Dangerfield—“Don’t get no respect.” This begs two questions. First, why should artists care that their activity is not valued as much as the activity of the sociologist or chemist, by those who dwell in the cloisters of academe? Artists of all sorts have done quite well for many centuries without collecting academic credentials. And in fact, with few exceptions, successful contemporary artists do not begin to sport honorary doctorates and academic credentials until *after* they have attained fame and fortune outside the university.

Secondly, the fact is that the arts as objects of study are highly respected in academia—vast intellectual empires have been built on the study, interpretation, assessment and emulation of works of art—however such things are defined. Critics and interpreters to this day swarm over the vast corpus of work left behind by historical and contemporary literary, musical and visual giants. When it comes to interpreting and analyzing works of art, all of academia is unanimous in its enthusiasm for this task. So where is the problem that an advocate like Sullivan wants to address? The problem is that artists and their associated practices, lack academic legitimacy in the eyes of those who fund institutions of higher learning. Hence the necessity for forcing the round peg of artistic practice into the square hole called “research.” The term “research” has a nice, no-nonsense ring to it. The layman instantly associates the term with a white-clad scientist in his laboratory, a rational and systematic investigator, who, not coincidentally, brings in large grants to further his/her research projects. In what follows it will be clear that I have no problem with the layman’s understanding of research and research activity as something restricted to the physical and social sciences and philosophy. I maintain that while there is no doubt that both scientists and artists are intelligent, hardworking problem finders (Getzels &

Csikszentmihalyi, 1976) who approach their goals in an intelligent fashion with skill and creativity—there are some good reasons for using the term “research” only as it applies to those who practice systematic enquiry in the human and natural sciences—and philosophy.

My response to Sullivan is to suggest that his definition of the term “research” is so loose as to drain it of much clear meaning. Elsewhere, I have referred to this loose use of the term as the “Trojan Horse” strategy (Pariser, 2009) That is, one cloaks art practice with a term that has good currency in academe as a way of securing artists a place in the bosom of the university. As a way of illustrating the conceptual slippage in Sullivan’s (2010) use of the term “research” here are a few passages from his introduction:

“For those who see the inclusion of fields such as visual arts within the research culture of universities as an unnecessary incursion into the very basis of visual arts practice or as an exercise in economic opportunism, they miss the point. Visual arts has much to offer in helping redefine what universities need to do in these uncertain times, yet inclusion has to be based on the diversity of theories and practices that continue to give contemporary art its distinctive voice and vision. This is why this book was written” (p. xxi).

(In response to both points made above, I would maintain that the notion of arts based research is indeed an unnecessary incursion into the very basis of the visual arts, and an exercise in economic opportunism. What, to my mind, undermines Sullivan’s argument is the flexibility of the concept of “research” as he uses it.)

He continues:

If it is accepted that research undertaken in universities and within other agencies has the capacity *to create the knowledge necessary to continue to troubleshoot, innovate, critique and create, and otherwise yield new probabilities and possibilities for change* [emphasis added], then it raises the expectation of the important role played by higher education. It comes as no surprise that many scholars and practitioners see the arts in general and the visual arts in particular as contributing in important ways to the research culture through the development of new programs, partnerships and projects that make use of *the unique capacity of artists to create and critique phenomena in profound ways...* [emphasis added]. The thesis presented in *Art Practice as Research* is that visual research methods can be grounded within the practices of the studio and that these are robust enough to satisfy rigorous institutional benchmarks and demanding art world expectations. (p.xxii)

In the above quote we find that Sullivan defines research so loosely that it becomes a vast and baggy category encompassing “traditional” scientific methods as well as those employed by artists. If the criterion for research is any work that yields “new probabilities and possibilities for change” and that creates and critiques “... phenomena in profound ways...,” then it becomes a challenge to find any human activity that might not fall under this definition. Religious gatherings and sport events can certainly have a profoundly transformative effect on the audience—as can a culinary or political event—yet it seems deceptive to refer to Pope Benedict as a “religion-based” researcher or to Beckham as a “soccer-based” research practitioner even though their practice can have the effects that Sullivan identifies with research.

Throughout the book, Sullivan defines “research” in terms of certain outcomes—the discovery of “new possibilities for change” and “critique”—which can certainly be identified with traditional, linear scientific research, but also with any number of other creative practices that have little in common with the traditional scientific investigation of phenomena, which for better or worse, I take as the default definition of “research.”

Perhaps the clearest exposition of the difficulties and contradictions inherent in the concept of arts-based research comes in Phillips’ (1995) critique of Eisner (1993). In fact, Phillips’ critique of Eisner’s wide-ranging

definition of research applies equally well to Sullivan's (2010) definition of research.

In his essay, Eisner (1993) claims that the hallmark of research, its cardinal quality is that it *advances human understanding*. Phillips comments:

This is a very broad account, one that is insufficient to distinguish research from other activities that historically have been aimed at the attainment of understanding. ...at the height of the counter-culture movement, Timothy Leary, with the same aim, advocated the addling of one's brain with chemicals; others became enamored of deep meditation or the practice of yoga...Nor is it true of course, that all works of art promote our understanding in the sense that Eisner wishes to establish—consider the paintings of Jackson Pollock... (p. 74)

Phillips goes on to make two more telling points, points that apply as well to Sullivan as to Eisner. First, he observes that as it is clear that not all art works advance our understanding, Eisner needs to "...provide a criterion that would enable us to distinguish those works of art that are research from those that are not..." (p. 74). Second, Phillips poses a key question, "one might ask in this context why a work of literature or a sensitive film, which promotes reflection and insight, is somehow made stronger by being considered a piece of research in a social science sense? The competent practice of art undoubtedly is a complex and demanding cognitive activity, but not all such activity is research in the social science sense, and nothing is gained by pretending that it is" (p. 74).

Phillips provides the outlines of what, to my mind, is a workable definition of research – one that satisfies the old Latin tag, "Definitio est Negatio," that is, to define is to exclude. In responding to Eisner (1993), Phillips identifies the key differences between artistic and scientific research.

He points out that the conventional notion of research is of "disciplined enquiry." And not only is the enquiry disciplined, but all members of the disciplinary field have agreed to pursue one of the several agreed-upon methods available to them. Then there is Eisner's key concept "understanding." Phillips comments, "A person might *claim* [*sic*] to have achieved understanding, about some phenomenon...but the person might well be *deluded* [*sic*]...Indeed some of our most cherished and fervently held beliefs turn out to be...downright false..." (p. 75). He continues with what is an excellent thumbnail description of what researchers do, "...a researcher is concerned to discover propositions, in the context of some problem that has been formulated in a clear and manageable way, and that are warranted by evidence, and the ability to withstand skeptical scrutiny and criticism" (p. 75).

The final and most dramatic difference between the artist who solves a problem and the systematic researcher is that the researcher is contributing to the cumulative process of developing knowledge. Such a process is never finished and no reasonable scientist would ever claim a final answer, but in the realm of scientific research theories are discarded, the work of researchers is disproved or discredited through the introduction of empirical evidence or other forms of empirically based critique-and our knowledge of the world improves asymptotically with "reality" being the unreachable limit. But in the arts, as Phillips indicates: "...it does not make much sense for a composer to claim that Mozart—and any one of the "meanings" expressed in a piece of his music—was wrong, or for a painter to claim that the meanings Pollock displayed in his canvasses were incorrect or in need of replication before they could be accepted...Eisner is misguided in suggesting that the term "truth" should not be restricted to what one can claim; it is a philosophical truism...that in the literal or technical sense, the predicates "true" and "false" only apply to *propositions* [*sic*], not to things or states of affairs" (p. 76). Artists are not obliged to comply with these constraints, and their work is no less valuable or compelling just because its power does not reside in empirically demonstrable, logically constructed proofs. Extending Phillips point about the way that artists do not "disprove" each other's work, it is the case that

artistic worlds and insights coexist without making earlier visions obsolete: Chaucer is not eclipsed by Beckett, nor is El Greco displaced or disproved by Ai Wei Wei.

Researchers demonstrate, prove and debate, always with an eye to describing a world “out there.” Artists seduce with rhetoric, skill and the creation of imagined but plausible worlds. No less a voice than that of the poet Seamus Heaney (1995) supports the notion that art is never about true and false, at its best, it is about creating equivalences. Heaney approvingly cites the American poet Archibald MacLeish, who stated, “A poem should be equal to/not true.” That is, the artist creates what Arnheim (1969) refers to as “equivalences in a medium,” which is to say how one represents a horse in motion is very much a function of the medium one has chosen. The artists’ representation is never about accuracy but always about creating a convincing equivalent. Regardless of the difference in their goals, both artist and researcher practice skills that are intellectually demanding. As Phillips observes, both kinds of activity can be subsumed under the broad category identified by Dewey as “inquiry.” (It seems a pity that no one in this debate has called on this great educator as a mediator.)

And what is the common ground among these two groups of inquirers? For these two groups of “problem finders” (Getzels & Csikszentmihalyi, 1976) do have much in common. Their goals and methods are very different but they do use the same tools.

Artists and researchers use the same cognitive tools

A persuasive illustration of Phillips’ observation that artists and scientist-researchers both engage in thoughtful creative, cognitive inquiry is found in the Root-Bernsteins’ (1999) fascinating look at the mental strategies that artists and scientists share. The authors present what they refer to as the 13 thinking tools of the world’s most creative people. Among these tools are such activities as, Observing, Imaging, Abstracting, Recognizing patterns, Analogizing, Body thinking, etc. The authors document the ways in which both artists and scientists utilize these same 13 tools in the pursuit of totally divergent aims. To my mind, the Bernstein’s work does nothing to justify the claims for the practice of “arts-based research.” Rather, the authors demonstrate the shared cognitive strategies of artists and scientists while at the same time illustrating the different ends to which such cognitive work is put.

Thus, in their discussion of “pattern finding”—a common tool among artists and scientists—the Root-Bernsteins give the example of the geologist Alfred Wegener who studied the map of the world and noticed that the west coast of Africa could snugly fit into the east coast of South America. Others such as the early British scientific thinker, Francis Bacon, and the German, Alexander von Humboldt had also noticed the way these two land masses fit together. But it was Wegener, in the early 20th century who made a compelling argument that North America, Europe and Greenland fit together as well, giving rise to the notion (now accepted) that at one time Africa, Europe and the Americas were all part of a super continent (Pangaea). The theory of plate tectonics and paleontological evidence later gave empirical force to Wegener’s hunch.

Artists also have long been fascinated with patterns and have used them for decorative, structural, and metaphorical purposes. Artists like Escher, Mondrian, Matisse, and Vasarely all use their sensitivity to pattern as a way of developing a visual work. The artists’ works are self-sufficient—either they provide an aesthetic/cognitive experience for the audience or they do not (it is up to the viewer to decide)—but there is no way to prove Escher or Matisse “wrong.” Art may be effective or not, moving or not, but as Phillips says, the categories of “true” and “false” simply do not apply. Wegener, the scientist proposes the prior existence of a geological state of affairs, and then has to appeal to geologists, chemists and paleontologists to confirm the truth of his hypothesis.

Another powerful intellectual tool for both artists and scientists is the use of play. Play is often the origin of

scientific and artistic insights. A recurrent figure in the Root-Bernsteins' book is the Nobel Prize-winning physicist Richard Feynman. He was a prodigy who earned his PhD early, and was tempted to leave academia because he had lost the sense of fun that doing physics used to give him. He made the decision to cultivate a light-hearted attitude towards his discipline. It was in this frame of mind that the brilliant and deeply schooled physicist noticed two students in the Cornell University cafeteria playing Frisbee with a paper plate: "As it went up in the air I saw it wobble, and I noticed the red medallion of Cornell on the plate going around..." For fun, Feynman worked out equations for the wobbles, and delving into relativity, electrodynamics, and quantum electrodynamics, he thought about how electron orbits are supposed to move (p. 250). He continues:

And before I knew it, (it was a very short time) I was 'playing'—working, really—with the same old problem that I loved so much, that I had stopped working on when I went to Los Alamos... There was no importance to what I was doing, but ultimately there was. The diagrams and the whole business that I got the Nobel Prize for came from piddling around with the wobbling plate. (p. 250)

So the combination of Feynman's observational acuity, his playful attitude and his formidable background in physics, put him in the position to extract deep meanings and insight out of an otherwise trivial event, as trivial as an apple falling from a tree.

Play seems a powerful catalyst for creative thinking in both the arts and science. In the case of Fleming's discovery of penicillin, the medical discovery had its origins in Fleming's hobby of "painting with bacteria." This process of medical discovery illustrates nicely the difference between arts-based and scientific research. Fleming was known to be a playful spirit: "He found delight ...in making difficulties for himself, just for the fun of overcoming them..." Nor did Fleming confine his playful spirit to after-hours only. "...I play with microbes,' he said whenever anyone asked him what he did" (pp. 246-247).

One of his favorite games was to make portraits with bacterial cultures. He would use different strains of bacteria for their distinctive colors. In so doing, he noted also that the blue mold (penicillin) destroyed the neighboring colonies of bacteria. However, Fleming's artistic "research" using bacteria to make colored images would not have paid off with the discovery of the powerful drug penicillin without his vast store of scientific knowledge. Without his knowledge of bacterial cultures he would not have noted anything important in the way that the other bacterial cultures suffered in the vicinity of penicillin. But he was knowledgeable, and at the point where he made this observation he then tested it systematically in order to find out just how effective penicillin might be.

It is true that if Fleming had not messed around artistically with the cultures, he might never have witnessed what he recognized as a struggle between two bacterial groups. But once he had made this observation, he moved from the realm of arts-based research, where the goal was to make an appealing image, to the realm of the systematic medical researcher. So Fleming's artistic playfulness led him to a medical breakthrough-but that breakthrough would not have been possible if he had simply stayed in his "artistic research mode." He had to switch from artist to researcher in order to truly understand his results and to convince others in his field of the implications for controlling disease.

Arts-based research in the academy

One of the thorniest problems associated with the call for arts-based research is the question of how an arts-based work produced in the academy is to be judged. Two educational researchers, Howard Gardner and Elliot Eisner, debated the question, "Should a novel be admissible as a doctoral dissertation?" (Sacks, 1996). Eisner took the affirmative and Gardner the negative. Among other things the debate is an illuminating look at

the dangers of failing to distinguish between the ideographic thrust of the creative arts—visual verbal, musical, kinetic or theatrical—and the nomothetic thrust of the social sciences.

Eisner's defense is founded on his definition of research as anything that adds to human understanding. Gardner does not disagree that a novel might add to human understanding, but he raises the thorny issue of how such a work is to be judged when it is presented as a dissertation. Basing his argument on the notion of research as the engine that drives cumulative science in its quest for an ever-more elegant and abstract understanding of the world for the purposes of prediction and control, he proposes the following syllogism:

Scholarly research—especially that cherished in dissertations—is designed to add reliability to our body of knowledge.

Novels constitute a genre whose purpose is, only incidentally to provide reliable knowledge: their primary purposes are aesthetic.

Therefore, novels cannot properly be submitted as scholarly research—and they are particularly inappropriate as the basis on which professional credentialing takes place. (p. 412)

Gardner puts the student's plight bluntly: "I think where I would really draw the line, is at the point where the fate of a student ought to hang on the way a collection of senior faculty members pass judgment on a work of art like a novel—the criterion remain as invisible as ever, and Elliot has said nothing to clarify them" (p. 416).

The hapless student faces a double-whammy. Not only does he/she need to produce a text that provides credible evidence of research, and that offers novel insights and understandings that will withstand critical scrutiny, but this same text has to live up to the tough standards for literary craftsmanship. It is hard enough to satisfy one of these requirements, to try to satisfy both seems ill advised.

It does not take much to modify Gardner's syllogism vis-à-vis novels and dissertations, and make it apply to the broader issue of arts based research, thus:

- 1) Scholarly research—especially that cherished in the social sciences and hard sciences—is designed to add reliability to bodies of knowledge.
- 2) The arts constitute a genre whose purpose is, only incidentally, to provide reliable knowledge; their primary purposes are aesthetic.
- 3) Therefore, the results of arts-based research cannot properly be submitted as scholarly research, and they are particularly inappropriate as the basis for awarding human science credentials.

In their quest for respectability within the academy, some artists and art educators want to promote the notion that what they do is no different from what their colleagues in the social sciences also call "research." But to insist on this parallel is to ignore the fact that normative science, be it social, psychological, or even physical is always concerned with testing paradigms and theories through recourse to empirical interventions. Scientific work is systematic and cumulative. By contrast, artists do not rely on empirical demonstrations; they persuade through eloquence, skill, and creation of equivalences. Artistic visions do not supersede one another.

Conclusion and a modest proposal

What I have demonstrated is that the notion of arts-based research is burdened with a number of disadvantages. In the first place the term "research" when it is made synonymous with any activity that advances human understanding, encompasses almost any kind of human activity. Secondly, the arts and artists do not need to

have their status upgraded in the academy by laying claim to the sort of rigor generally associated with the sciences—physical or human. The only reason for this sort of linguistic sleight of hand is to allow artists to “pass” as academics and also to make them eligible for the sorts of grants available to “scientific researchers.” In point of fact, any reasonable person must grant that artists are hugely talented, rational beings whose engagement with the problems they have elected is every bit as energetic, focused, and worthwhile as that of their colleagues in chemistry or physics labs. The work of the Root-Bernsteins (1999) makes this clear. In order for artists to have a better place in the academy, the academy needs to accept artists on their own terms, not as mutant social scientists.

Lastly, the introduction of arts-based research as a paradigm for study in places of higher learning is unwise and unfair to students. First, because in envisioning an academic project that has to satisfy two sets of criteria—those for accomplished art and those for credible research—one is asking the student to take on a doubly difficult task. It is hard enough to satisfy one of these two criteria, let alone both. And, as a corollary to this, as long as the criteria for successful arts-based research remain uncodified and ad hoc, students will be at the mercy of the aesthetic and or scientific whims of their professors. We all know of the notorious arbitrariness of studio critiques, where the art professor is able to enforce his/her own personal tastes as the criterion for success or failure (see Zwigoff, 2006). When it is a question of a work done in the framework of “arts-based research” the most un-transparent studio critique will begin to look like a rigorously framed exercise in educational evaluation!

A modest proposal

By way of conclusion I propose a thought experiment: What reaction would one expect if the universities and other social trend setters decided that henceforth, the terms “research” and “researcher” be abolished, and that the terms “artist” and “art” be used in their stead? As we noted, and as is clearly the case, both Scientists and Artists share many of the same intellectual traits. They work out of the same intellectual tool kit, so why not call everyone whether they solve problems in a laboratory or a studio “Artists”? One may imagine the outcry if this edict came down one day from the High Panjandrums of Culture. Would researchers in the humanities and the physical sciences gleefully jump at the opportunity to be part of that great Artistic fraternity, comprising everyone from Michelangelo to Anselm Kiefer and everyone from Archimedes to Madam Curie? And yet, the same kind of “language magic” is involved with the burgeoning movement called “arts-based research.” I leave it to you and Macbeth to “trammel up the consequences” of such a linguistic turn.

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2.

ARTS-BASED
RESEARCH IN
PRACTICE:
NARRATING
RESEARCH
EXPERIENCES

2. Arts-Based Research in Practice: Narrating Research Experiences

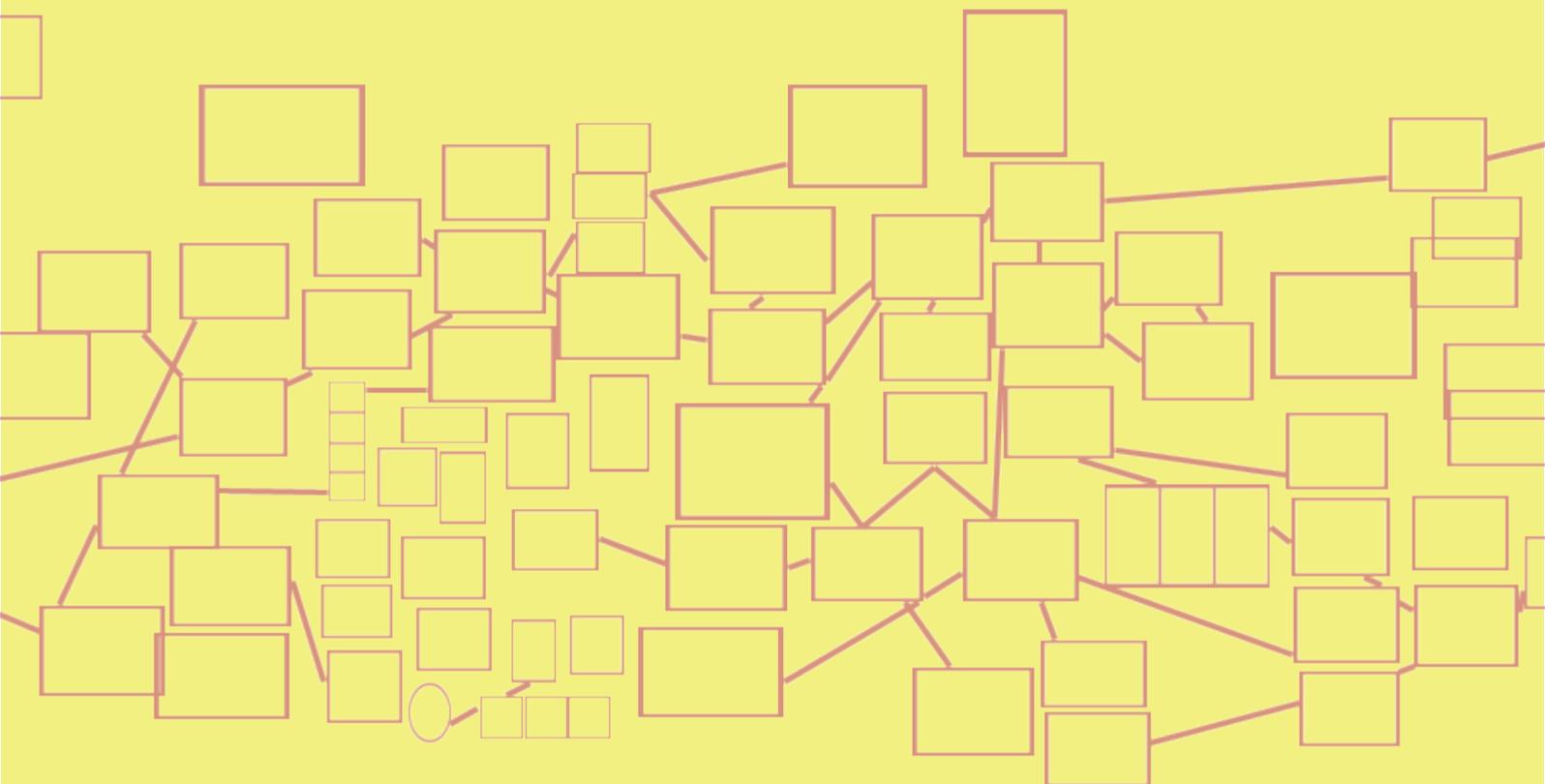
Introduction by Rachel Fendler

This chapter provides a detailed description of six research experiences that use arts-based or artistic methods. Together, the articles provide a snapshot of the wide ranges of practices currently being developed in the field, in the context of ongoing dissertations, community interventions or strategies in art education. As a whole, the heterogeneous approaches found in this section demonstrate the fluidity, and thus the complexity, of arts-based research today.

Melissa Lima Caminha shares how her dissertation on female clowns has contaminated her work as a performer. Now, her solo clown show forms part of her research, allowing her to explore the points of contact between clowning, drag, performance art and feminist theory, both theoretically and performatively. Ruth Marañón Martínez de la Puente likewise applies her art practice—photography—in order to inquire into the culture of the Rioja Alavesa region of Spain.

Deborah Moraes Gonçalves de Oliveira and Ana Marqués Ibáñez are interested in ways in which the creative process can be understood as research. Gonçalves de Oliveira reviews opera rehearsal scenes to investigate the role of gesture in operatic performance, questioning what may be considered artistic research. Marqués Ibáñez looks at the tradition of artist's books and reviews their role in the creative process, arguing in favour of using this genre in art education.

Shari Simpson de Almeida and Noemí Peña Sánchez engage in very compelling research processes that seem to ask, how do we know art? Simpson de Almeida embarks on a journey to interpret a well-known flute piece accompanied by visual imagery. Along the way she interview other flutists regarding their associations and understandings of the piece. Peña Sánchez shares her experience leading a photography workshop for a group of blind people. Her experience asks us to rethink our understanding of both images and blindness, and sheds light on the perception of those who cannot see.



The Cunt Clown Show and TransClowning: Performative Impulses Inspired by Dissident Practices

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Abstract

This paper presents the work in progress of my PhD research, entitled *Women Clowns: Constructing Cartographies of Female Comic Performance*. Informed by epistemological and methodological paradigm of Bricolage (Kincheloe & Berry, 2004), I'm using several strategies to approach not only concepts but also my personal and professional relation to the theme. Besides interviews, literature review and ethnographic work, I'm also developing performative clown pieces inspired by (post)feminists theorists and artists. These pieces embody the problems I'm dealing with in the research process, and constitute a possibility of bringing research and critical inquiry besides university walls and the academic community. The Cunt Clown Show is inspired by Cunt Art of female artists from the 60s and 70s. It is a project that brings to my clown work the theories, ideas and images from visual female artists who took the vaginal iconography as a place for women empowerment. It is also a place to create dialogue between clownery, performance and visual arts. The other work, entitled *TransClowning*, consists of performative photos of my clown Lavandinha and Gisele Almodóvar, the transgender character of the Brazilian transformist artist, Silvero Pereira. As performers who work through parody, humor and laughter, Lavandinha and Gisele share the same poetic space, normally segregated in subcultural ghettos, both social and artistic. The idea is to bring together the poetics of being transclowns or clownqueers in the world, expanding affections, destabilizing gazes, potentiating subversion through artistic collaboration, and inquiring about the spaces of legitimacy socially destined for professionals of laughter and comedy.

Key words

Women Clowns, TransClowns, ClownQueers, Performance, Arts Based Research

Resumen

Este trabajo presenta el desarrollo de mi investigación doctoral, titulada *Payasas: Construyendo Cartografías de la Performance Cómica Femenina*. Informada por el paradigma epistemológico y metodológico del Bricolaje (Kincheloe & Berry, 2004), estoy usando diversas estrategias para abordar no solamente conceptos e ideas, pero también mi relación personal y profesional con el tema. Además de entrevistas, revisión de literatura y trabajo etnográfico, también estoy desarrollando performances de payasa, inspiradas por artistas y teóricas (post)feministas. Estas performances incorporan los problemas con los cuales vengo trabajando en el proceso de investigación, y constituyen una posibilidad de llevar el estudio y la investigación crítica más allá de los muros de la universidad y de la comunidad académica. El Xoxo Clown Show está inspirado por el Arte Coño, de varias artistas mujeres de las décadas de 60 y 70. Es un proyecto que trae para mi trabajo de payasa las teorías, ideas e imágenes de artistas mujeres que tomaron la iconografía vaginal como lugar de empoderamiento. También es un espacio para crear diálogos entre payasaría, performance y artes visuales. El otro trabajo, titulado *TransClowning*, consiste de fotos performativas de mi payasa Lavandinha y Gisele Almodovar, el personaje transgénero del artista transformista brasileño Silvero Pereira. Como performers que trabajan con la parodia, el humor y la risa, Lavandinha y Gisele comparten el mismo espacio poético, normalmente segregado en guetos subculturales, tanto sociales como artísticos. La idea es crear juntos la poética en ser y estar como transclowns o clownqueers en el mundo, expandiendo afectos, desestabilizando miradas, potencializando la subversión a través de la colaboración artística, e indagando sobre los espacios de legitimidad destinados socialmente para los profesionales de la risa y la comedia.

Palabras clave

Payasas, TransClowns, ClownQueers, Performance, Investigación Basada en las Artes

Women clowns: The cartographical project

The women clowns PhD cartography project emerged during my studies during the master degree in Visual Arts and Education: A Constructionist Approach, at the University of Barcelona, a project that resulted also into two clown art pieces: The Cunt Clown Show and TransClowning. I call these works performative impulses inspired by dissident practices, and I think they get to embody the whole complex issue related to comedy-gender-sexuality-cartography.

During my studies in the master, I was very surprised to realize how much I had been deprived of knowledge about the contributions of women in several practices and thoughts in economic, political and social fields. The feeling of ignorance and loss of such great and rich stories of important contributions of women during history filled me with the desire to build some performances that could symbolize my process of inquiry about women in history, science, arts and society. Performances that I could connect also with my practices as a clown and the clown world in which I have been moving for the last eight years. That would mean to create a show dedicated to themes related to women's clown history, cartography and the gender and sexuality singularities of women in the clown world.

So I started developing my first solo, The Cunt Clown Show. This work is seeking to create a performance that deals with concepts and categories which are fundamental topics of (post)feminist agendas. Concepts such as: woman, sex, biology, femininity, sexuality, gendered gaze, nature, culture, science, technology, visibility, power, subjugated knowledge, queerness, animal, humanity, posthumanity, eccentricity, difference, parody, humor, grotesque, and other concepts and ideas that permeate women interventions in the arts, sciences, education, culture, economics, history and politics. A performance that can deal with the whole complex inquiry about patriarchal systems of knowledge production, its power relations, its pedagogies and its politics of gender and sexuality.

While engaging in such a cartographical and genealogical project, I also try to bridge theoretical and artistic ghettos. As an art historically marginalized in both theater and performance studies, clowning grew up as an eccentric chapter in the histories of arts. Most of clown technics and principles were passed through generations at a very informal level through circus oral traditions, and later in clowning workshops provided by theater teachers who developed a kind of clown discipline as a topic to be included in actor's training programs and curriculums. And within this dynamic of marginalization and eccentricity of artistic and cultural circuits, female clowning came to occupy a very much distant, unusual, unfamiliar and strange place than the one occupied by male clowns.

Female professional clowning born and began to develop in the 80s, after the appearance of women in visual arts, music, literature, dance, cinema, television and theater. This is a fact not yet addressed by feminist artists and theorists: clowning and its proper performance specificities inside the world of art and visual culture, and female clowning with its own special problems, in which the relation about laughter, gender and sexuality is still to be properly addressed.

Feminist and postfeminist art and theory has been my major theoretical source for my PhD. But if on one side feminisms have provided me an ontological and epistemological turn, new ways to look at and to know the world, on the other side, as a clown, I can realize the complex dynamics of marginalization in which female clowns are inserted, in relation to several artistic, theoretical and social practices, including feminisms. And these dynamics of eccentricity are part of the construction and inquiry about cartographies and genealogies.

Although laughter and comedy categories have been used by lots of women artists and intellectuals to deal with performance and theory, clowning and female clowning seems to be an unknown, forgotten or completely

ignored form of art, sometimes victims of high theory's and high culture's prejudices. Inside performance, cinema and visual arts, women clowns seem to be completely unknown, and their performances and contemporary movement are never mentioned. The same happens with feminist and post-feminist theories. These theories, although making continuous references to parody, laughter and humor as pedagogical and reflexive practices inherent in the feminist political agenda, were unable or unwilling to see the emergence of women clowns as an equally important fact in discussing gender and sexuality in the field of contemporary artistic production and aesthetics.

I think this happens for two reasons. First, due to the historical isolation in which scenic arts are in the analysis of disciplines such as Art History. Art History, as well as filmmaking, photography and popular media were the first fields of feminist intervention, directed to a critical and deconstructive approach. The disciplinary isolation also reflects prejudice, ignorance or indifference in relation to such comics, since much of feminist and postfeminist theory relies on artistic practices based on its relation with carnival, parody, humor, the grotesque, irony and laughter while categories of subversion and tools of pedagogical-political intervention. Take for example the category of abjection in Julia Kristeva (1980), parody and performativity of Judith Butler (2001, 2006), the smile of Medusa by Hélène Cixous (1975), the female grotesque in Mary Russo (1995), the *Contrasexual Manifesto* by Beatriz Preciado (2011), the *Cyborg Manifesto* by Donna Haraway (1995), among other conceptual and theoretical creations that refer to the idea of a subversive feminist space of action and reflection operating through humor, laughter and irony.

It seems to me very unfair that clowns and female clowns were set apart from such deconstructive references. This disciplinary isolation didn't prevent the development, in the field of scenic arts, although a little bit later, of a women's movement that demanded a specific place of artistic practice, the one of clowning. While feminist intervention in Art History began to take solid form in the 60s and 70s, the rise and professionalization of women clowns would start in the 80s. Clowns as Annie Fratellini (France), Gardi Hutter (Switzerland), Nola Rae (Australia and England), Virginia Imaz and Pepa Plana (Spain), Angela de Castro and Ana Luísa Cardoso (Brazil), Laura Herts and Hillary Chaplain (USA) are some of the women who began to professionalize as clowns in the field of theater and circus.

But although women clowns began to build their places as artists, they still seem to maintain themselves restricted to cultural circuits, esthetics and principles of clown world and its sub ghettos inside the circus and alternative theater. Another important fact is that a collective awareness of the cultural, educational and political value of female clowning would emerge only in 2001, when clown Pepa Plana organized the first festival of women clowns in Andorra. It seems to have been the beginning of a movement of women clowns that is spreading in some countries of Europe and America, through meetings, festivals, workshops, interventions and researches dedicated to value, legitimize, know and foster female comicality through clown art.

The emergence of women clown's performances and festivals, and their singular problems related to gender and sexuality, inspired me to research about this minor genealogy in relation to other minor stories. To address the singular problems raised by female clowning, I propose to create a cartography that can account not just about stories of women clowns' appearance in history, their life and work as clowns, but to inquiry about women as subjects and objects of laughing practices; the power relations involved in the act of laughing, making laugh and being laughable; the importance of gender, sex and visibility in these laughing practices; the pedagogies and politics implied in female clowning; the interdisciplinary relations that can be traced between female clowning, feminist and postfeminist political agendas. The cartography should account not only about the contributions of female clowning to the arts, but should also include a critical overview about performances and discourses of the clown world, some of them still limited by humanistic principles of aesthetics and pedagogies.

This cartography I propose to construct, also incorporate my own story and practices as a clown, and the process of how researching genealogies turned me into a (post)feminist clown researcher. I use to say that when I started clowning I was a clown. After I entered the research and inquiry dimension of artistic practices, I became a clown researcher. And when I was faced with (post)feminist art and theories I became a (post)feminist clown researcher. So, that means that my thesis accounts not just for genealogies, maps and cartographies. It also talks about how a clown became a female clown with a (post)feminist position in a clown world. So, the Cunt Clown Show brings me as a clown who started to adopt (post)feminist positions, marked by the eccentrics and minors genealogies objects of my research.

The Cunt Clown Show

Taking the cunt as a performative starting point is a symbolic form to bridge female clown movement with women's art movement from the 60s and 70s, when several artists took vagina as a representation of feminist intervention in the official history of art. Judy Chicago (2006) and Tee Corinne (1975) are some of these artists who introduced me to the pussy power! The title of the show tries to resignify in a positive and a clown productive way an expression very much used in a pejorative and vulgar sense. That's the same feminist and queer artists and theorists had done before. Female visual artists using the term "cunt", and transgender and transsexual theorists with the term "queer". Also, the term "clown", sometimes is used in a very pejorative and denigrating sense. So, by putting together "cunt" and "clown" is a way of multiplying by two the positive appropriation and resignification of being female clowns. That's the same thing I do with the project TransClowning, through which I sum up the terms "queer" and "clown", indicating a double subversiveness generated by the provocative dynamics on fabricating and performing ClownQueersness.

By Cunting and Pussying with my clown Lavandinha, I try to make explicit the gender and sex marks that we bring in our clowning practices as performers and educators. I also try to present directly what I think some women clowns still make in a very timid and discrete way: to show, to expose and to inquiry about sex and sexuality related to comedy principles, in all that has to do with Bakhtin's category of the grotesque body. Bakhtin (2002) refers to the processes of degradation, to the scatological, sexual and biological processes related to the bodily low stratum. A grotesque body that have been object and subject of laughing practices, both empowering as degrading ones. So, through cunting and pussying, I bring into inquiry female clowning relations to this idea of Bakhtin's grotesque body, but inspired by the Cunt Art of the 60s and 70s, which brought so explicitly and successful an important political category: female anatomical sex and the constructions and performatives derived from it.

The Cunt Clown Show also aims to resignify what it has of apparently essential, in other words, to materialize the performatives in vaginal iconography. The performance poetizes the value of the cunt, praising its political and pedagogical force, but, at the same time, parodying its essential appearance, one that could refer to a biological and universal Woman, and a natural femininity derived from bio and psychological instincts. To get an effective parody effect, I'm deconstructing codes and icons related to female universe, such as flowers and bees. This deconstruction materializes in a becoming process, by which the flower turns into new plastics and new forms, and the bee helps me to inquiry about desires, sexual practices and Posthuman condition. I'm also making use of masculine gestures and behavioral patterns so that I can enter into a drag and queer experimentation to foster inquiry about alternatives femininities and masculinities.

The script of The Cunt Clown Show starts from the celebration of the vagina as a place of agency for women: sexual, affective and political agency. The title of the show is also a tribute to women who placed female sexuality and the anatomic vagina as a space of visibility, political inquiry and ownership by women. That does not mean that The Cunt Clown Show ignores the problem of linking vagina with a biological, universal and

essential Woman, reducing women's representation to their genitalia and erasing women cultural differences on race and class. It just means that by cunting I try to materialize these problematic through clown art and my clown character, Lavandinha.

By taking the cunt as a starting point, I recognize the realness of the constructions about biological discourses so well naturalized by modern science, and therefore the need to deconstruct this realness effect. So, beginning by cunting and pussy, I move toward performing diverse identities and corporeal hybrid forms. Moving from the cunt sweet flower to the high-tech pussy, which is plastic, fluid and monstrous. A high-tech pussy with connecting properties to link to other affective technologies and other corporeal, animal and material surfaces, in a show that tries, but doesn't fully succeed, to transcend the monarchy of sex. (Preciado, 2011; Haraway, 1995; Foucault 2005; Halberstam, 2008, 2011; Balza, 2012)

The Cunt Clown Show has been functioning as a lab where I can perform diverse identities within the realm of comic territories. In my way of dealing with hybridity and monstrosity, from the cunt sweet flower to the high-tech monstrous pussy, I explore the territories of sweet-innocent-feminine-childish-mime-clown, passing through hard-core-vulgar-grotesque-male-aggressive-buffoon, getting to the androgynous-queer-drag-monstrous-transclown. The idea is to transcend stereotypes by mixing fixed identity qualities in a fluid and funny way of being in the world.

TransClowning

The project TransClowning was born at the same time as the project The Cunt Clown Show. It is a work that parallels and continues my cunting process of inquiring and linking minors' cartographies and genealogies. Both projects deal with and confront the patriarchal system of knowledge production and power relations in the construction of arts' official history and hegemonic representations.

TransClowning emerges as a desire to share the same poetic space with a friend from Brazil, the performer artist Silvero Pereira and his transgender character Giselle Almodóvar. A poetic space that tries to rescue similar principles, strategies and techniques, used both by clowns and transformist performers. A poetic space that tries to go beyond the comic-clown, in a trans dynamic of eccentric marginalities, in co-agency, potentially transformative of gazes, emotions and reactions. A poetic space that raises the question about minor comic genealogies, in their plurality and diversity.

The idea is to bring together the poetics of being *transclowns* or *clownqueers* in the world, expanding affections, destabilizing gazes, potentiating subversion through artistic collaboration, and inquiring about the spaces of legitimacy socially destined for professionals of laughter and comedy.

The TransClowning project brings out the desire to start a political and artistic collaboration with other professionals of comedy that are not clowns, but that share comic principles and parody strategies in their performances, shows and spectacles. In ways to bridge artistic marginalized ghettos and foster collective inquiring about hegemony and the official history. It is a way of laughing together in an artistic and professional process of identification and dis-identification.

The photos aim to bring poetry to the encounter between clowns and transformist performers, in what they have of sameness and difference, in what they have of subversive and provocative, and in what they have of posthuman condition. Through this encounter I'd like to offer an inquiry about other minor genealogies of artists who also work with laughter. But I also think that TransClowning reflects a desire of affection, of affecting each other, of promoting reactions and expanding gazes which were so well limited and naturalized by official storytellers. For me, this work marks an expansion on my modes of representation, an expansion of

the stories I can tell, of my understanding of comicality beyond the hegemonic cultural circuits and the official history and disciplines, and also of new ways of artistic and politic collaboration, in a fun and creative visual experiment with a companion of the subversive, of the magical and the poetical in the arts.

This work with Silvero and Giselle is providing to me and Lavandinha with a lot of reflections regarding these two artistic types, as well as the pedagogies and the politics of identity intrinsically related to these practices. With these photos I hope colleagues and audiences engage in a dialogue about gender, sexuality, sex, prosthesis, body, sexual inversion, parody, laughter, femininities, masks, woman, masculinities, nature, technologies, culture, science, religion, humanity, posthumanity, hegemonic representations, between other themes suggested and evoked by the images.

Topics on articulating art and research

I'll try to relate my clown pieces to some topics that seem to link my performance with the main ideas of Arts Based and Artistic Research I came to know in my trajectory as a clown researcher (Leavy, 2009; Hernández, 2008).

- The pieces are opportunities to promote dialogue and foster inquiring about gender and sexuality related to laughter, comicality and parody. An opportunity to engage in a meaning-making experience of me as a performer and the audience, generating multiple meanings in collaborative renegotiating of meanings.
- The pieces promoting the research, and the research promoting the pieces. Theory informs practice, and practice informs theory, in an ongoing creative process that aims to transform realities.
- The pieces with a very clear social, political and pedagogical purpose.
- The pieces as labs that work providing new insights and new data that can inform my research questions and design. The pieces provide feed backs from a diversity of audiences: clown colleagues; audiences of the artistic, social and academic community.
- The pieces as tools that are serving me as a consciousness-raising experience that is providing me with new knowledge about my life story as a woman; a performative tool that works subverting old embodied ignorance, fears and prejudices I used to have related to sex, desire and sexuality issues. An emotional and physical experience that brings me imaginative possibilities of amplifying love, affection and desires.
- The pieces as just some of the possible representations of the cartographical and genealogical account about women clowns and female comic performance. There are a lot of ways of representing the same research. And it is so much fun to experiment creative ways which can better improve and invite audiences to critical thinking.
- The pieces and the research traveling through such a variety of contexts, so to provide inquiry and critical thinking beyond university walls, academic community and artistic ghettos.

Now I say good bye sharing some questions that were on my mind during the conference:

- ¿What do these pieces have to do with history and genealogies?
- ¿Do these clown pieces get to inform issues related to female clown cartographies and genealogies?
¿If yes, how so? ¿If not, which strategies should I take to be able to do that?

- ¿Do they engage in a genealogical account that promotes diversity and foster interdisciplinarity?
- ¿Do they serve for social criticism and political transformation?
- ¿Do they have good aesthetic quality? ¿How does this quality affect the purposes of the research?
- ¿Do they get to foster an interdisciplinary look about women clowns?
- ¿Do they invite audiences to engage in conversations about woman-laughter-gender-sexuality-history-visibility?
- ¿How should I manage the great and complex data I'm getting from such a variety of sources: feminist and queer theories, female clowning, personal experience, several responses to different medias: papers, performance and photos?
- ¿What features of these pieces can be considered artistic research? ¿What can be considered arts-based research? ¿Is there some difference between these two forms of research?

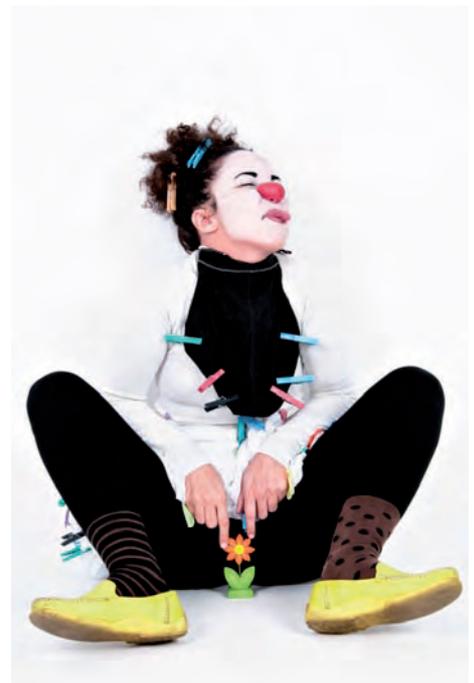
THE CUNT CLOWN SHOW

Conception and creation – Melissa Caminha

Creation Assistant – Mário Filho

Direction – Jango Edwards

Photography – Isabelle de Moraes



TRANSCLOWNING

Conception - Melissa Caminha
Artistic Collaborator – Silvero Pereira
Photography – Isabelle de Morais



Love



Flowers and Balloons



Balloons and Flowers



Make up



Original sin



Madonna



¡Merry Christmas!

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Septiembre. Culture and landscape: An Identity Discourse in Rioja Alavesa

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Abstract

After a long journey through the different villages that make up the framework of Rioja Alavesa (Basque Country's region), culture, society, education in non-formal spaces have been analysed and also territorial, political or essential typical of that region.

Thanks to the reliability that photography grants by the breadth and clarity of the concepts that expresses (Roldán, 2012: 62), the different images created and their later analysis, makes you realize each delimiting complex component, for defining and classifying socio-cultural context and reality, in search of a definition of "identity" Rioja - Alavesa, always keeping in mind the relevancy of the context – as a consequence of the existing conflict in the Basque territory.

The research techniques of this project remain delimited by four methods: the Photo-Essay, Photo-Dialogue, Significant Details, and finally the Installation and his narrative, that I'll describe below.

Key words

Rioja Alavesa, Arts Based Research, Photography, identity, museum.

Resumen

Tras un largo recorrido por las diferentes poblaciones que componen el marco de Rioja Alavesa (comarca de País Vasco), se ha ido analizando los rasgos culturales, sociales, educativos en espacios no formales, territoriales y políticos típicos o esenciales de dicha región.

Gracias a la fiabilidad de la fotografía que viene dada por la amplitud y claridad de los conceptos que expresa (Roldán, 2012: 62), las diferentes imágenes realizadas y su posterior análisis, van dando cuenta de los complejos componentes que sintetizan, delimitan y clasifican el contexto y realidad socioculturales, en busca de una definición de "identidad" riojana-alavesa, siempre teniendo en cuenta la relevancia del contexto –debido al conflicto existente en el territorio vasco-.

Las técnicas de observación y/o investigación de este proyecto quedan delimitadas por cuatro métodos que son el Foto-Ensayo, Foto-Diálogo, Detalles Significativos, y por último la Instalación y su narrativa, los cuales describiré pormenorizadamente a continuación.

Palabras clave

Rioja Alavesa, Investigación Basada en las Artes, fotografía, identidad, museo.

Introduction. Culture and landscape: an identity discourse in Rioja Alavesa

Culture and knowledge, politics and victimization, war and terrorism: So many terms and such diversity of meanings and significance, depending on who the words come from. There is no doubt that luck has changed in Basque Country, the terrorists have been stripped of their weapons but the identity imbalance continues.

In the case of the region of Rioja Alavesa, the identity crisis is even stronger. It's proximity to the provinces of La Rioja, Navarra and Treviño in the province of Burgos, the complex political climate and the dichotomies

between national or nationalist sentiment worsen every day.

This means that culture (and its components) is clouded by the different issues that are opened, and undoubtedly, imposes and unites the different identities which are the wonder of Eno-culture. In this land awash with rivers and mountains of vine, the economy, culture and agronomist politics all evolve around eno-culture.

No doubt many more activities, traditions and customs are recorded; nevertheless, all these identifying features have been gradually absorbed by the vast wine art tread: rooted in juices and broths since ancient times.

The last elections of the Basque Parliament also opened a significant gap in the course of events in Rioja Alavesa. These included issues related to wine-economics, agricultural policy and regulations- opening a new dialogue before the elections, which were the first to be held without the threat of latent terrorism.

Despite the political circumstances; the infinity of vines, rows of grapes, green fields and mauve stone which bring a singularity to the landscape and along with the open blue sky, the Río Ebro mantle and rocky mountain range, unify the peaceful people of this region of Alava.

Eno-culture has marked the lifestyle of this countryside: It has shaped the culture of this society, it has fueled architectural inspiration (because there is a long list of wineries and wine houses or vinotecas), and it has painted the landscape and characterized gastronomy: Eno-culture is everywhere.

From Salinillas to Oion, from Leza to Cripán, from Laguardia to Barriobusto or from Navaridas to Labastida, vineyards dominate the landscape and create what looks like a jigsaw puzzle from above. Even when the yellow wheat-fields interrupt them, their smell is still present, especially when *Septiembre* comes.

Therefore, this land is enriched by grain fields and seas of vineyards bathe and drink from the wine-culture which is one of its greatest cultural references. It absorbs the air and the many varieties of grape, such as sulphites of garnacha, tempranillo and viura, malvasía, graciano and mazuelo which are identities interwoven throughout Rioja Alavesa.

Consequently, también la identificación cultural del individuo, los valores democráticos de igualdad y el respeto a la diferencia, configuran las bases de la nueva educación, generando dinámicas diferentes en la educación artística (1).

Here is where art plays an important role, which is conceived as:

expresión de identidad de los artistas y de los individuos, pero también puede funcionar como un verdadero constructor de identidad. Según Fernando Hernández el universo visual es un excelente conformador de identidades (...). Constituido por representaciones del mundo, forma parte de la cultura, está ligado a modos de socialización enseñando a “mirar y a mirarse” y contribuye a la configuración de la identidad (2).

This relationship to the environment and its context has forged an experiential relationship, an intimate knowledge and empirical research. It is possible, through direct contact with the landscape, culture and people. Rioja Alavesa has opened before me and has been shown as a mirror, allowing me to absorb all its analogies and symbols.

When I hold a photograph, I hold in my hands “a piece of paper containing a sliver of time (3).

Thus, the research techniques of this project are defined by four methods that I will describe below: The Photo-Essay, the Photo-Dialogue, Significant Details, and finally the installation and its narrative.

This shows clearly that photography has been a determining factor of this research. Many modalities exist in Photography Based Research; therefore, the methods for any research that uses photographic images are very diverse (Hamilton, 2006).

It is important to indicate this characteristic. In the observation techniques, it also represents an essential feature in this research project.

Lo decisivo en la investigación fotográfica depende de cómo se registra la información.

Las imágenes fotográficas pueden ser idóneas (...) porque son capaces de organizar y demostrar ideas, hipótesis y teorías de modo equivalente a como lo hacen otras formas de conocimiento y porque proporcionan información estética de dichos procesos, objetos o actividades (4).

I have obtained many different photographic images (the majority of which I have taken myself). I have collected data on context, culture, traditions and sociological aspects, and I have also taken different portraits of the various subjects that make up the society of Rioja Alavesa.

Due to the reliability of the picture, the concepts expressed are given breadth and clarity (5). I need to create and later analyse each image; because this allows me to study each delimiting component, for defining and classifying socio-cultural context and reality. Aesthetic or artistic characteristic remains an essential attribute or quality when analyzed, and are within Arts Based Research (ABR), and also, within Artistic-Narrative Methodology.

Photography was from its inception a medium of thought and inquiry and became an art form soon after. It is difficult now to imagine how fundamentally the invention of photography changed the experience and understanding of space and time. It suddenly became possible to see what could not be seen, to compare places and things distant in space and time, to stop time (6).

This is the reason why I consider the use of photography essential. It provides a method to define and classify the different components that describe the context and concepts in a specific time and space. According to Roldán, Photographic Based Research can be suitable for description of contexts, to propose hypotheses and to give visual reasoning or conclusions (7). Therefore, this confirms the importance of trend data collection for visual art works.

So, it is obvious that there is a clear use of ABR because:

las Metodologías Artísticas de Investigación son las metodologías de investigación que aprovechan los conocimientos profesionales de las diferentes especialidades artísticas, tanto para el planteamiento y definición de los problemas como para la obtención de datos, la elaboración de argumento, la demostración de las conclusiones y la presentación de los resultados finales (8).

Consequently, I have employed the techniques of Photo-Essay and Photo-Dialogue (usual tools in this type of methodology), and this data collection allows me an approach to the conflict. I have used visual concept as one of its key strategies, since Visual Arts Based Research reminds us that data “isn’t found” as “it’s built” (9). Consequently the visual constructions are based on photographic images of the context, and socio-political and cultural reality.

Photo-Dialogue

We have to appreciate that about 90% of social research uses the interview as a fundamental qualitative device, thus affirming the findings of Norman Denzin, because today we are in a ‘*sociedad de la entrevista*’. *La*

televisión, el cine, la radio, los medios de comunicación escritos han instalado a la confesión personal como la principal herramienta para demostrar quienes somos, qué nos preocupa, qué debemos hacer... incluso qué deben hacer nuestros políticos (10).

However, the interview technique which I have chosen is not verbal in nature, but takes the form of an open conversation or dialogue with visual processes. I have used the method of Photo-Dialogue. An important aspect of Photo-Dialogue is its ability to allow and encourage the creation of a dialogue visually. Using this method, we can draw on a thread that is based on basic and essentially visual arguments (11).

In Photo-Dialogue, each photograph represents a question or an answer, an affirmation or a denial, a suggestion or a comment. Its usefulness is epitomized both inside and outside the classroom, so it is also suitable for non-formal educational spaces, and is a highly personalized and participatory instrument. Accompanying text supports images in the unlikely event that they may need support with comments.

This technique of data collection is extremely distinctive because *cada Foto-Diálogo es una conversación única y singular* (12).

In this type of dialogue each photograph inter-relates with its antecedent and its successor, outlining new directions for dialogue, which in turn will allow you a sense and dynamic for each image individually and as a whole.

So, as I said earlier, I decided to establish a brief visual dialogue with a small group from Rioja Alavesa, which does not claim to speak for the whole region, and turn it into quantitative statistical data. Simply put, it's a useful tool which ensures that the researcher doesn't remain overly subjective, or as philosophers would say, has had "no-individualization" and uses the procedures of "impartial observer", or the "veil of ignorance" or "rational dialogue."

Wisnfield (2000) details how in the constitution of the research's practice, it is necessary to recognize the distance between researcher and researched, that is, the recognition of otherness as a dialogue condition.

Thus, this proposal was sent to around twenty people between the ages of twenty and thirty five. I tried to do a visual dialogue where specific aspects of the region and different identities would be reflected in the images, with prejudice or, in contrast, traditions and cultural aspects. This compendium is appropriate and consistent because each participant was native from this Basque area.

Therefore, from Photo-Dialogues (FD hereafter) I have extracted ideas that have clarified my perception of the context of Rioja Alavesa. FD are really interesting because with the same initial image there have been numerous and varied responses. Some are similar but, at the same time, they have completely different narratives which bring singularity to each argument.

In addition, each person has brought their own little vision of the region, framed within a photograph and generally without political issues. Therefore, they have alluded to the most relevant aspects of this zone: landscapes, objects, people or society, but always from a new perspective (even to themselves) thanks to the photographic image, as they have made it known to me.

Thus, the FD (below), its practice, and its contribution to this project, has been essential to change the researcher's vision and has opened alternative views of other people from Rioja Alavesa's society. This, with various scientific texts, has provided me with inspiration for the construction of discourse.

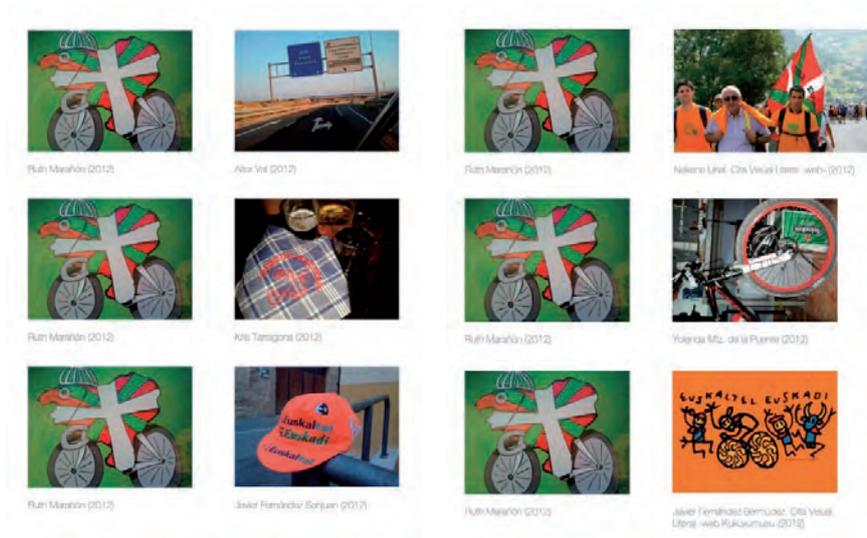


Figure 1. Photo-dialogues

Photo-Essay

Another technique used to observe and define different points in this research project is the “Photo-Essay” (13).

Los Foto-Ensayos sirven, principalmente, para exponer una argumentación visual porque explotan al máximo las posibilidades narrativas y demostrativas de las imágenes, y no solo sus funciones figurativas o representacionales (14).

Eugene Smith was the first to make and publish a Photo-Essay. In 1948, his project “Spanish Village” was published in Life magazine. After his investigation Smith defined the person who makes Photo-Essays:

(...) aquél fotógrafo que intenta comprender un tema –cualquier tema (...)- y le da muchas vueltas a la hora de entrelazar las imágenes en un conjunto coherente en el cual cada imagen tiene una interrelación con las otras (...). Por otra parte, un buen (foto)ensayista a veces tiene que combatir la tentación de usar una gran imagen porque ésta puede confundir más que contribuir al tema (15).

I had been very aware of that last point for the construction of all the different Photo-Essays that are included in this project. It also helped me to organize the production process as an instrument of thought, communication and artistic expression (16).

Most of the Photo-Essays I’ve worked on and shaped are based on landscape photographs (but also include some which are cultural in nature). The reason for the emphasis on natural context is because through its different nuances, various changes, details and forms; it has set the scene, the character of its people, their traditions and cultural constructions.

Landscapes speak. They declare origin and assert identity. They proclaim beliefs, affirm and refute ideas. They allude to art, literature, and science (17).

Landscape is an ideal vehicle for honing the skill of visual thinking; landscape is always at hand, whether in city, suburb, or countryside, and its meanings are not just metaphorical, but real, their messages practical as well as poetic (18).

Light provides a sense of place (19).



Figure 2. Photo- Essay. Hacia Meano. Ruth Marañón (2012)

Other methods or techniques of observation are the light theories of Professor Anne Whiston Spirn. Her approach in understanding context through light and space is particularly interesting; and it has given me a new perspective on those rows of grapes and endless vineyards, that rocky mountain range and those towns configured by stone.

Then, *la completa corporeización del proceso de mirar puede llegar a ser muy importante para que surjan y afloren nuevas miradas y, consecuentemente, nuevas imágenes* (20).

This innovative perspective regarding light brings something special to the project and new doors of approach have been opened to me and have allowed me to better understand something that I had believed to be so familiar.

In fact, the importance to observe the light (and therefore colour) in places, landscapes and spaces, is evident in many investigations (21). One of the best examples is the case of Australia: two cultures, two histories, two colours: red centre and blue coast, but photographs outline the tension between history and culture. Here, photography is very important because it can represent the whole.

Color can be a form of address, an assertion of identity (22).



Figure 3. Photo- Essay. Tierra de vino. Ruth Marañón (2012)

Sometimes, in different areas or situations, (such as certain streets in Northern Ireland, on Memorial Day in the U.S.A., the misuse of the Spanish flag from certain people every November 20, or the colours of the badges of ETA), colour serves only to enrapture extremist identity: nationalist patriotism, oppression, intolerance, fascism, war and violence - anything that is hostile and threatening.

However, light and colour have no negative characteristics on their own, but through their use they can become negative. Even despite this, we cannot deny that if we erase colour, in many cases, we erase the information. For this reason, in the photographs that I have been taking of Rioja Alavesa, I have kept the colour I have perceived behind the lens; because “color informs. It affirms, proclaims, and betrays. It alludes, invokes, appeals. In tone alone is color silenced” (23).

Consequently, the reason to stop to observe the palette of colours of Rioja Alavesa, village by village, road by road, from east to west are very important to understand the characteristics of this context. Their traditions, art and customs – influenced by Eno-culture- and the political issue, inevitably mark the cultural process in this unique landscape. And according to Whiston Spirn, the palette of a place is a product of the latitude of its location, climate, geology, plants, forests and, of course, culture: here, specifically, Eno-culture.

Significant details

Another interesting aspect when I have collected information has been “significant details”, also proposed by Professor Anne Whiston: “Significant details are clues to what is concealed or implied: ritual, rain, danger. Significant details are not isolated”. Therefore, significant details become relevant when they are compared in their context and space; these particular or anomalous objects turn into significant details only in the place where they are located.

Reading a landscape (or a person or society) is the art of culling the significant from a welter of the irrelevant or peripheral, some details more telling than others (24).

Obviously, this work has been tedious due to the amount of time needed to discern their order in an “unknown” place, and to bring something new to the cultural dialogue that emerges from them.

Details disclose meaning; they also reveal the artist (25).

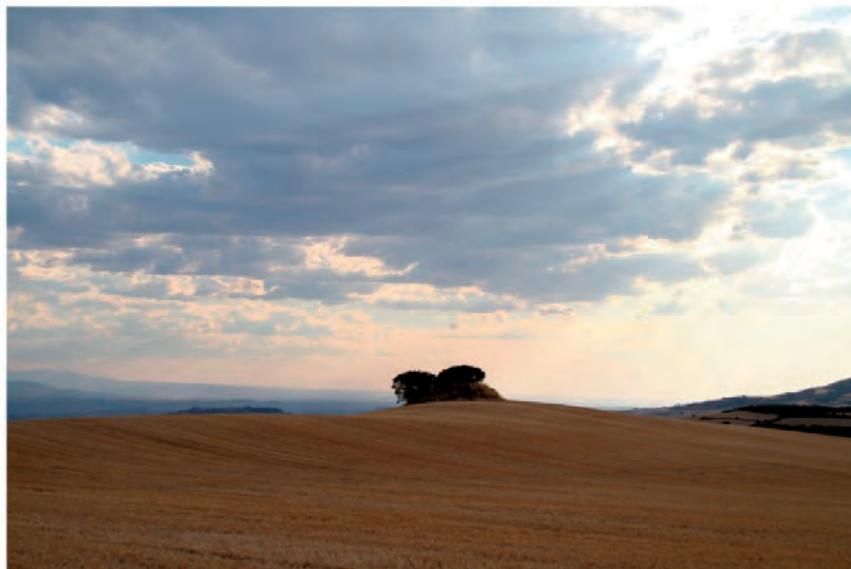


Figure 4. Significant Details. Iekora. Ruth Marañón (2012)

To put significant details into the context of a story is to make sense of that meaning. The first task is to identify significant features, then to find a pattern to which they belong and to discover a narrative that explains the connections among them. To recognize a pattern in one place is to search for it in others, to look for similar stories and, perhaps, to develop and test a theory. Photography is a means to discover patterns, to document them, to compare them across environments and cultures. In this quest for meaning, the camera is an aid to memory and imagination (26).

Installation. An artistic conclusion for the research

Despite the different circumstances surrounding Rioja Alavesa, Eno-culture has marked the lifestyle, culture, architecture, landscape and gastronomy of this region.

Therefore, we can say that society in Rioja Alavesa has lived and shared its story among vines, vineyards and limestone. It has been impregnated by wine smells and the colour of their leaves. In September 2012, all this was taken to ‘Palacio del Almirante’ in Granada, where the conclusion, in the form of an art work installation was shown, concerning Rioja Alavesa’s identity, or rather an attempt of a definition.

In this installation I attempted to reflect on the different identities in Rioja Alavesa, its environment, and its diverse and complex relationships. *Septiembre* became a participatory space where all agents –viewers, artist and aesthetic discourse- could work actively, awakening an experience.

For this reason, the public played a key role in the showroom, which is a characteristic of the installation (because the viewer is rescued from modern anonymity and becomes an active part of the installation’s narrative). The viewer became a reader, who absorbed the aesthetic characteristics. This allowed him to maintain a critical reflection about what he perceived; thereby, allowing a pedagogical perspective and contact with the work. Therefore, aesthetic and/or artistic perception became a cognitive form.

Hence, with this installation, *Septiembre*, the communicative act attempted to reflect a “cloistered” society.

Moreover, in my work, multiple metaphors became apparent through the different materials that I used, helping me with light and shadows which were cast over everything.



Figure 5. Septiembre. Installation. Both photographs Ruth Marañón (2012)

The branches represented whole cultural traditions of the region of Rioja Alavesa: ancestral customs, covens, *dantzaris*, rural sports with *harrijsotzailles* (stone lifters) and *aizkolaris* (log cutters), innovations in ancient customs –bowers and *corquetes*-, Pre-Romanesque language –*euskera*-, the Basque sport - pelota vasca, aesthetics –due to neighboring Navarra and La Rioja-; and obviously, the importance of agriculture and especially wine –hence this material was used symbolically for the installation.

Meanwhile, within the net where they were held, a level of estrangement or distance or unattainability was created. At this moment, the natural light played a key role, because *it penetrated inside (...) sieved, as a hope* (27), creating shadows that gathered on the floor. This natural condition changed the appearance of the installation, depending on the day, time or weather conditions, similar to how it occurs in the studied context.

The intention of the installation was to demonstrate the weight of culture that exists in Rioja Alavesa, what defines its identity, but at the same time, its permanence, unchanged by the passing of days, with their light and shadows.

So, everything in the net was *in the air*, holding concepts, ideas and intangible symbols which define cultural aspects. For this reason, we cannot grasp, reach or touch them. The branches represented all concepts that influence Rioja Alavesa but cannot be exactly defined yet, like identity; because identity is as diverse as the branches that are intertwined in the net.

The branches or metaphorical concepts were at a higher level than the viewer and physically unreachable, but represented the weight on society which I have mentioned earlier. Their shadows fell on our shoulders, their forms were outlined on our bodies, and they were *identified* in people. This interplay made the viewer feel immersed in that context and space where metaphoric representations were passed to the reader as the society of Rioja Alavesa does. Shadows and light of culture tattooed individuals and forged identities.

Therefore, through the presence of an absence, shadows of each intangible, metaphorical, cultural and ideological mass were evoked. Space was transformed in symbolic areas, even when the presence of the spectator became aesthetic. In fact, the active and participatory spirit of installation unify art and life in one unique space (because the “limitation” of space can be combined with artist’s life experience along with the audience: a dispute between spirit and matter).

Moreover, stones in the centre of the space where pillars stood and supported the net (or even culture, politics), represented physical, tangible, or “real”, entities, such as, individuals, beings, viewers: society.

Therefore, we could say that there were tangible physical materials with their own attributes and characteristics and reflective thinking people on the ground; while at the top, in another state, were metaphysical ideas and intangible concepts. These have a high epistemological importance in the Basque context of Rioja Alavesa.

In other words, *Septiembre* informed us about the social and cultural reality in metaphorical terms of the region of Rioja Alavesa through an experiential process. The value of the narrative capacity for both the viewer and the artist was increased. Different conclusions could be drawn upon to look at the art-work, and the overture to understand and grasp reality. It opened the possibility of dialogue among these concepts with critical reflective perspectives, because, like Soriano, I consider that *our task goes in the opposite direction, to intensify and stimulate the mystery and curiosity, waking up interest and provoking questions*.

And this is, without a doubt, what I attempted with this installation.

Conclusion

In search of a definition of identity, this research is summarized and made clear in an artistic way, or even better, with the creation of an artistically conclusive work (a showroom which I have mentioned). It might be qualified as artistic consideration and an attempt of apprehending the new socio-cultural reality in Rioja Alavesa, from the perspective of an Arts Based Research; which has used photography as a method to define and classify the different components that describe the context and concepts in a specific time and space.

Notes

1. Díaz-Obregón Cruzado, 2003: 86.
2. Díaz-Obregón Cruzado, 2003: 95.
3. Whiston Spirn, 2012: 79.
4. Roldán, 2012: 42 EN Roldán y Marín Viadel, 2012.
5. Roldán y Marín Viadel, 2012.
6. Whiston Spirn, 2012: 38.
7. Roldán and Marín Viadel, 2012.
8. Marín Viadel, 2012: 17 IN Roldán y Marín Viadel, 2012.
9. Marín Viadel, 2012.
10. Sisto, 2008: 3.
11. Agra Pardiñas y Mesías Lema, 2007; Marín Viadel, 2005; Marín Viadel y Roldán Ramírez, 2008; Mitchell y Allnutt, 2008; Roldán Ramírez, 2006.
12. Roldán y Genet, 2012: 166 EN Roldán y Marín Viadel, 2012.
13. Corwin, 1985; Moran, 1974; Stockrocki, 2000; Marín, 2005; Roldán, 2006; Whiston, 2012.
14. Roldán y Marín Viadel, 2012: 78.
15. Morán, 1974: 14-15 EN: Roldán y Marín Viadel, 2012: 76.
16. Whiston Spirn, 2012.
17. Whiston Spirn, 2012: 41.
18. Whiston Spirn, 2012: 13.
19. Whiston Spirn, 2012: 77.
20. Marín y Roldán, 2008: 101.
21. Susan Meiselas, 1979; Gunnar Asplund y Sigurd; John Gage, 1993; Fridell Anter, 2004; Whiston Spirn, 2006, 2012.
22. W. Spirn, 2012: 87.
23. Whiston Spirn, 2012: 88.

24. Whiston Spirn, 2012: 90.
25. Whiston Spirn, 2012: 97.
26. Whiston Spirn, 2012: 99.
27. Cannon, 1969: 5.

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The Gesture in the Art of Singing of Teresa Stratas: An Art-Based Research Based on an Artistic Research

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Abstract

In order to differentiate and recognize both, artistic research and arts-based research, as significant research forms, I propose, in the present text, an example of what I believe to be an arts-based research based on an artistic research. Teresa Stratas' performance as Mimi, in Giacomo Puccini's opera *La Bohème*, at the Metropolitan Opera of New York, in 1986, is seen here as the result of an artistic research on movement. That research had as a goal the creation of an opera character. The artistic research, which the soprano went through to build her performance, is the base for this arts-based research essay, in which the gesture is seen as an expressive complement in a vocal work of art presentation. The goal, with the analysis of Stratas' work, is to verify the implication of the body posture in the communication of emotions in an opera text. For that sake, an opera duet rehearsal video as well as a live performance video will be seen in association to its vocal score, on a search of connections between the music, the text and the gesture. The videos are a rehearsal and a performance of the duet "Sono Andate", at the opera's last act. These videos show two moments of an opera singer: the creation process and the "final" presentation of the work of art. What I would like to analyse here is how the creation process affects the performance.

Key words

Arts-Based Research, Voice Performance, Body Expression

Introduction

Placing creativity at the heart of research implied a paradigm shift, through which established ontologies and epistemologies of research in arts-related disciplines, potentially, could be radically undone (Kershaw in Smith & Dean 2009:105).

Since the beginning of the 21st century, the creative process has been discussed and advocated as a method of research in American, European and Oceania universities (Kershaw in Smith & Dean 2009:105). The reason for this discussion is the unequal weight applied by the institutions of research support to the work that results in publications and to the work that results in art, considering only the first one as investigation. Traditional scientific research has been noticeably considered of a greater value than the artistic research. This kind of thought, I believe, devaluates not only the artistic process itself, but also the main material for arts-based investigation: the artwork.

The organization of thought in human brain seems to be what contributes the most with the acquisition of knowledge and with its transmission to other human beings. In the search of a specific definition for the word 'knowledge', I found an interesting relationship between knowledge that is gained by education, and knowledge that is gained by experience. From all investigation material that I've had access to, I understood that the wisdom that comes from either, education or experience is knowledge.

This presentation is basically organized in two parts, the first one being a discussion about Artistic Research and Arts-Based Research that aims to verify how do they contribute to knowledge? And the second is an analysis of a singer's process in the creation of an opera character.

What I propose here is to verify whether the artistic creative process can be considered investigation, and, by

analysing the gesture as an expressive complement for the vocal art presentation, I would like to verify how the artistic creative process contributes to knowledge. I hope this presentation will give us elements to discuss how the process of art creation affects the communication of emotions in performance, and whether it can be called investigation or not.

Artistic research and arts-based research: how do they contribute to knowledge?

As I understand it, it is impossible to separate the philosophical question ‘what is knowledge?’ from the discussion about ‘what does research in art mean?’ for art researchers will always be facing the traditional scientific question ‘does it produce knowledge?’ So I’d like to ask you: is knowledge always only that that is understandable to anyone? Are all scientific researches understandable to anyone, no matter their experience and field of studies? Wouldn’t we be forgetting that knowledge construction exists long before science?

In the process of questioning the artistic creative process as research, if one wants to discuss whether artistic activity produces knowledge, it’s inevitable, I believe, to consider not only the *explicit knowledge* but also the *tacit knowledge* (see Collins, Polani) implicit in the creative process.

For Lawrence Kramer (2011), “music is interpreted by being performed. The performer’s actions both reproduce the music and produce an understanding of it.” (Kramer 2011:1). Based on Kramer’s thoughts about music interpretation, I do risk saying that if the performer’s actions produce an understanding of music, he or she is producing knowledge. I also would risk saying that there is a difference between interpreting music and interpreting music interpretation. As I understand it, the first is the result of an artistic research, and the second, the result of an arts-based research. In order to try and clarify my point of view, I would like to describe how and why both researches seem different to me. And, to support my thoughts, I would like to mention some established researchers who have been concerned about this very same issue.

Artistic research

I believe that we could perhaps consider the creative process as artistic research, that is, whenever artists try to find ways to express themselves through art, could be considered research. When a musician prepares a recital and experiments different phrasings and dynamics to a piece; when a singer studies and tries different gestures and face expressions to express the idea behind an opera aria; when a pianist analyses the poem in a song so to understand the possible feelings associated to the poem and its connection with the accompaniment part. When all those musicians try a number of possibilities of gesture, phrasing, dynamic, movement and sound, and choose the ones that seem to suit the performance moment better, this is artistic research. The same happens to an actor when he/she tries different voice intonations and body movements; or to a painter when he or she experiments colours and mixture of colours, or to a photographer when he tries different lens and focus to get a specific visual effect; or to a dancer, when he or she tries to find the best way of doing a triple turn or of achieving a high jump. In my interpretation, this is all artistic research. So, in my opinion, whenever there is an artist searching for improvement of his or her own artistic work, having as base and goal the artistic work itself, this is artistic research.

And, because the performer goes through the creation process—if he happens to be also a teacher—he might be able to teach that process to art students. Sometimes this teaching does not happen through words, but by showing how to do—and here I choose the term ‘showing’, rather than ‘explaining’, because that’s what often happens when trying to teach something that is tacit in the instrumental or vocal execution. So, there’s knowledge that comes from the creative process and that knowledge can be passed on to others in the artistic field by talking or writing about it, but frequently, by doing it, by showing how to do.

Perhaps, what makes research in the arts field stuck, is the obligatorily existence of a question to be answered, a problem to be solved. Artists don't always necessarily have a problem to be solved when they create something. Sometimes they just feel the need to create something artistic, that's all. The academy, on the other hand, is very much centred on the idea of scientific research and hopes that artists share this kind of thinking if they want to feel integrated and accepted by the academic system.

As an actual example of Artistic research, I would like to suggest the video of a rehearsal of the aria *Sono Andati*, from act IV of the opera *La Bohème* by Giacomo Puccini, recorded on 1986, in which stage director Franco Zeffirelli "expresses his feelings", about this love duet scene, to soprano Teresa Stratas, who plays Mimì, a very poor and ill French girl, close to death, and in love with Rodolfo. Observe that what he says and shows comes from a tacit knowledge of staging, probably acquired through his many years as staging director. Note, although it doesn't come from an investigation that resulted in text, what Zeffirelli says is part of his knowledge in the arts, being passed to others through speech and physical demonstration. His words are transcribed below:

I think this hand is too strong, remember she is dying, so she's made the effort, and then she cannot hold anymore...the other hand remains on his neck...he holds it...this one, have you made the effort, you must drop it and leave it over like this...it will give the feeling of desolation, the last thing she is about...and also the aria you are singing is very funereal... (Informal conversation. Teresa Stratas & Franco Zeffirelli, 1986)¹.

In the video rehearsal, the artistic research is made by active artists, needs the artistic skill, and has as goal—and contributes to knowledge with—the optimization of the artist's skills and artistic work.

Arts-based research

Arts-based research, on the other hand, doesn't seem to have to be made by artists. A researcher of this nature looks for information on the artistic process, and on the artistic product, that will bring useful results to anyone interested on the investigated subject. It usually: results into a written text; looks for ways of organizing a tacit knowledge into an explicit knowledge; tries to offer the reader a way to do or understand something related to art; and may, for example, result into a method for artistic development. And that's how arts-based research contributes to knowledge.

According to Elliot Eisner (2006): "The arts provide access to forms of experience that are either un-securable or much more difficult to secure through other representational forms" (Eisner 2006 apud O'Donoghue 2009). To me, his affirmation seems to be saying that art provides access to knowledge. In that case, I can't see why it wouldn't be considered research. To Elliot Eisner, what makes arts-based research different from other kinds of research is that "it employs aesthetic qualities to illuminate and reveal educational situations and experiences" (Eisner 2008 apud O'Donoghue 2009).

According to Swedish theatre scholar Ylva Gislén (2006),

The differences between research 'in' and 'in relation to' the arts suggest fundamentally contrasting procedural modes, the first treating creativity as a means of investigation, the second implying it and its products as constituting a field to be studied by some other means (Gislén 2006 apud Smith & Dean 2009).

For the reasons presented so far, I do believe that artistic research and arts-based research could perhaps be considered two different kinds of research in the arts field.

The gesture in Teresa Stratas' art of singing, in *La Bohème* by G. Puccini

The capacity of being expressive will be directly proportional to the capacity of building emotional narratives rooted in the physical/corporeal experience, which is clearly marked by an irreducible personal stamp, which inevitably involves a tacit knowledge (cf. Correia 2007) (my translation)².

The factor that gave rise to my curiosity about the body language of the lyric singer was the theatricality observed by me in the performance of the Canadian soprano Teresa Stratas, as Mimì in *La Bohème*, by Giacomo Puccini, at the Metropolitan Opera, in New York, under James Levine music direction and Franco Zeffirelli acting direction. Impressed by Stratas' performance, I watched some of her other performances on video and could observe that in all of them there was a common denominator: the interpretation of a vocal work surrounded by a great theatricality.

On the rehearsal video mentioned above, under the scene direction of Franco Zeffirelli, Stratas tries some gestures aiming the best way of showing the character's weakness on her last minutes of life, struggling with tuberculosis, in an attempt of fighting for life. The second video I chose to complement the analysis of Strata's creative process shows the actual performance of the same aria, at the Metropolitan Opera House, with the rehearsed gestures on it.

You may ask me whether this pre organized gestures and movements wouldn't seem too mechanical, and I would answer you with an other question: Do ballet choreography seem too mechanical to you? According to Clarke (1993), "the apparent chorographical extravagance of expressive performance may actually be quite a practical way to control the finer details of performance by exploiting the natural tendencies and resistances of the body as a physical system" (Clarke 1993:216 apud Hewitt 2011:172). Clarke's writings complements Jacques Dalcroze's (1931). The choreographer writes: "human motion is the instrument by which human beings translate inner emotions into music" (Dalcroze apud Choksy et al. 1986:31 apud Hewitt 2011:170). Johnstone & Scherer (2000) believe that "the accuracy of communication of emotion in music performance may approach the accuracy of facial and vocal expression" (Johnstone & Scherer 2000 apud Juslin & Persson 2002:222).

The duet "Sono andate" was chosen as an example for one reason: it seems to be an extremely difficult aria in what concerns the connection of gesturing and singing. It requires from the singer a great physical and vocal effort. The character, at this point, dying, and, for that reason, the performer has to sing in a lay down or in a sit down position, what doesn't help breath support. Still, the singer must present in this aria a very powerful voice in the dramatic high notes, contrasting at the same time with a body that should show weakness. In the rehearsal, Zeffirelli suggests that Stratas shouldn't show too much strength on her hands, for character should have no strength at all. The rehearsal work was centered on contrasting that feeling of weakness with the strong will of not losing her love for death. The result may be watched on the live performance, where it seems clear to me that the movements previously rehearsed appear as strong interpretative tools. And that's not all, the mapping of movement also facilitate decisions about positions of the torso, which clearly influences the support of the vocal sound. For example, when the singer moves herself carefully back for the high notes, using that 'siting back movement' as an enforcement of the character's feelings, without losing visual connection with her duet partner and therefore, without losing interpretative power.

Conclusion

After the aspects described above, I finally come to three major conclusions: first, that the same way musicians experiment dynamic, phrasing and tempo, before playing in public, a variety of body movements and gestures

should perhaps be tried out during rehearsals, and at that point, not only musical choices, but also, body expression choices should perhaps be made to optimize performance; second, that the process of rehearsing gestures and movements according to what one sings produces the necessary knowledge (even if sometimes tacit) to create an art work, and for that reason can be considered artistic research; and third, that the process of observing and analysing the step-by-step of a creative moment, and then writing about it, on an attempt to explain it, perhaps makes the understanding of a work of art—and/or its construction—accessible to many people.

Notes

1 Extracted from http://www.youtube.com/watch?v=cgUUwI_p9z4

2 *A capacidade de ser expressivo será então diretamente proporcional a esta capacidade de construir narrativas emocionais enraizadas na experiência física/corporal, que é evidentemente marcada por um cunho pessoal irreduzível e que mobiliza inevitavelmente um conhecimento tácito* (cf. Correia 2007).

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Artist's Book: Creation and Investigation of New Formats in Art Education

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Abstract

Creation of a contemporary artist's book, applying concepts which relate to visual culture, design, typography, engravings and layout in the ambit of art education in the field of Fine Arts. This experience has been gained while teaching students in the Faculty of Fine Arts in Pontevedra; images of selected projects will be displayed.

A study in the theoretical framework of the concept of an artist's book in its different formats, history and evolution, based upon the work of contemporary artists and possible means of innovation along with changes in this artistic objective and the reproduction in this format.

Origin and evolution in this artistic modality, related to the avant-garde movement of the early twentieth century, aimed at promoting further the works concerned. The spread of the visual culture of art has been enhanced by reproductions, related to engravings and other forms of serialized art, artists' involvement with the publications of books and other aspects of fine arts such as design, typography, painting and sculpture.

Given the acquisition of these skills one can propose new interpretations which will inspire creativity. The students will construct their own artist's book, using their own creations and personal artistic identity, following their own methodology, and using freely chosen materials and techniques. This is exemplified in the use of new formats such as Postal Art or Mail Art in the making of an artist's book, inspiring new dialogues.

Keywords

Artist's Book, Visual Culture, Artistic Education, Modelling and Design

Introduction

Artist's Books are pieces of art in the shape of a book or other formats: handwritten books, items contained in a box, a folded sheet, etc. They are published in small editions or as unique productions and in the beginning have been linked to engraving.

Objectives

The experiment proposed is a pilot activity, with a creative nature linked to the study of Visual Culture. Contents have been incorporated in order to accomplish it in an easier way and an established development of theory and practice sections have been intertwined around the work, presented as follows:

- Concept and definition of the Artist's Book, research of formats, typologies and narrative structures to facilitate the composition of the art object.
- Study and analysis of a theoretical framework of the Artists' Books in the evolution of the genre from the beginning to the present.
- The art object is an interdisciplinary creative work, so it is not a separate subject but is interrelated with other areas such as drawing, printmaking, typography, photography, sculpture, with visual and literary content. Its understanding and put in practice for creators and historians is directed to the

acquisition of the tools for the various disciplines that contain it and make it a work of art.

- The display of selected works of influential artists of different movements offers a new perspective that helps to know in a conceptual and critical way. The new paradigms shown are a cultural growth that makes the creative process easier.
- Proposal to conduct an Artist's Book individually on preselected values subjected to reading other research articles that construct the identity of the proposed work on a free subject.
- Bibliographic references selected to provide guidance to the different areas.

The Artist's Book structure

The characteristics for the Artist's Book are defined, given its formal structure, handling procedures, relationship between text and image, reading and processing format, as well as other components of the Artist's Book. Most contemporary artists have experimented with this form of art, a genre which is decisive in the study of contemporary art. This type of art form is a new way of reading, experimentation and multiple different perception to conventional books.

Format

The formal aspects are different binding methods that include: material selection, coordination and joint type of elements¹. Keith A's Investigations Smith studied the structure and conceptual production². In a planned Artist's Book, formal, conceptual, thematic and material elements are coordinated. Below are classified the different types of Artist's Book according to the format.

Codex

Pages are bound along one end of the shaft being the spine of the book. This format has a historical and literary importance since manuscripts were bound this way, thus it has remained today. It is functional, standardized and has an orderly sequence.

Roll

It is a long strip of paper roll. Works such as *La Prose du Transiberien* (1913), is a collaboration between Sonia Delaunay and the extreme poetry of Blaise Cendrars with dimensions of about 2 meters high.

In *Preview Review*, 1963 by the Fluxus group, a text list is incorporated to the editorial board. On the obverse of the scores, photographs of festivals have been done and on the reverse a typesetting with the word Fluxus, its definition on the dictionary and details of works of artists in the group.

Fixed Point

The loose pages are held together at one point, offering mobility and flexibility in the reading sequence. The simplicity of this format allows diversity in the use of materials and the form of the pages, which can include: different qualities, tones, synthetic materials, cloths, objects of certain volume and organic elements. Conrad Gleber uses this form in his artwork *Chicago Skyline*, 1977.

Venetian structure

The pages are held together by two threads which cross lengthways and close the book when pulled tight. The visual and thematic continuity facilitates the reading in a global way. An example is the book “*Memory Loss*”, 1988, Scott McCarney.

Accordion

The page successively folds itself resembling an accordion. This permits continuous or individual reading of the pages. It is a frequently used format as in the work by Lucio Fontana *Special concept*, 1966; it is formed with a sheet of folded copper with punched holes that create a curious display of lights and shadows.

Boxes

The work is inside a box or container which can take different geometric shapes and wherein diverse objects and images can be accommodated. Like for instance in the *Maison Manquante*, by Christian Boltanski, 1990, in which materials and documentation, found during the Bombing of Berlin in the Second World War, have been introduced.

Electronic

The artist book can be a container of information, through which the reader is offered a variety of access to: direct information, diagrams, and networks that interact with the reader. However this lacks intimate aspects of perceiving the visual quality of materials and textures. EBook y iPad assume a new form of esthetic experimentation. This acceptance of hybrid art forms takes on the principles that can constitute the “contemporary concept”.

Antoni Muntadas in his work *File Room*, 1994, unites the qualities of the electronic file with his artistic dialogue. It is a file, in English, of cases of art and culture that have been censored. The project is a video installation and a source of files in the network: The File Room.

Origins of the artist book

William Blake (1757-1827) is considered as a forerunner of this form of artistic expression.



Books like *Songs of Innocence and of Experience* were written and illustrated in colour by Blake. The fusion of handwritten text and images are innovative. This became a model which was repeated in later artistic books, in aspects as: self-publication, self-distribution and the integration of text, images and form. William Blake (1757-1827) is considered as a forerunner of this form of artistic expression.

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Fig 1. William Blake.
Songs of Innocence and of Experience, 1789.

Avant-Garde (1909-1937)



Fig 2. Filippo Marinetti.
Zang Tumb Tumb, 1914.

In the First World War, European vanguard groups created pamphlets, posters, manifestos and books, to obtain publicity, spread ideas, and self-manage their work against traditional gallery system.

The Italian futurists, like Filippo Marinetti, became integrated in this movement. In the publication of the 1909 Futurist's Manifesto, on the cover of *Le Figaro* caused international growth of the movement. Marinetti influenced English artists like Wyndham Lewis, who was cooperating with the literary newspaper "the *BLAST*" at the time.

Russian futurism (1910-1917)

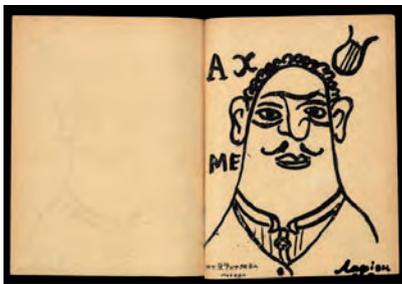


Fig 3. Velimir Khlebnikov / Alexei Kruchenykh. *Worldbackwards*, 1912.

The futurist group "Zaum" in Moscow created an alternative production to traditional books with typeset editions, in the format in which they played with the structure, materials that integrated literature and poetry. The growth of the principles of Russian futurists was very influential with ideas about velocity, danger and cacophony.

Works like: *Worldbackwards* (1912), by Velimir Khlebnikov / Alexei Kruchenykh; *Boog transracional* (1915) by Aliagrov Kruchenykh and Olga Rozanova and the work titled *Universal War* (1916) by Kruchenykh used handwritten texts, unordered pages, lithographs, and collage.

Russian futurism developed during "constructivism" after the Russian Revolution, with artists like Malevich and Tatlin. Art and books for the general public were created and the constructivists influenced the European vanguards, with works that mixed design and text, like that of El Lissitzky, *For The Voice* (1922) which related to the groups Dada, Zurich and Berlin, Bauhaus in Weimar and De Stijl in Holland. Artist's books of this age are the ones by Kurt Schwitters, *The Scarecrow* (1925) by Kate Steinitz and by Theo van Doesburg in the De Stijl newspaper.

Dada and Surrealism

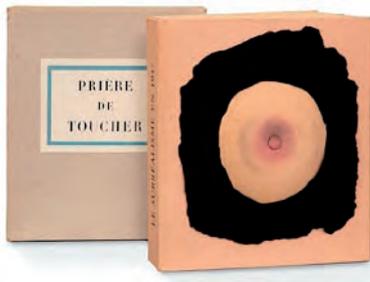
The Dada movement began in Zurich, with artists who were exiled in Switzerland and were influenced by the sound poetry by Wassily Kandinsky and *Blaue Reiter Calendar*. They created books, magazines, manifestos, and the "Absurd theatre".



They published books like those of George Grosz: *The Face of the Dominant Class* (1921), with political themes and satirical lithographs about the German bourgeoisie.

Surrealism continued in the French tradition of the Livre d'Artiste. Max Ernst created *Une Semaine de Bonté* (1934), a collage of images from Victorian books. Marcel Duchamp designed the cover for *Le Surréalisme* (1947) with a pink, rubber, 3rd breast.

Fig 4. Kurt Schwitters
Anna Blume, Dichtungen, 1919.



Please touch (Prière de toucher) was designed for the cover of *Le Surréalisme* en 1947, the catalogue that accompanied the Exposition Internationale du Surréalisme. Duchamp exploited the sexual tension of his erotically charged object. On the back of the catalogue playfully reads 'please touch', inviting the viewer to experience the tactility of the work.

Fig 5. Marcel Duchamp
Prière de toucher, 1947

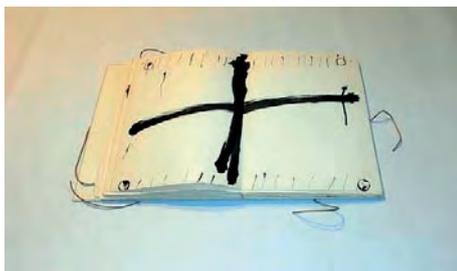
Post-modernism & Pop Art



Fig 6. Asger Jorn y Guy Debord
End of Copenhagen, 1957.

Through the Second War World, European artists traced links with the outside, and the artist book was used to experiment with the form and growth of ideas. The functions and forms of the book were explored by the group Cobra in Holland and the French letrists who deconstructed the book. Like in *Le Grand Désordre*, (1960) de Isidore Isou, where the reader is challenged to reconstruct the content.

Yves Klein made innovative artist's books in works like *Yves: Peintures* (1954), with ideas of "ready-made" of Duchamp and *Dimanche* (1960). The artist combines performance, actionism, conceptual art and mounted-photos. Other examples are the cooperation between by Guy Debord and Asger de Jorn who produced: *End of Copenhagen* (1957) and *Memories* (1959), psicogeography works with collages of newspapers.



In 1965 there was an association between Antoni Tàpies with 31 lithographs and Joan Brossa with his visual poetry. The artist's book *Novel·la* is considered a conceptual work.

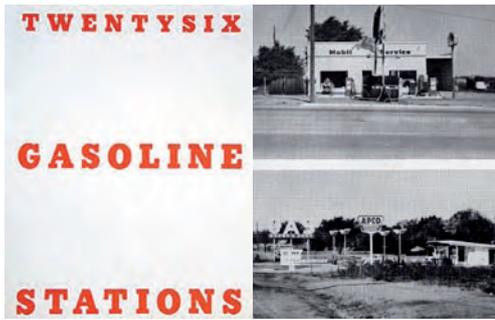
Fig 7. Antoni Tàpies and Joan Brossa.
Novel·la, 1965.

Dieter Roth and Ed Ruscha



Dieter Roth in the fifties and sixties produced deconstructed artist's books and created books with holes such as *Picture Book*, 1957. He used recycled comics and printed paper.

Fig 8. Dieter Roth
Picture Book, 1974.



In U.S.A., Ed Ruscha created *Twentysix Gasoline Stations*, which describe a journey on route 66 between his house in Los Angeles and that of his parents in Oklahoma. The author distributed the original edition in the petrol he had photographed, that started a growth in the media. In the 60's he created a series of books such as: *Every Building on the Sunset Strip* and *Royal Road Test*.

Fig 9. Ed Ruscha. *Twentysix Gasoline Stations*, 1963.

Fluxus

The North American and European artists collective were around George Maciunas, who opened an AG Gallery in New York, to hold exhibitions and sell artists' book. Part of the group were artists like: George Brecht, Joseph Beuys, Yoko Ono, Emmett Williams y Nam June Paik.



Fig 10. George Brecht. *Water Yam*, 1963.

Fluxus's editions and the growth outside of the gallery gave artists' books more freedom and flexibility. Works like: *Water Yam* (1963) by **George Brecht**, presents a series of prints in a box; *Grapefruit* (1964) by **Yoko Ono** is a conceptual and lyrical book; *Literature Sausage* by **Dieter Roth**, uses a sausage skin cover, which indicates: author, title, edition and date. Pulverized paper, onions and spices are inside.

Conceptual Art

In the 1950s and '60s, the beginnings of conceptual art, pop, feminist art, and minimalism served to stimulate the production of artists' books ignored traditional mediums in favor of new ones which combined materials to create hybrid forms of media.

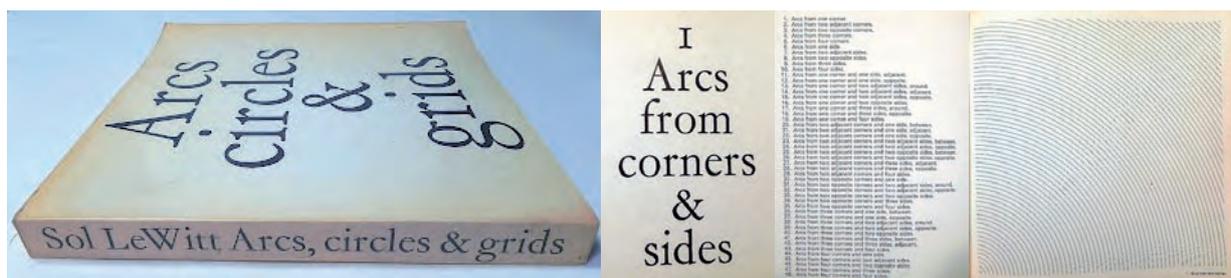
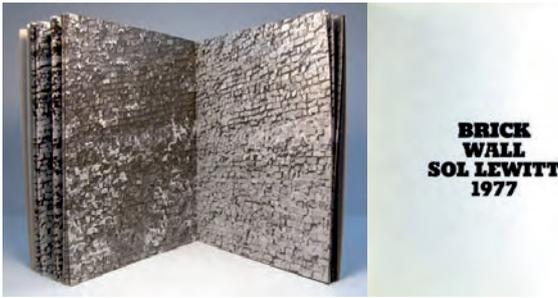


Fig 11. Sol LeWitt
Arcs, Circles, and Grids, 1972.

Sol LeWitt's *Arcs, Circles, and Grids*, from 1972, contains pen and ink drawings depicting all possible combinations of the three elements in the title. These combinations take into account both the type of line (arc, circle, grid) and all the possible points on the page from which an arc can emanate (the four corners, and the four midpoints of the sides). Several of the combinations in the book also exist as wall drawings.

It was developed through the artists' book with creators such as: Lawrence Weiner, Bruce Nauman and Sol LeWitt with his work *Brick Wall*, (1977), which shows black and white photographs of a brick wall, made on the same day at different times.



Artists' books proliferated in the 60's and 70's due to political and social activism, through cheap and disposable editions, which constituted the dematerialization of the artistic object, giving importance to the creative process. Independent art editorials encouraged the appearance of experimental forms.

Fig 12. Sol Lewitt. *Brick Wall*, 1977.

The Expansion of Artists' books

As the concept of the development of the artists' books format was growing, there began a change from multiple to limited editions, with artists such as: Cy Twombly and Anselm Kiefer, who produced handmade books in a reaction to multiples editions created by previous generations.

The knowledge of the artists' book as a genre

In the beginning of 1970 it became recognized as a specific genre, there are institutions dedicated to its study and language. The Center of Art Book in New York, libraries, and collections of museums like the: Franklin Furnace in New York, create ways to classify and catalogue. Specialized libraries evolved, among them: Art Metropole in 1974 (Toronto) and Printed Matter in New York (1976). The Library of Congress in Washington approve the artists' books as a term in their catalogue in 1980.

The contemporary artist book

The format and materials of the artist's book have been developed through independent editions and their free distribution in the media. This contemporary concept in art is connected to the different hybrid disciplines such as: engraving, photography, design, typography, etc; until reaching the digital media that contributes to create a more complete and diverse perception of the book and the experience of the reading. Through the Artists' record album the artist book includes new formats in CD y DVD, a concept introduced by Laurie Anderson.

The artist uses rabbit skin to make the pages. The cover is made of leopard skin on which appears the title: "Killing" and has a short text. It is a form of protest against the massacre of animals for the leather industry. This denouncement mixes the seduction and attraction of leather pages which are nice to touch.



Fig 13. Denise Hawrysió. *Killing III*, 1989.

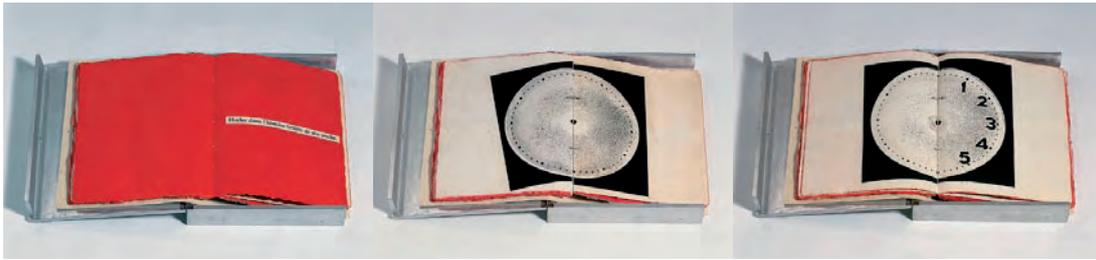


Fig 14. Jaume Plensa. *La Nieve rouge*, 1991.

Contains a poem by the artist and thirteen images of a clock printed from twenty-six engraved copper plates. The poem appears in the form of fragments, cut out and stuck on red-tinted pages.



Fig 15. Anselm Kiefer.
The Secret Life of Plants, 2001.

Anselm Kiefer's body of work is a multifaceted exploration of myth and memory in modern day Germany. Born in 1945, the generation to which Kiefer and his peer artists belonged were charged with a mandate to reclaim and reconstruct the German national identity. *The Secret Life of Plants* represents Kiefer's ability to construct highly complex metaphors rich with layers of personal experience and collective memory. It is a fascinating account of the physical, emotional, and spiritual relations between plants and man.



Fig 16. Miquel Barceló. *Thopaga*, 2003.

Miquel Barceló produced his artist's book *Thopaga* after navigating the Mediterranean during the summers of 2003 and 2004. The name comes from a pine wood boat of two masts and square sails, built in 1924. The *Thopaga* sunk in 2008 off the french coast. At the moment it's salvage is being considered due to it's important heritage to the fleet of the Balearic Islands.



Fig 17. Anish Kapoor. *Wound*, 2005.

Anish Kapoor creates artist's books mixing elements of the oriental and western cultures in a lyrical way deriving from his background. India, his country birth, is a reference place for the artist in which we can find: his expressive language, the spectrum of colours, and spirituality, of which this culture is very rich. He uses simple geometric forms, biomorph forms and natural materials like: sand, marble, chalk and pure pigments. Kapoor takes open landscapes to other dimensions, like in his work *Wound*, where the book consists of four parts.

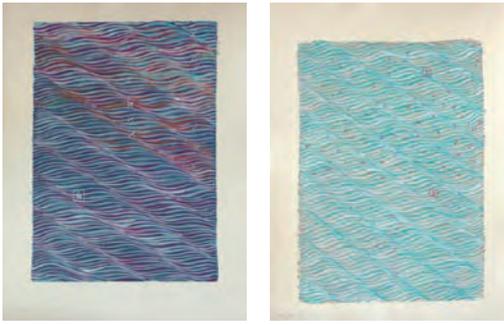


Fig 18. Soledad Sevilla
Retablo de Maese Pedro, 2011.

Soledad Sevilla composes an artist book, that runs an errand of the Archive of Manuel de Falla, based on *Retablo de Maese Pedro*, with 55 sheets which shows colours and tracings that inspires the artwork and recreates details of the argument, such as the Melisendra's lips princess.

“The music I have represented with waves that grow in the way that the music becomes more intense” (Soledad Sevilla: *Between the universes and the microcosmos*, 2011).

It contains a series of photos concerning *El retablo de Maese Pedro* that is an errand of National School of Singing in 1972 and incorporates photographs that intervene and in which there are puppets.



Fig 19. Soledad Sevilla
Retablo de Maese Pedro, 2011.

Research about artist's books

The term artist's books is difficult to define and must be contrasted with other terms that may appear to be the same, but are, in fact, vastly different. These are: the art book, *livre d'artiste*, the illustrated book and painter's book. The first term is clarified by Richard Kostelanetz (1985):

There is a crucial difference between presenting an artist's work in a book form – a retrospective collection of reproductions – and an artist making a book. The first is the honorable art book. 'Book art' should be saved for books that are works of art, as well as books.

As New York Director of Artistic Noise, Lauren Adelman (2011) facilitates artists' book-making as an “opportunity for participants to process and document their lives using the visual arts while learning valuable life and job skills.”

Artist's books can also be used in other educational contexts. For instance, it has been applied as a teaching tool for incarcerated youth. The objective in this case is to explore issues such as self-identity, incarceration, and dreams. By exhibiting and marketing of their artwork the young people involved learn to follow a complex project through to fruition; learn to express themselves and have their voices heard through a visual medium; and participate in a collaborative project. (Adelman, 2011).

The project *South African Artist's Book* is funded by the Research Committee of the University of Johannesburg in which David Paton establishes an identity for the digital artist's book in South Africa.

An important precedent for this ideological struggle is the digital work of Charles Sandison's *Carmina Figurata* within the recent *Blood on Paper* exhibition at the Victoria and Albert Museum in London. (Paton, David, 2009). This has parallels with an earlier installation of a digital artist's book, Willem Boshoff's *Kykafrikaans* that was conceived as a series of unique typed scripto-visual pages, as an edition of screenprints processed from the originals and as a book or “*anthology of concrete poetry*” (Boshoff, 2007). Boshoff intended that the artwork should be performed in order to give acoustic potential to the original work. The scripto-visual images of *Kykafrikaans* were projected onto a screen. Each image was accompanied by a sound, becoming a soundscape within the installation.

Charles Sandison's *Carmina Figurata* is the one book which is neither in codex or portfolio form, nor haptically manipulable. The book consists of six digital projections of white and red words which move arbitrarily across the exhibition, forming fleeting connections. *Carmina Figurata* is the antithesis of the haptically manipulable artist's book.

Carmina Figurata and *Kykafrikaans* show qualities unique of artists' books that are totally different in their display for the readers or viewers.

'*Arcadia id est*' (2005–2007) is an exhibition that showed examples of how nature and the landscape are used within the format of the artist's book, through 111 works. These ranged from a celebration of the natural landscape, and our relationship to it, to nature within an urban landscape, or to despair at our destruction of the global environment. Centre for Fine Print Research, University of Bristol.

Methodology

The proposed works of the artist's books was a project coordinated in the area of Drawing in the subject of Image 2, composed of the subareas of Graphic or Engraved, Illustration, Typography, Photography, History of Design, Layout and Reticle, which was taught by different professors. The act of collaboration of the various areas implied an enrichment of the result of the works.

The global concept of the book was the multiple original with possibilities of being reproduced and the three themes to choose were: self-portrait, the journey from a real reference and an imaginary one and a diary. The format established the difference between the sizes of paper a4 or the a3 from the beginning. This was complemented with partials tasks of the subjects, as well as the final bookbinding book of the 2 prototypes. The idea of the book, although being more centered on the origins of the artist's book in the styles of engraving and sculpture, had a big influence in its development for conceiving it as a digitally artistic object, through programs of specific layout for students of Fine Arts.



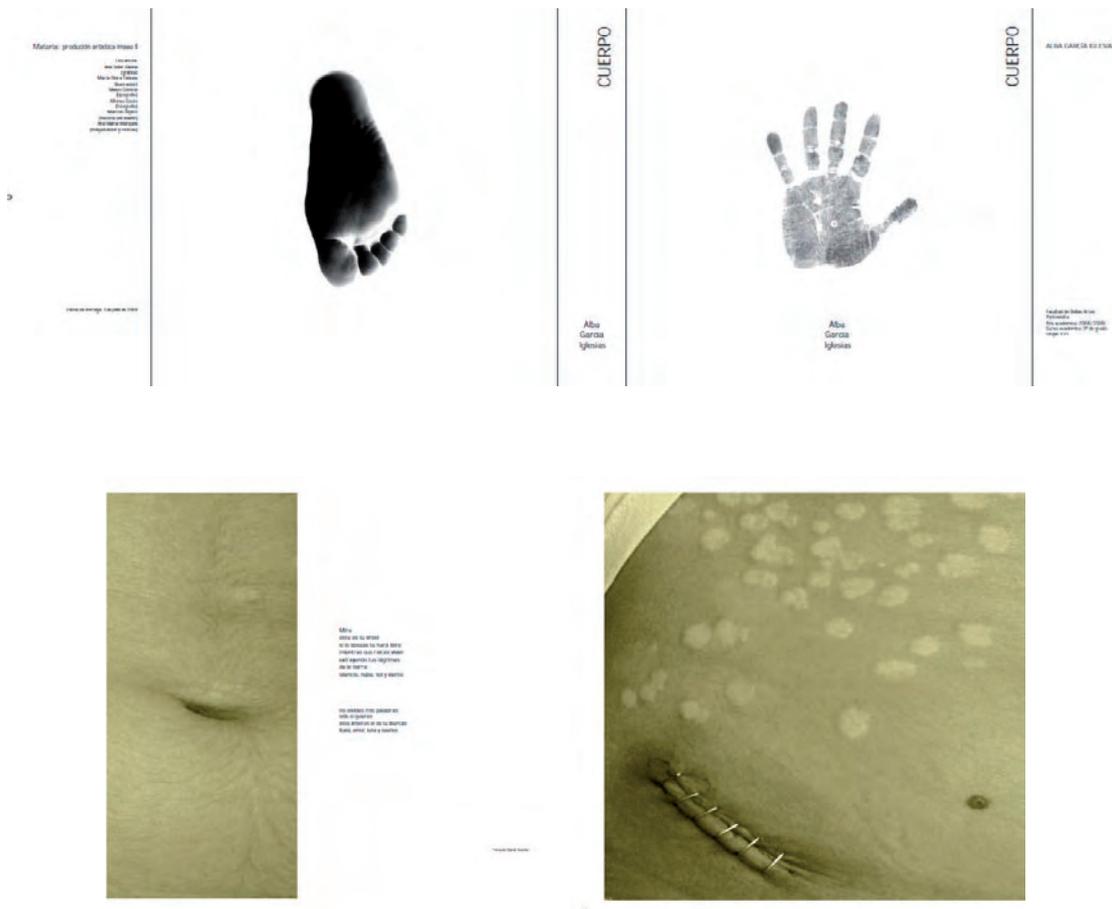
María Fernández Novoa. *Negando el autoretrato*, 2009



Ángela Búa Lafuente. *Stand by Evolution*, 2009

Discussion

- Technical aspects about the authority of the artist book, different evaluations with which one can catalogue an artistic object from its beginning: manual, limited editions, multiple, etc.
- Consider new possible lines of investigation.
- Analyse the production process of analogical independent editions against the incorporation of new digital media.
- Study and debate the manual creative process and the technical one related to new available technological tools.



Alba García Iglesias. *Cuerpo*, 2009

Conclusions

Through the study of formats, styles and concept of the different terms that have defined the contemporary artist's book, it is said: "Many other terms are also used to suggest the same concept: book art, book as artwork, bookwork, artists' bookworks, book objects and artists books ... The term artists' books seems to predominate." (Rossman, 2008).

Artists with a social or political motivation for their work have frequently turned to the inexpensive multiple as a means of gaining a wider audience for their work. (Drucker, Johanna. 1995). The term "multiple" refers to systems of reproduction and the possible combinations of formats and has been used by Daniel Spoerri to

describe his Edition MATmass-produced sculptures in 1959.

The idea of the contemporary artist book comes from establishing relations between diverse artistic disciplines such as: literature, concrete poetry, lettrisme, production processes like engraving, typography, sculpture and the recent incorporation of digital media that has broken the sense of the tactile book which has been configured from the beginning. The new fusion between the manual and the electronic generates artworks in which intervene: the interactivity, the spaces of exhibition, sound, projected image and the creation of artwork through the process of programmed code, which leads to a wider experience of the reading and viewing which is more complex and integrated.



Carla Vijande del Rio. *Parasomnias*, 2009

Notes

1. With regard to the structure of the form of the artist's books and their classification, It has been used, as a reference, the following publication: *The art book / Artist book: sequential typology, narratives and structures*. By Bibiana Crespo Martin. Document Archive. 2012. Vol. 15, nº 1.
2. In the books: *The structure of the Visual Book*, *Text in the Book Format* and *Non-Adhesive Bindings* the format and composition is analysed.

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Images

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(Re)creating a Performance: exploring flutist's imaginary on Density 21.5

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Abstract

This paper presents an investigation about the solo flute piece *Density 21.5* (Edgard Varèse, 1936), made in order to create a multimedia performance of the piece. The data was collected by means of three interviews with professional flutists, regarding their interpretation of the piece and their poetic and interpretative ideas on *Density 21.5*. Bibliographic research was also made, noteworthy the works of Garcia (2002) and Guck (1984). The data was then explored to inspire a performance of the music, which was developed trying to bring forward relevant information found during the investigation. The creative process is also described. This research is part of the author's Doctorate research and was used as a pilot to develop further investigations of the research.

Key Words

Density 21.5, music performance, multimedia performance, music interpretation.

Introduction

The main objective of this research was to develop a performance of the solo flute piece *Density 21.5* (Edgard Varèse, 1936) inspired in the collected information about the interpretative thoughts of three flutists on this same work. The data was collected by means of an open interview and the information given during the interviews was then used to create a performance of the piece.

Density 21.5 was chosen for this investigation because it is a work of reference in the flute repertoire. According to Garcia (2002) this importance is related to the innovative way in which the composer treats the instrument, adding new possibilities and sounds to the flute; besides that, "Varèse also demonstrated deep knowledge about the acoustics of the instrument, unveiling timbre and tone qualities unthinkable before him" (Garcia, 2002, p.1). The piece was written in 1936, under the request of the flutist Georges Barrère, to be played on his new platinum flute; the title of the piece makes reference to the platinum density. Another reason to choose *Density 21.5* for this investigation was that, besides Barrère's request and the relation to the density of the platinum, there are no other known stories related to the music; this 'void', could represent a great challenge on looking for common interpretative thoughts amongst the interviewed flutists.

The research presented on this paper was a pilot study developed in the first year of the author's Doctorate degree in Musical Performance at Aveiro University, Portugal. The idea was to use these three interviews and the creation of the performance to improve the work that is now being developed in the author's Doctorate, in which other flutists will be interviewed, to verify if there is a common denominator concerning images and interpretative ideas on major works of the flute repertoire; the data collected will also be used as inspiration to the construction of a performance with the same works. The results of this first part of the research are crucial for the development of the research because they will guide the author on how to proceed in the next interviews and also help on the process of creating the final performance of the Doctorate.

Interviews

The first objective of the interviews was to collect the interpreter's general thoughts on Density 21.5. From these general thoughts the intention was to capture information related to their interpretative ideas, concerning images, metaphors and/or stories. In other words, the main goal was to observe if the flutists had thoughts that would become a kind of a poetic narrative for the piece.

Imagining the flutists could deny or not mention the use of images on their musical interpretation of Density 21.5, questions on how they teach this piece to their students would be brought forward; the intention was to find out if images or stories related to the piece were used in an effort to solve teaching problems and/or students' difficulties. Information related to the moment of the performance, involving what the musician thinks and focus on, and how he/she intends to act in front of the audience were also collected, to observe if, by trying to communicate with the public, the flutists' thoughts would be different from the ones reported as part of their conception and studies of the piece. It was also investigated if the flutists use any extra musical elements on their performances, like intentional movements, for example, in order to demonstrate their interpretative ideas. Three flutist were interviewed, two from Portugal and one from Brazil. The interviews lasted on average thirty minutes.

Analysing the Data Obtained

All the three flutists interviewed said that the rhythm and the metric are aspects that should carefully be observed on the piece – carefully by means that the detailed notation the composer wrote should be respected and the rhythms and tempo changes done properly. Regarding that, Garcia (2002) says: “Varèse used detailed notation in Density 21.5 in order to make clear his musical intentions” (pp. 2).

Another aspect observed by the flutists interviewed was the importance of the dynamics on the piece and, once more, the need to respect strictly what the composer wrote. One of the interviewees highlighted the difference between the classical/romantic repertoire, with almost no interpretative indications, and Density 21.5, wherein interpretative details are written carefully and full of nuances; on the first case the musician would have more freedom to make choices; on the second case the interpreter is somehow guided, and indications usually considered interpretative, are part of the compositional meaning: the dynamics are no longer relied on other musical aspects, as harmony, for example; at least not in a traditional way. According to Garcia (2002), the dynamics in Density 21.5 are an important structural part of the piece and, again, the interviewees reinforced this point. To all of them, aspects related to rhythm, metric and dynamics should be carefully worked along with the students, exactly because of their importance on the comprehension, interpretation and execution of the piece.

Regarding the use of images on the interpretation and communication with the public, the flutists' opinions were distinct. One of them was inspired by Kandinsky's paintings to interpret Density 21.5; the flutist affirmed to have read a text relating the artist and the composer, but could not inform the source of this information. No data was found relating the works of the two artists but it is known that Kandinsky had a special relationship with music, making parallels between colours and sounds; it is also known that before starting his career as a painter he wished to be a musician; in the magazine AMOR published in Curitiba (Paraná–Brazil), there is a reference to Kandinsky's book, *Concerning The Spiritual in Art*, in which he says that Schoenberg and Debussy are almost the only ones to abandon the conventional beauty and sanction all mediums of expression. As showed by Baron (1982) Varèse was very influenced by the music of Debussy, and Baron argues that Density 21.5 was inspired by Debussy's *Syrinx*; linking the two solo pieces, the flutist Nicolet said, in an interview to the magazine *Traversières* (1996), that Density 21.5 would be an anti-*Syrinx* which begins with an allusion

to Debussy's work, but does not demonstrate the flute in its mythological and pastoral character, but as an aggressive instrument. Two of the interviewees also made reference to this relation between *Density 21.5* and *Syrinx*.

Garcia (2002) affirms that there is a myth related to Varèse's personality, that he would have been a kind of a lonely rebel, who enjoyed more the company of poets and artists than the company of musicians. Garcia also writes that, when Varèse lived in Paris, he had great help from poets, artists and composers, among them Romain Rolland, Picasso and Debussy. Although there are no references that Varèse was influenced by Kandinsky's paintings, his relation to other artists, especially Picasso, can provide a parallel between his music and the visual arts. Besides the lack of information concerning the relation between Kandinsky's and Varèse's works, the rupture with the conventional beauty and the use of new mediums of expression quoted by Kandinsky, somehow relates to the ideals aimed by Varèse, concerning a new treatment of the sound.

One of the interviewees associates Varèse's works to the French Vanguard and technology revolution; this interviewee thinks Varèse's music can be interpreted as "a sound sculpture influenced by the machines and the vanguard from the beginning of the 20th century". This idea of sound construction is, according to the flutist, also observed on the structure of the piece, which "starts more continuous and calm: the small register extension on the beginning (f,e,f#) changes into greater differences on registers and intensities, indicating the transformation of the musical material, which can be compared to an organism that grows and forms itself".

This idea of a musical material that begins contained and slowly expands is also referenced by Guck (1984), who makes an analyses of the piece's flow of energy. In relation to the first notes of the piece, cited above by one of the flutists interviewed, Guck (1984) says that these notes work like a concise ball of energy that develops its movement "from its centre". This author suggests that all the energy of the piece is concentrated on the first notes and that this energy expands during the music.

The same interviewee quoted above also relates *Density 21.5* to the electroacoustic music and said that Varèse treated the music in a different way, thinking it as a sound construction; for this flutist, the importance electronic music and audio effects had to the composer are important thoughts on the interpretation of the piece. Garcia (2002) writes that "...the way Varèse approached the flute in this piece (*Density 21.5*) also resembles procedures used later in electronic music: attack, prolongation, register and dynamics are often treated as individual parameters" (pp. 2).

The last flutist interviewed presented a lot of ideas on the piece's structure, but at first did not make any references to the use of images on the construction of a poetic discourse of the piece. After a while the flutist said that it is important to have the platinum density as an image and also try to demonstrate the "changing of the flute, not anymore as a bucolic and sweet instrument, but with a kind of violent character"; this speech relates to what Nicolet said on his 1996 interview, mentioned above. By listening to the audio of the interview was possible to observe that this interpretative idea, concerning the platinum density, should have been more explored in order to comprehend what the flutist meant; without further questioning the idea became vague.

Regarding teaching *Density 21.5*, all the interviewees said they try to make the students realize the importance of respecting what Varèse wrote, sticking up precisely to the rhythms, tempo changes, dynamics and accents. The musical parameters explored by Varèse are, according to the interviewees, usually wrong made and/or misinterpreted by the students, who have difficulties in understanding the structural importance of dynamics and phrases details, probably for being used mostly to classical and romantic repertoire, in which this aspects are, in general, left totally to the performer's criterion and choice.

Two of the interviewed performers suggest to their students hearing Varèse's music and music with a similar

aesthetics as a tool to get used to a post classical and romantic musical discourse. Usually the teachers observe that the students have difficulties on the comprehension and interpretation of the piece. All the flutists use the same ideas they explore on their performances to teach. One of them said that at first does not give any information about the piece to the students, in order to observe what they think and how they play having this lack of knowledge; then, after letting the students play on their own way first, this flutist starts teaching them the specificities of the piece, based on what they did on their first readings of the music.

The interviewees do not explore extra musical resources, gestures or specific movements on their performances. One of them related the breathing to the changes of character of the piece and made a parallel to the actions of a conductor, who should give the entrances to the musicians according to the character of the music (more or less vigorous, according to the sound effect desired). The only corporal movement referenced to by one of the flutists was the action of removing the flute from the mouth after the last note of the music, as a way to go along with the note and reinforce the idea of projecting its sound into space.

Creating the Performance

For the multimedia performance the aim was to explore information collected during the interviews, trying to demonstrate part of the interpretative reflections of the flutists involved. Data from the interviews was selected and prepared to compose the performance of *Density 21.5*, according to my own ideas of the piece, which were potentiated and improved by the other flutists' experiences.

The first idea was to create a video inspired by the musicians' ideas of *Density 21.5* to accompany the music; to do that I invited Celio Dutra, a film maker from Belo Horizonte, Brazil. In order to inform Celio about the data from the interviews, I sent him a compilation of the information given by the three flutists, along with the audio recording of the piece performed by myself. After analysing the material, Celio worked on the video and the result was very interesting: he made a kind of choreography with smoke on a black background screen. He developed the video strictly connected to the audio of my performance and it was very

interesting to observe the relation between the sound and the "smoke dance". Unfortunately, I could not play exactly as I used to and the live performance with the video would not be together in the way that was supposed to. Watching the video without the music and reflecting about how to use it in a different way during the performance, I had the feeling that I could hear the music on the movements of the smoke and more than that, it was possible to sense the dynamics of the piece, the rarefaction and condensation of the sound, and an allusion to the platinum density, just observing those movements.

The video without the audio inspired the idea of "seeing the music" and for the performance presented on the First Conference on Arts-Based and Artistic Research I tried to use the video as an introduction for the musical part, conjugating it with some spoken text related to the data collected and investigated; I also decided to use a metronome during this introduction to the piece performance, in order to represent the importance of metric and rhythm that the interviewees mentioned. The text was spoken along with the metronome, which was used in the same tempos of the piece: quarter equals 72 and quarter equals 60.

The phrases selected to the first part of the performance reproduce some of Varèse's thoughts, presented at conferences throughout his life. I used them to represent some information collected during the interviews and the bibliographic research, but also to add the composer's intentions and ideas about music. Following, the phrases selected to compose the performance, with explaining texts related to each one:

1. *The raw material of music is sound* – this suggests that Varèse's interest in sound, his desire to discover and explore new sounds, could be related to this idea of sound being his feedstock to work.

2. *I decided to call my music organized sound: and myself, not a musician, but a worker in rhythms, frequencies, and intensities* – this relates to what one of the interviewees said, that Varèse used to think about his music as a sound construction.
3. *But after all, what is music but organized noises?* – this question relates to the idea that any sound could be considered noise; its organization is what is crucial for making music.
4. *There is no difference. Form and content are one.* –this reflects the idea that dynamics, tempo, accents... everything on the music makes it be what it is; content consists of the form and the form contains all the specific details Varèse wrote.
5. *Music as bodies of intelligent sound moving freely in space* – according to Varèse, he wished his music to be crystallized by this definition of music, made by the philosopher Hoëne Wronsky. This phrase could also represent the importance of the resonance throughout the piece, which was mentioned by one of the interviewees, regarding especially the last note, but important, in my opinion, during the whole piece.
6. *When you listen to music do you ever stop to realize that you are being subjected to a physical phenomenon?* – this question relates to phrase number 2: remembering that music is a physical phenomenon improves the idea that the composer works with a concrete material.
7. *Works of art make rules. Rules do not make works of art. Art is a medium of expression (Debussy)* – this phrase was added to the performance in order to represent the composer's innovative thinking, which relates to the idea of building his own rules and using sound as a medium of expression. It also represents the connection between the two composers, observed during the research.
8. *I have always felt the need of a kind of continuous flowing curve that instruments could not give me.* – this represents Varèse's needs for the development of new instruments and his interest in electronic sounds.
9. *"Music was born free; and to win freedom is its destiny."* – on this phrase, said by the pianist Ferruccio Busoni, Varèse heard, as he said, his own theory outspoken from someone else. The introduction to the performance ends with this idea of freedom that could represent Varèse's way of thinking about music.

Regarding the musical interpretation of the piece, several aspects presented by the flutists interviewed were already familiar to me. My first lessons on Density 21.5 were given by the flutist Maurício Freire Garcia, who made his doctorate research on Varèse's piece. Through the contact with Garcia I had valuable information about the piece and the composer, from someone with a deep knowledge on both issues. The importance of the rhythm, the metric and the dynamics were already observed on my earlier performances of the piece, and the information given by the flutists only reinforced the special attention these aspects should have.

Although I was aware of Varèse's interest in electronic music, only after the interviews I started trying to explore this on my interpretation of the music. An example is the idea of making noisy sounds on the great crescendos and fortes of the piece, trying to establish on these sounds a connection with electronic music. The body movement at the final note, stated by one of the flutists during the interview, is something I already had in mind: the movement represents the intention to follow and emphasize the crescendo of the note and improve the projection of the sound. To this idea I also added the intention to relate the last note to electronic sound as, for example, white noise.

Another improvement the data from the interviews allowed was noticing the importance of the breathing during the piece: the differences of character should be given also by the breath. Besides that, I tried always to

have in mind that Varèse was searching for a different sound, a sound that the conventional musical instruments were limited to do; I was always thinking that the goal during the performance was to represent the rhythms and dynamics as close as possible to what the composer wrote, using the sound to reflect the intensities he wished, but also trying to explore a great range of possibilities with the flute sonority.

Discussing the Performance

One of the intentions to create a performance of *Density 21.5* using elements related to the interviews and bibliographic research, both on the introductory part and on the musical part, was to evidence to the audience some of the knowledge related to the piece. Asking the public about their impressions on the performance would be, then, a very good way to evaluate the work and perceive positive and negative aspects of the performance developed.

As Correia (2005) writes, “musical performances are definitively rituals” and “the meaning of the music could not be separated from extra-musical meaning”. Quoting Tolbert (2001) Correia presents the idea that music is intrinsically connected to its social texture and everyday life, being specially valued for its extra-musical meanings. This makes possible the following observation: a performance that brings, using extra-musical elements, these extra-musical meanings along with the music, could happen to be redundant? If the music itself has this extra-musical significance, what would be the purpose of showing something that already comes out by the music, naturally? In fact, the idea of a multimedia performance is not an effort to replace any feelings or guide mental associations to the audience. Is an effort to make the musical performances a bit different, trying to go opposite to the tendency of the classical music, which is based, according to Small (1998) on the idea that only the music communicates, and extra musical elements, as the artist’s positioning, his clothing, the lights, among others, are not communicators.

Bringing interpretative thoughts from different flutists to the performance could demonstrate their connections between music and ‘real life’, but trying to externalize these aspects during the performance represents only one way of telling their relation, a way that connects with my own interpretative ideas. This does not prevent the audience to make their own connections. As Barone and Eisner (2012) said:

In the arts, symbols adumbrate; they do not denote. When they adumbrate something important happens – people begin to notice. What they notice can become, and often becomes, a source of debate and deliberation (pp. 2-3).

During the *First Conference on Arts-Based and Artistic Research* the aim was to use elements the audience notices during the performance as a source of debate. The idea was to verify if the public would enjoy the performance and find it interesting the use of other elements besides de music; the aim was to verify if these elements were also a good way to communicate with the public and investigate if they could bring extra knowledge to the performance.

According to McNiff (in: Knowles & Cole, 2008), “the translation of art experiences into descriptive language can present a number of challenges to the art-based researcher”, and the aim at the Conference was to reflect on this challenge along with the listeners. The discussion, however, ended up bringing aspects that were very different from what the author expected. Some of the points brought forward during the discussion were:

- 1) If people from other areas would understand the performance;
- 2) If the author was trying to suggest that every work of art is a research;
- 3) That, as the performance was recorded and played as a video, the audience could not get the

right idea and the right feeling; it did not felt exactly as live performance.

Regarding the aspects discussed, the third one was the most important for me, because I felt the video did not had the impact I expected; during the presentation I realized that it would have been better if the performance was live, even if the conditions for that (light, place, etc.) were not the best. Questioning if people from other areas would understand the performance was a very difficult issue for me, because in my opinion the performance does not have to be understood. During the conference I was expecting to have other artist's opinions and impressions, especially because their thoughts could improve or modify the performance in a good way; but once the performance is 'ready', anyone, with more or less knowledge about music and art is able to see it, enjoy it or not. But I do not think that *understand* is a good word to describe the relation between the public and the work of art.

The second point presented above was also very intriguing, because it is clear for me that every work of art is made through research. Every artist develops her/his works based on research, even when not thinking clearly about it; the difference between artists that are not related to the academia and the ones that are, concerning research, is basically the way they deal with it and register their processes. Artists that are also academics need to register their creative process and think about it in a very different way; they usually need a more clear methodology and their processes could be used as teaching strategies and material for further investigations. The artists that are not related to the academic world can also register their creative process, but they do not need rules to guide these register or the research process. What I am trying to argue is that research in the academic field is not only for the artist, but for all the academic community; research to create a work of art is basically for the artist; the results are what really matters for the public and could also be studying material for art students.

Conclusion

The process of interviewing the flutists, analysing data from the interviews and the bibliographic research, and using this content in a multimedia performance, was very interesting and transformed my interpretative thoughts about Density 21.5. The multimedia performance, however, is not yet what I have been expecting. The video element had a lot to do with important musical aspects of the piece, but I am not sure if the idea of using the video along with the spoken text is the best one; I found the idea of the video without the music very

intriguing, but I do not know if the effect on the performance is positive - this is also an issue I would like to collect the audience's impressions about. In case of deciding the use of the video without music does not make sense, it is possible, for upcoming performances, to adapt the video in order to allow it to be played along with the music. The spoken text and the metronome would be than the introductory part of the performance, probably combined with some movement on the stage and the proper use of light.

Concerning the idea of investigating if the flutists have a common image to interpret the piece, specific common images were not found, but the interpretative thoughts were similar and related to Varèse's ideas of composition and his detailed scores notations. It was also interesting to observe the similarity on the flutist's ideas about how the composition develops and the 'energy' of the piece gradually changes. It is believed, though, that a larger sample of interviews could probably bring other results and improve the possibility of common interpretative thoughts between the flutists.

By presenting the multimedia performance created for Density 21.5 in the *First Conference on Arts-Based and Artistic Research*, the aim was to stimulate a debate on the representation of research results in a performance. Collecting data using bibliographic research and interviews is a common research process, but using the

performance as a tool to evidence conclusive elements from the research is not that common and this makes it necessary to discuss how to explore this technique and if this idea is valuable. Artist's works are always a constant process of research, intrinsic related to the artistic result; validating a performance as the main conclusive 'product' of a research, puts the performative content in great evidence, highlighting its importance.

This research was an important process on the development and improvement of my doctorate research. At the end, the discussion during the Conference went through a very different way than I expected, more questions than answers were raised, but working with a research process that is so recent, especially in the music field, makes the discussion and investigation of possibilities an important part of the process, in an effort to improve the artistic works and research strategies. That being said, it was very important to dialogue with other artists about the development of my work.

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Methodological Reflections of an Experimental Proposal with a Blind Community

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Abstract

In this paper we focus on the relationship between images and blindness to understand both concepts and also to understand the perception of those who cannot see.

On the one hand we explain what does perception mean in order to understand how is the process of seeing and what other perceptual mechanism take part in the process of creation images. On the other hand, we choose photography as an artistic way of expression thus also by the opportunities provide as a useful tool for an Arts-Based research.

An experimental proposal with a blind community was our research context where we have developed various performances in collaboration with the ONCE in Madrid. We introduced ourselves in an unknown community where we have learnt about their routines, their blindness perception and our significant issue how do they perceive images in a world without sight.

A photography workshop was developed with a group of blind and visually impaired people to introduce images as a visual reference into their daily lives. We created different kind of photographs from analogic to digital process using their haptic perception and working with their memories and imaginations. Their visual narratives show us that they have connected experiences with inner representations and photography with visual memories and imagination.

Key words

photography, Blindness, perception, art-based research, visual narratives.

Resumen

Este artículo investiga sobre la relación entre imagen e invidencia profundizando en ambos conceptos y comprender cómo es la percepción de personas ciegas.

Por un lado, explicaremos el significado de la percepción para comprender el proceso de la percepción visual y en el caso de las personas ciegas, qué otros mecanismos perceptivos compensan esa información visual y participan en el proceso de creación de imágenes. Por otra parte, escogemos la fotografía como un lenguaje de expresión y comunicación que al mismo tiempo nos ofrece posibilidades como un recurso para la investigación basada en las artes.

Presentamos la propuesta experimental de nuestra investigación con el colectivo de personas ciegas con quienes vamos a desarrollar diferentes acciones y con la colaboración de la ONCE de Madrid. Comenzamos por introducirnos en este colectivo para conocer sus rutinas, su percepción invidente y de una cuestión clave, cómo perciben la imagen en un mundo que no pueden ver.

Hemos desarrollado un taller de fotografía con un grupo de personas ciegas y con deficiencia visual para introducir el concepto de la imagen como una constante con presencia en sus vidas. Hemos creado diferentes tipos de fotografías utilizando procedimientos analógicos y digitales, fomentando su percepción háptica y activando su memoria e imaginación. Sus narrativas visuales nos muestran como son capaces de conectar una experiencia percibida con representaciones mentales y la fotografía con recuerdos visuales e imaginación.

Palabras clave

fotografía, ceguera, percepción, investigación basada en las artes, narrativas visuales.

Introduction

From the Art Education field, Arts-Based Research opens up the possibility of using different methodological strategies that allow us to delve into the imaginary of blind people. Let me reflect on the process that we have followed in this experimental proposal. It allows us to advance and know in depth all threads that we are weaving in our research and give us full awareness on the importance of choosing the right tools to achieve our goals.

The subject matter is related to the topic on which I am currently working for my PhD on Photography as a resource for Art Education with the blind community, registered at the Faculty of Fine Arts in the Complutense University of Madrid.

Any art creation always comes out from some perceptual contact that people keep with the environment. The role of our imagination is to sketch mental pictures that finally we would transform into photographs. Thus, our initial hypothesis is that blind people can also create their own pictures without sight. So, in order to justify this assertion we need to provide answers to questions such as what does photography mean for those who cannot see? How is it possible to take pictures without the visual sense? How do blind people perceive the visual environment? What is the meaning of pictures made by blind people?

Find a few questions to give an answer is our initial step in this research. To give a properly answer we have read, studied and analyzed in details concepts, artists, artworks and images that have given to us the right path to find answers.

So, let's begin to describe the inspiration of this research and how it evolves as to design a workshop on reading and creating pictures with people from this community.

Background and theoretical approach

You may ask yourself, how strange idea of blind people who cannot see and are able to create pictures has come out? No miracle at all. It came to me by studying and reflecting on several works of artists and collectives who question the relationship between pictures and blindness. No matter if they can see or not, what it is really important is how do they understand the concept of blindness under their own perception through photography. We need to observe these artworks, reflect on them and criticize them in order to understand the inner process of those artistic creations. It is also necessary to inquire on the concept of perception from different approaches.

Then, I describe briefly some of those projects that inspired the idea of working photography with a blind community and also give as clues to create photographs from the perception of those who cannot see.

One of the first photography proposal I knew was (*In*) *vidències* (2011) of Raimòn Solà that he did in collaboration with *Asociación Catalana de Integración del Ciego* (ACIC) in Catalonia. His project has two different works, an individual photography project and another related to some discussions sessions with a group of blind people. The individual one consisted on a documentary photo essay about the daily lives of every blind people that takes part in this project. After that, Solà prepared some sessions with them in order to share their pictures in which they have been photographed, and also sharing impressions about what they feel and think when they are talking about pictures.

Another photographer that has been recommended to me was Evgen Bavcar, who is considered one of the first blind photographers. He describes himself as a conceptual artist rather than a photographer because his

meaningful pictures are based on a philosophical approach of the invisibility. Bavcar highlights the idea of desire for images saying that is also alive in those people who are not able to see and it connects with all the images are inside him.

What I mean by the desire for images is that when we imagine things, we exist. I can't belong to this world if I can't imagine it in my own way. When a blind person says "I imagine", it means he too has an inner representation of external realities (Bavcar, 2009,p.12).

Photography is the way to express his experience as a blind man in a world of images. According to Lemagny (1999) touching what he wanted to photograph is the only way to know it. Their inevitable journey makes sure two radically different attitudes: on the one hand, the gesture of the sculptor who knows and feels the volume and shapes under his fingers. On the other hand, the shooter of the photographer is separated from its object by the invisible and impassable distance that has been imposed by optics (Lemagny, 1999, pp. 149-150).

Seeing with Photography Collective (SWPC) is a collective of American blind photographers who work collaboratively in the process of creating photographs. Their pictures need the darkness to bring to our eyes the shapes have been drawn with light. According to Andres (2002), this photographic process has sense for blind people because nobody see the whole image until picture is finished.

It is very different from a normal photographic method where you see what you are going to take. The images are constructed in your head, but also physically. Then they come together, often in very unexpected ways (Andres, 2002,p.19).

These artworks have different attitudes toward the artistic creation through photography. On the one hand, photographers like Solà who understand the concept of blindness from the point of view of those who can see. Solà photographed the routines and daily lives of blind people. Blind people appear as subjects who have been photographed but they didn't engage in the process of creating photographs. While he has tried to take a step forward learning about the feelings and thoughts about what does the visual mean for a blind people, his photographs show portraits under the gaze of a photographer and this only achieve to confront the blind perception with the absence of sight. However, what we wanted is that they participate actively in the process of creation as a way of perceiving haptically what is being photographed.

On the other hand, there is another attitude that involve the blind people into the process of creating pictures. *Seeing with Photography Collective* is a representative case of what does photography mean by blind people. They used to create their own photographs lighting the subject that is going to be photographed. This creative process requires elements such as time, light and darkness that are adapted to the needs of blind people.

Firstly, they create an inner image that helps them to imagine what they are going to photograph. Secondly, light is guided into the darkness by the blind gestures and body. Thirdly, all these movements of light become a single photograph that has been previously created in their minds. Consequently, this process involves a blind person to create a visual image helping them to understand what is inside a photograph because they have created.

Although Bavcar has points in common with the SWPC, he has also created his own method of photography. His pictures need to be previously outlined in his mind before shooting, taking into account not only the visual aspects, also the conceptual idea. His photographs have different layers of meaning that make reference to a consciously use of the visual. This is the reason why symbols are inside his pictures, to add another sense to the visual references.

These processes show different ways to understand the creation of photography under the perception of those

who cannot see. Also, it requires us to delve into concepts that arise and that will be setting up our idea of photography and blindness.

Perception is the beginning towards the construction of knowledge. The senses connect the inner world with the outer. In this way the incorporation of these perceptions is the starting point for the construction of mental images (Gratacós, 2006, p.53)

A picture needs, it seems, some visual sense for any artistic creation, and even more if we refer to photography. Let's remember, than in our perception other senses are involved to create our visual memories and also to distinguish the functions of our perception from other cognitive process are part from the process of seeing.

According with Rosa (1993) the process of visual perception means transforming physical light energy into inner representations of objects that are located in the space (Rosa & Ocahita, 1993, p.31). Here the visual perception is considered the first step toward the understanding of images.

Visual perception is not enough to recognize what we see and therefore it needs a visual memory that stores all the images that we have previously apprehended and conceptualized. Our perception is connected with other cognitive mechanisms that allow new images to find similar patterns of those images that have already been recognized and stored in our memory.

When we refer to people with blindness, we consider that its perceptual mechanism is unable to transfer images to the brain because there is a perceptual disconnection. However, it doesn't mean that blind people do not have a visual memory¹.

Bavcar described memory in an ironically way.

I have a private gallery, but, unfortunately, I am the only one who can visit it. Others can enter it by means of my photographs. But they aren't the originals any more. Just reproductions (Sight Unseen, 2009,p.12)

When we refer to blindness, we will assume that it is an individual does not have any visual rest. However, we should specify that the majority of blind people have a usable vision that could be used in daily activities. According to the statistics published by WHO² in 2012, there are 39 millions of people with total blindness from all the 285 millions of people with visual impairment. Consequently, it is only a small percentage that have a completely lack of visual sensation.

So, it is important to understand the why blind people perceive without sight. They have other senses that help them to give meaning to the world around them. According to Blanco and Rubio (1993), the fact that it's not possible to use visual information does not alter the structural changes in other sensory systems. The hypothesis of overcompensation explains how other sensory systems are adapted by the blind perception. We can say that the development of these senses directly affects to the use we make of them (Rosa & Ochaíta, 1993, p.53).

In general, people who are blind develop firstly somatosensory system, which includes proprioception and haptic senses, followed by vestibular and auditory senses and finally smell and taste that have fewer differences if we compared with sighted people (Rosa & Ochaíta, p.53).

Rosel (1978) noted that individual action is fundamental for the construction of mental representations. Particularly to blind people, active participation is decisive to enrich their knowledge and transfer that learning to other situations (as cited Gratacós, 2006, p.79). In other words, every sensory experience becomes a worthy

perceptual act when someone is actively involved and therefore it would contribute to enrich his knowledge.

In our research we want to consider the haptic term because this perception is covering the touch and the overall sensitivity of our whole body. In addition, haptic perception takes into account more psychological and ecological aspects of the perception concept.

One of the first studies on how artistic creation is under the influence of perception was done by Löwenfeld (1939) as a result of observations to a group with visual impairment and subsequently extended to the rest of people who are sighted. In truth, the way someone perceives is what determines his way of expression. Take into account that an inferior visual awareness is not always determined by a visually impaired, he described two types of art creations the visual and the haptic, which depend on the physical and also on the psychological sight. We can clearly distinguish both types observing their attitude toward their own experiences and their artistic products.

We refer to the term “visual perception” when impressions coming from other senses are subordinate to those coming from the eye, and when visual impressions are the dominant feature in a percept. We shall mean by “haptic perception” the synthesis between tactile perceptions of external reality and those subjective experiences that seem to be closely bound up with the experience of self (Löwenfeld, 1939, p.82).

Löwenfeld stressed the importance of an education that enhances both types of expressions. Artistic experiences that provide visual and haptic stimulus develop perception and sensitivity.

Once we have gathered all of this information, we are ready for the next step: to design our proposal of art creation through photography forward to blind and visually impaired people. In such a way that photography will allow us to observe, analyze and to assess any creative process.

The experimental approach. How does photography arise in a blind community?

Such experimental approach has been carried out thanks to the ONCE and its Department of culture at the Territorial Headquarters of Madrid, which have kindly allowed us to keep in touch with people who are blind and visually impaired. The initial stage started in November 2011 and we are currently in the final stage of the project. To begin with, we have developed different performances with this community to know its features and learn how everyday life is for those who cannot see. We need to understand their routines, interactions with others, their perceptual skills and also their cultural interests to design an artistic proposal through photography that could meet our expectations.

The role of photography has been used from two different approaches. On the one hand, Collier (1967) stated, “the camera is an extension of our perception” (p.1) because it helps us to look carefully to the blind community. In this sense, we have taken into account the Collier’s notions of using the camera as a research tool from the book *Visual Anthropology: Photography as a Research Method*.

On the other hand, the camera goes beyond an observation tool. We consider photography like an artistic language to communicate and express our own ideas; it does not care how our physical and psychological perceptual conditions are.

The initial stage: First contact with a blind community

First, we were attending various activities proposed by the ONCE to their members, with our active participation on those that have some relevance in the cultural and artistic field. Our first contact was focused on observing

their perception skills and learning those resources that help them in their everyday life.

In order to choose the suitable activities for observation is important to define the profile of our participants of the workshop. The gatherings of young people and adults, the handicraft workshop, the art therapy workshop and visits to museums are part of the activities that fit with our approach to participate in the daily life of this blind community.



Figure 1. My blindfolded experience in the workshop organised by ONCE (2011)

Participatory observation, as a qualitative research technique, describes how we engage in each activity. It means that we try to observe, to know and to participate. To observe means having an attentive look, to understand that perception is wide-open to the rest of senses to capture what is worthy from each activity we have participated in. From the anthropological point of view, Le Breton (2007) discusses the role of senses in our perception and is trying to convince us that sight has limits while other senses haven't. "The sight reflects the man in the world, but is the meaning of the single surface. When the mist rises there is a shift that modifies the visual angle and offers a new perspective. The sharpness of sight has limits" (Le Breton, 2007, p.52).

According to Guasch (2002) participation affects our way of observation so that it forces us to redefine our profile as observers. So, whenever we change the background we have to redefine our role of observers. Therefore, educators do not always receive

the presence of someone outside the community with open arms. Sometimes it mark our distance from the group. For this reason, we must emphasize the fact of participating in different activities to have an overview of the interactions with people and learn how to get involved in every context of participation.

A field journal has been another useful research tool to write down our observations and reflections of each activity, as well as sketches to remember art creations and identify their names. Although photography was the best tool to capture all relevant visual information, it has not always been possible.

As a result, this stage allows us to know the ability of listen and how body language and gestures are involved to exchange ideas in their dialogues.

Undoubtedly, the relationship among people with visual impairment takes us to discover us other ways of perceiving and understanding the reality that surrounds us.



Figure 2. Sketches done after a session when it is not possible to photograph. Drawings and writings from the field journal (2011).

The second stage: Talking about photography

Parallel to this cultural immersion, we have planned a discussion group to talk about pictures and how useful could be photography in their own lives. Their comments and thoughts arouse interest in knowing how the visual is understood from their personal experience and above all, by those who lost their vision in childhood and have hardly any visual references in his memory. This session has also helped us to define the profile of our photography workshop participants.

A photography workshop about reading and creating photographs

The next stage has been focused on designing and planning an experimental workshop of photography for six people who are blind and visually impaired. The participants have been chosen together with the responsible for Department of Culture and Leisure at ONCE, taking into account the type of visual impairment, their participation in cultural activities, as well as their interests towards photography.

This workshop was developed during two weeks on September of 2012. The main purpose of the workshop consist in approaching photography through the art creations based on their own experiences as a way to become aware of their own abilities to create pictures without sight.

The main objectives were as follows:

- To awake the interest for photography as a way to express and communicate among ourselves.
- To learn different strategies for reading pictures so that they become accessible to those who cannot see.
- To use photography as a way to develop their perception, imagination and creative ability.
- To create a kind of photographic artwork that comes out from their own interests.

Inspired by our last trip, each participant must mentally travel to a visited place of which they keep memories. We decided this topic to relate it with the bodily experience of feeling a place by the blind participants. Another reason why we chose this topic, was the Forth Biennial of Contemporary Art of the ONCE Foundation that was celebrated during those days in Madrid. According to Abad (2012) the theme for this Fourth edition was the genre of the landscape where artists used a wide range of techniques and procedures to express their ideas (ONCE, 2012, p.32). Consequently, these artworks enrich the perspective of understanding the landscape with those made by our participants.

Their trips help them to think visually and to look carefully for other pictures that are alive in their memories. Our proposal hopes to become an integral experience, taking this concept as it was defined by Dewey (1980/2008). A concept in which practical, emotional, and intellectual stages are organized in a dynamic way

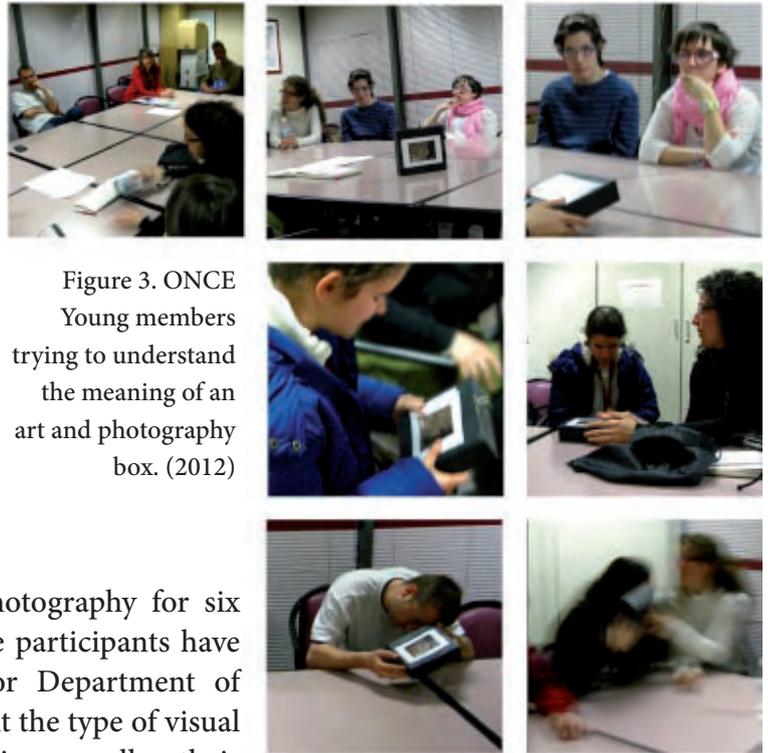


Figure 3. ONCE Young members trying to understand the meaning of an art and photography box. (2012)

of the experience. There is a beginning, a process and a commitment to achieve a personal growth in ones own experience.

Each participant must assume the role of the viewer and the artist to understand by firsthand how artistic creation enhances perception and expression of those who cannot see. During our workshop, we have tried to involve them in both roles. The viewer usually has a more passive attitude and his participation consists of listening information so to be able to understand an art work. In the case of blind people, it is also important to involve them as viewers and design strategies of reading pictures through descriptions, dialogues that enable them to convert into picture what we have described by words. Thus, we agree with Dewey when he says:

For to perceive, a beholder must *create* his own experience. And his creation must include relations comparable to those which the original producer underwent. They are not the same in any literal sense. But with the perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form, although not in details, the same as the process of organization the creator of the work consciously experienced. Without an act of recreation the object is not perceived as a work of art (Dewey, 1980/2008, p.62).

We started our workshop by offering photographs, but not with the single intention to observe their reactions when flat pictures are put on their hands. We were trying to go further, to turn that fact into the challenge of discovering what does a photograph mean for someone who is not able to see. We gave them different photographs, previously selected, to ensure that they were representative in the process of our workshop.

According to Ewald (2001) before teaching how to take photographs, it is helpful to spend some time looking at images and talking about them in order to think more consciously about what they see. Although our participants are blind, this reading is also helpful to introduce and understand why we would have chosen photography. “What it is important is not just the picture’s embrace of a subject but the way in which the picture is made and its capacity to evoke a particular feeling” (Ewald &Lightfoot, 2001, p.17).

One of the first pictures we talked about was Eiffel Tower, Paris, made by the blind photographer Evgen Bavcar. This photograph describes an urban scene where several representations of the Eiffel Tower overlapped on the picture. These representations are drawings of light that he made during the shooting. Bavcar explains us how, in other to reach at this visual representation, one needs of experiment that place and a contact with the object of desire.

When I arrived to Paris I went up the Eiffel Tower about forty times. I touched its structure to know it thoroughly, and I made my own image of the Tower, registered in multiple photographs I made in Paris. I destroy one image with another, which I consider more real (Mayer. 1999.p.34-95).



Figure 4. First approach to photography. From observation to description and contact with images toward creation of their own photographs (2012).

At first glance his photography surprises us, not only because his art work belongs to a blind photographer, but in a sense that each picture contains a time that runs slowly and lead us to observe it carefully. His photography

is composed by different narrative layers that make visible in a single one.

The next photographs belong to a series of personal photographs I titled *Zalasa*. These pictures have the same motif from the same place and describes colour's changes of the seawater when waves break on the shore. We also showed a few ceramic tiles which reproduce these pictures. The visual lines of the original photographs are transformed into tactile lines which also explain the different coloured areas of the pictures. It shows an experience that tells us something from the photographer herself, and that helps us to introduce ourselves through pictures. To talk about photography means saying what we see, and it is not only to give a description, but to share awakened feelings when we relive the experience. Pictures inspire, remind a place and become objects of desire that relive the sensations and emotions that are hidden on the visible surface of a photograph.

How to introduce through photography is something that has been suggested by Collier (1967) in the early stages of a visual research. It is a way of educating the untrained eyes with pictures and to establish bridges of communication between researcher and participants through the visual medium. We have borrowed Collier's idea into our workshop of photography.

When they are reading pictures, it means that we are providing them strategies to understand the visual through descriptions that are based on the "denotative" and the "connotative", as we call them. The visual information is translated into words and then, blind people have to codify what they have imagined into pictures. According to the profiles of the participants, these photographs have been chosen to connect with the following assignments. Also, both photographs are inspired by a place visited, a subject that concern all of us in the next photography work.

From viewer to photographer. The art creation through photography was inspired by a trip, a visited place from which we want to remind other pictures that will gradually be connected each other. During all these sessions we have taken pictures inspired by the same place.

To start with, participants created a cyanotype that is an analogic photography technique that requires the use of tactile materials. This photographic process allows them to keep contact with materials that have different textures. The tactile information is transferred into a visual footprint.

The qualities of these materials have a visual and tactile meaning that can be understood through the haptic sense. In the following sessions, they have taken the digital camera to create their own photographs. Objects that have significance for each one and connect with their travels have also been photographed. Thanks to the collaboration of a visually impaired photographer, who is member of the ONCE, together with us, we have prepared a photography studio. Participants express feelings with their body language to be portrayed by others. During our workshop, they were invited to share pictures from their photography album about their travels.



Figure 5. Photographs and process of creating pictures about their travels (2012).

Finally, we print the photographs using different formats and papers, so that they could identify them. Dewey (1980/2008) tells us that the recognition is also an act of perception that leads us to another purpose, beyond

mere identification. For blind people, each size or texture allow them to easily recognize each picture they have created, providing a value and meaning. It is worthy noting that participants feel confident in recognizing what is inside the pictures they have created.

To finish with, participants placed and related all their pictures to create a set inspired in the travel. They had to think about connections between the photographs and later on, they must tell a story about their travels. These narrations are really a reflection of their own work. As a result, connections between pictures arose spontaneously and their words turned those isolated pictures in a meaningful set of photographs.



Figure 6. Creating a visual narrative with their photographs. Reflecting and sharing our travel with others (2012).

Then, trying to analyze the sessions, we have used different tools to collect information such as audiovisual recording, photographs and audio recordings. Questionnaires are also been used as instruments by which we can make a proper assessment. The ONCE has also carried out an external evaluation of the workshop to assess its quality and opinions of the participants.

We are currently in the final stage of this experimental proposal in which we are developing individual interviews once our workshop is finished. We have also made some recordings for each participant that others outside the workshop talk and comment their set of pictures. A boy of 12 years old , a girl of 10 years and two adults have collaborated with this part of the project. We want also to mention the involvement of a sound artist who has developed his own creations from the original narration of each participant.

Conclusions

As we mentioned before, this experimental approach is still in process. Nevertheless, we can extract some provisional conclusions from the research we have done.

On the one hand, the challenge of looking at pictures by those who cannot see has been showed that they can discover how photography can be accessible through artistic creation. Previous observations and reflections about artists such as Bavcar, Nigenda and SWPC among others bring us different strategies to address photography to the blind community. Their photographs have also helped us to explain how does a blind person conceive photography.

On the other hand, their pictures have been inspired by a place that connects with their memories and feelings. In short, it has been an experience that makes it possible for them to imagine new pictures in their memories, as well as to be able to express their feelings through photography even from another sight. The participants involved in a seriously way, as we have mentioned before, actively participation is crucial to enrich our knowledge and also develop a form of expression through photography. As a result, most of participants are still remembering details of each one of their pictures because they created by themselves and according with their own feelings.

Let's highlight the fact of showing their artworks to other people help participants to give value to their own works. Listening to other interpretations about their pictures excites and surprised them to see how their

pictures communicate things.

Moreover, people who are sighted discover how the real world has been perceived and photographed by blind people. Difficulties arise when those who can see has to put in words what they see. Rogow (2000) notes that in the absence of vision, language serves to establish and maintain contact with other people. However, people who are sighted usually rely only on visual cues and fail to use the verbal and auditory cues that they would normally employ in non face-to-face contacts (as cited in Seidman, 2003, pp.54-55).

We can summarize that photography has significance not only for the one who has created his own pictures, but also for any viewer who understands how visual language is universal and accessible to people who cannot see.

Bavcar (2009) stated that “blindness isn’t just the blind person problem, it is also the sighted person’s, if not more so” (p.12). Consequently, our next challenge is trying to convince those who can see.

The impressions that I could collect at the Congress confirmed that one of the most difficult issues is make understandable this apparent contradiction of creating photographs without sight.

Here’s a depictive anecdote from the perception of someone who is deaf. Recently, I shared as a participant a photography workshop with a deaf people who said how gratifying it would be to provide experiences to him in order to understand what sound is and how it is possible to listen through other senses. The fact that he was deaf had avoided during all his artistic education any experience of learning about what does sound mean.

According with Eisner and Barone (2006) Arts-Based research allows us to reveal issues about what has not been said and find new questions through the photograph creation. One of the statements about the education qualities in a research has to be judged by its *illuminating effect*; its ability to reveal what has not been noticed. (Eisner & Barone, 2006, p.102)

Perhaps here lies our interest for further research on how it is possible teaching photography to blind people and going beyond sight.

Notes

1. Only in those cases that neurologists call by *Agnosia* there is a lost of cognition that affects to the visual memories and the ability of recognition. Sacks (2005) described a case study in the chapter titled as the book *The man who mistook his wife with a hat*.

2. Figures published by the World Health Organization published on 12th October of 2012. Retrieved from: <http://www.who.int/mediacentre/factsheets/fs282/es/index.html>

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3. ABER Problematizing Art Education & Education through Art

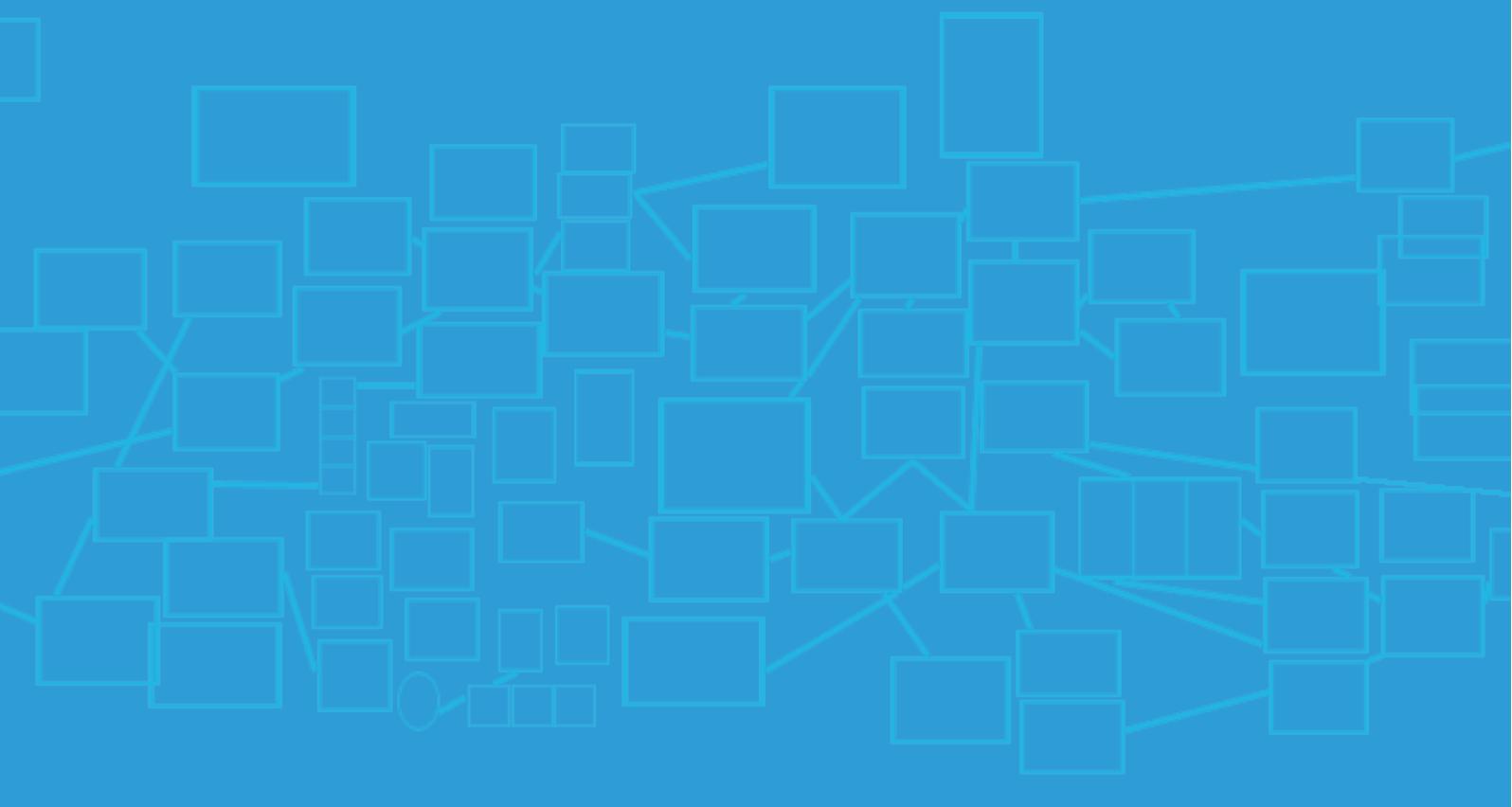
Introduction by Rachel Fendler

While educational experiences are shared in different parts of this volume, this chapter focuses specifically on research related to art and pedagogy in formal and informal education. This chapter takes us into studio spaces, classrooms, pre-service teacher training programs and cultural fairs. Throughout, the papers offer new perspectives on how art engages ways of knowing and learning. Each contribution also speaks to the potential of art practice to create community, or collaborative experiences, breaking with the modernist notion of the artist as solitary creator. In the context of ABER, an understanding of the relational nature of art seems to be emerging.

Joana Paradinha and José Carlos de Paiva characterize the ambiguous space of art education as a site that exists between art practice and art research. They elaborate on a case of the printmaking studio to explore how knowledge transitions between pupil and teacher, and between artist and material, tracing the pedagogy implicit in art making. Alexandra Baudouin looks more specifically at the collaborative process; drawing on theory related to the social nature of learning, she looks at ways to develop creativity and the imagination through art workshops.

Raquel Morais and Sol Morén share experiences with developing new ways of approaching media in the classroom. Morais explains her doctoral research, which studies how graphic design can go beyond modernist exercises, in an effort to use design to connect with and establish community. Morén intervenes in teacher education, and inquires into how artists become teachers. Her paper discusses a participatory design project that engages pre-service teachers and students in a playful experiment that involves interpreting music visually, using digital technologies.

Authors Nelma Cristina Mesquita Gomes Patela and Estela Pinto Ribeiro Lamas discuss ways of promoting holistic education through art, discussing how using art in a native language classroom promotes enchanted learning and an expanded world-view. Concluding the chapter, Álvaro Pantoja Leite theorizes on art/education as a pedagogical proposal, drawing on the Freire's legacy, and reflecting on a contemporary initiative for cultural action in Brazil, the Cultural Fairs of Art and Citizenship.



To Think About the Research in Artistic Education Implies to Think About the Research in Art

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Abstract

When understanding the Artistic Education as a singular epistemological/ ontological field, this implies the urgent need for promoting a wider research in Artistic Education. The purpose should be to clarify accurately its nature and to promote the production of a dialogue and assertive knowledge of the indispensable character of artistic education in nowadays controversial space-time.

Artistic Education is currently identified as a specific and broad field that includes: the teaching of artistic and visual culture for citizenship; the mediation gaps between art and the public; the educational immanence of art, of artists and actors from the art field. This, however, cannot be separated from the art field itself where artistic education is anchored and focused. Hence, the procedures of research in artistic education have an ambivalent feeding and anthropophagic action in the art research – a recognized space of a specific complexity where there is urgency in clarifying the peculiarities and senses.

On this basis, the essence of reflection is focused on the doing/studio/workshop space, which is currently considered a quiet, intimate and solitary dialog between thinking and the objectual conformation of the work. That time of translation of a thinking into an act, where the 'silent language' builds a new reality, sets up processes, reveals the difficulties of putting into language the untranslatability of decisions, to overcome the impotence in transferring all the power released in a dialoguing field, out of understandable living experiences. The authors share the peculiarity of common artistic and educational pathways in the area of printing techniques, thus enabling to melt a global reflection with personal experience and to use their own workshop/studio time to clear up procedures.

Key words

Artistic Education, Doing/Studio/Workshop, Printmaking

Matrix

Yo creo que necesitamos recuperar un cierto sentido de la contextualización política de la autonomía artística y su transgresión, cierto sentido de la dialéctica histórica de la disciplinarietà crítica y su contestación, para intentar de nuevo proveer a la cultura de un margen de maniobra. (Foster, 2002: 14)

Over the past few years it has become present in the debate on 'research' the need to break with the methodological hesitations, with the epistemological ambiguities, with the consensual languages and academic legitimacy. Research in art has a unique presence with specific particularities, distinct from science and social studies, fields that are near and that intersect.

The presence of isolation and reduced production of 'art research' and 'research in artistic education' on the international stage, hinders its statement in research, but already shows its specificity.

The processes always involved with the phenomenology of doing, in a field that by its nature acts appropriately to its pulse and does not play the hegemonic models of research on art or artistic education, whose processes

are immersed in disciplinary knowledge that examine art but not live their very essence.

For 'research in art' and the 'research in artistic education' singular places are required epistemological proximity of critical resistance, encouraged by virtue of autonomous action and unlimited that is enhanced by art, whose promiscuity between doing and thinking provides the performative space of the artistic event.

In the same sense in which art is understood as presence critically engaged in the political transformation, suspension of determinism and opened to the possibility of a future, a 'research in art', refers to an effort of discernment, looking for a translation for writing, which sets the untranslatable (reveals the shadow), in a dialogic production, another subject which is not limited to an external observation but in which is sucked the experienced.

In the darkness of not wanting to set up another 'world state', but to walk in his shadow, the intrusion in this 'state of the world', the art cannot coexist with the search for order, or by looking for models, methods and devices that can become universalized, disciplinarians and regulators.

In this state of permanent subversion, also before itself, the art becomes extensible for 'research in art', being perceived as the exhalation of its juice, mirror of itself.

Artistic education moves in that particular field of art and artistic practice, moves to the latitudes of the educational relationship in complementary areas, but never outside and therefore carries and merge under the same concept of nature 'research in art', which clarifies as being 'research in artistic education'.

In the art field, the educational relationship is understood as an extension of the art of becoming, not as a place between art and education, in the sense that art is this interference field, which presents itself as freedom rather than as control in the production of discourse, as a shift out of the interdiction.

This text identifies artistic education as a field of art, specific and inseparable from it, which buries its anchor and has its essence, and in this respect the 'research in artistic education' is understood and supported in the sense of anthropophagic 'research in art'.

This study introduces the uncertainties of artistic practice, experienced in the studio/ workshop.

Studio/Workshop/Doing

Taller es una palabra que sirve para indicar un lugar donde se trabaja, se elabora y se transforma algo para ser utilizado. Aplicado a la pedagogía, el alcance es el mismo: se trata de una forma de enseñar y sobre todo de aprender, mediante la realización de 'algo', que se lleva a cabo conjuntamente.
(Ander-Egg, 1999:10)

The studio/workshop sets up as the production space of artistic works. Designed to facilitate the processes of creation and by the configuration of spaces, it becomes the place of the craft. In this space of production, organization and care announce the habits of the artist's way of being and thinking that are disclosed by the marks and reveal the mental and physical operations of artistic practice, the logical of production. The workshop is then place and time of creation, time and place of learning and teaching, is the locus of production, which provides the physicality of artistic work, becoming a space to make live, study, experimentation, interaction, reflection, rework and interact on the matter. Space and time that allows actions taken in an experimental environment and also allow us the sharing and cooperation among artists, teachers and students.

Sacred place that allows actions to be developed, environment of sharing and collaboration between artists, students and teachers, space for action and experimentation. Do, see, feel and think are inevitably promoted by the actions that are multidimensional, creative, legal, rowdy, planned and coordinated, and that allow the construction of knowledge and the construction and reconstruction of ideas and concepts during the work process.

The artist is part of the workshop, appropriating the knowledge that emerges from his own artistic practice and also through inheritance and synergy offered through the relationship between old and new techniques.

Works created through both traditional and innovative approaches filled the print field with visual stimulation and provocative ideas. This was especially true because printmaking's newfound maturity coincided with a time of new options in art at large, as rigid definitions of modernism broke down and new theoretical thinking abounded. (Wye, 1996:88)

In intimate dialogue with the challenges facing the field of artistic practice, an exchange between subject matter and culture, he confronts and incorporates the learning emanating from own doing. In the intimacy of the artist, handling methods and printing techniques, increased sensitivity and the ability to work constantly, become essential reasons and instigators to create and to break with the established.

In printed work, the construction process of the images derived from the act of doing, assimilation and its (re) knowledge of idiosyncratic properties and qualities, how they can be manipulated in order to emphasize the ideas and thoughts that arise from the action itself and artistic practice.

The procedures and intermediation are conjugated in the development of image that can be recorded over multiple states, once the appearance of the final image results from the interrelationship of several thoughts that arise in the execution of the images.

The creative act is of multiple reflections at different times before, during and after, a *game* between author and the spectator, the result of constant research, which implies artistic production, and promotes self-questioning about the creative act.

This field of artistic expression enables the expansion of knowledge and artistic aesthetic of both artists and students by providing other knowledge. The engraving should be a subject studied and researched in schools of art, to become a medium for educational practice imminently based on experiences and discoveries.

On the other hand, existing relationships in the particular field of work printed in Contemporary Art are the result of close affinity and mutual influence.

The intimacy of making

...it has the same sort of excitement as when you go to the photo shop to get your pictures back...
Even though you took them, they never come exactly the way you see them through the camera.

There is always a surprise, and that's the way it is with printmaking. With action and reaction exciting things begin to happen. (Lynch, cit. Byrne, 2002: 9)

In the first contacts with the workshops of printing techniques we acquire a way of working, where actions are provoked by movements, by the production of images that make possible a meeting between the artistic and the world, to understand the artistic process as specific and that record a way of being and living within Workshops.

In the course of action we can observe the particularity of artistic praxis, which makes it particular. In the

engraving we find the very narrative of the process, through the connections made between internal and external relations of artistic production.

In the view of the impossibility of immediate actions we find a different way to interiorize the creative act, and by indirect methods and specific potential complexities, the artist feels the need to focus on a meticulous craft of great mental intensity, in a particular abstraction and unpredictability of his actions that result from experiences and reflections that are selected and combined in the image itself.

Who does the engraving would establish a deeper dialogue with the image, because the goal is to understand the relationships between resources and experiences, the relationships between the artistic and images produced in the workshop, the fusion idea and craft based on what intended and wants to communicate.

The intimacy established with the matter, tools and equipment allows the domain of media, but also drives artists and students for new discoveries, through familiarity with the rituals that are magnified depending on the desired image. The matrix is a commitment to the acquired knowledge, but also with new learning. The engraving interfere, we are not indifferent to their possibilities and their enchantment, but the technique should be an extension of thought, and both artists and students must seize their gestures, so integrated that arise in the action, and should be so intimate that allows us to solve problems naturally.

This thought allows the expansion of heuristic strategies and expansion of the concept, the idea and theme, in a process of continuous inquiry that may be registered in the support and can be reevaluated, intervened and reworked. On the attention to what happened, the artist enters into dialogue with the experience and should be receptive to several constraints of the media and the surprise factor, taking advantage of this control or uncontrolled experimentations resulting from the practice, and it supplies a different language and instrumental repertoire.

...el grabado esta aparentado con aquellas tendencias del arte contemporáneo que se interesan por el proceso por el que atraviesan tanto la materia como las formas en la génesis artística, cuyos extremos son la eclosión y muerte del objeto de arte. (Moro, 1998: 77)

The matrix is a point of destination and departure and acts as a partner in the work structure. Independence between the matrix and the final image causes a change in terms of attitude, behavior and individual experience, revealing itself through physical factors and image produced, because there are two moments in the production of the image, matrix production and its impression. Any of them is ruled and plans up from all limitations but mainly from its potential. Timeline arising between the two moments allows the process extends over time in continuous intervention, finding in the media its own language, in a polysemy interpretation about what happened, through the various layers of information built on the matrix, realizing their limitations. That allows us to think about images differently, allows to make and rework, allows go back and move forward, allows repeat or vary, using surprise and unexpected, generate the error. The author builds the image in successive layers, printing multiple proofs. The analysis and reflection on each state allows decision making and how to continue his work, developing a large capacity and critical reflection on the work. Thus, through the printed work, the relationship between the artist and his work is different, as an Other, which observes and analyzes his own work.

Prints have become a critical form because their modes and procedures can articulate so many concerns fundamental to recent art; an interest in the mechanics of meaning and communication; a desire to reveal the process by which an image arises; a will to expose or manipulate the social and economic context of art; and a conviction that understanding the working of reproduction is essential to understanding life in the late twentieth century. (Tallman, 1996: 11)

Uncover the accident and the error

Layering, or reducing, reversing, the idea of sequence, attempting to anticipate with a degree of hypothetical power what's going to happen...and often happily in some cases making something which is better than what you planned on, is another nice surprise and characteristic of printmaking. (Thiebaud cit. por Breuer, 1997:8)

To do engraving is something mysterious, is to transform the material and to know it in its intimacy, for the creative process, their nature is not immediately obvious, even with a certain prediction, it is always surprising, because the artistic object reveals itself slowly, treading uncertain directions, where the physicality of ideas will take form. The artist observes and reflects on what he learns as a result of the relationships and interrelationships between artistic practice and experiences, so the desire and constant challenges are transformed into search in inquiry.

The printing techniques provide a way of working. The handling of space, matter and tools provide some resumption in each array, in a rediscovery, a new way of creating, as we return to a starting time. It's always a resumption of matter and thought, it's always a new process that is embodied in images produced and printed. The material is appropriated and transformed by the procedures and unraveled in the process of the artist or student. The artistic practice requires systematization and hierarchy of processes, which are apparently rigid, and resulting sequence of procedures and attitudes organized and planned, but the result of accidents and surprises that arise during the doing. The artists create their own rules, and then subvert them.

In each gesture the artists confirms the original idea, but sometimes minor accidents lead to discovery of different images of pre-idealized by the artist, for the conception of project. Engrave is doing and destroying, keeping a sense of discovery, of himself, of the world, so fallibility is inherent in artistic praxis, allowing the awakening of new ideas.

The errors, failures and mistakes coming from experiences are innate to artistic practice. The incorrect do not become lost in doing, rework and redraw the artist remade his actions and his thinking. The accident and error are rethought and recreated cooperating to the understanding of what is hidden by the process, allowing the reworking of printmaking from the accident.

Impossibility of translation

The tendency in traditional art historical and visual culture studies has been to want to translate commentary on visual experience into verbal, textual products. Can we get away from this received hierarchy in which the verbal is always top of the pack? (Maharaj, 2006:32)

Knowledge derives from experiences both internal and external, is apprehended in consequence of action, the experiences with the Others, with the world, with culture.

The construction of knowledge is the result of desires and convictions achieved through experience, understanding what has been done and what was understood about the results, but mostly about the process. Reflection on writing allows the pragmatization of the reflections, the materialization of writing, the translation of artistic practice is impossible, but provides a revisitation of the actions and associations developed during practice and encourages artistic interpretation (McNiff, 2008).

In the untranslatability of artistic practice we can find another possibility to recover situations, order information, redefining the research developed, revealing internal behaviors of creation, investigating the pathways developed from the experiences of the workshop during intimacy of doing.

In the investigation, the writing moves through different times and movements of the embodiment of the artistic work, identifying procedures, methods, techniques and materials. This allows the connection between data in different procedural time: time to study, to learn, of the experience, of the wait, of the maturing, that leads to the understanding of nonlinear movements of doing the work, the narrative of actions are crossed by what had happened and involves the artist physically, intellectually and emotionally.

In conclusion...

This space, as a model of teaching / learning offers the possibility of multiple shares and provides evidence of the inseparable relationship between the artistic and pedagogical practices.

The workshop is in itself a model of teaching / learning, the contact with the space, equipment, instruments and with the Others emphasizes learning by doing, where, so the critical reflection on practice workshop is based on a desire to know in a special bond with his own artistic practice as critical reflection based on a desire to see in action.

To print offers collaborative work, in a unique experience, where the practice is dictated by physical reactions. The images that are carried out in the workshop are more than one product, are a way of being and living that allows an experience of embracing knowledge, the result of the work of each. Participants in the workshop create a special emotional bond, in a constant dialogue with the object that is being constructed. The artists, teachers and students need to understand the processes and actions of printing techniques, to find the procedural autonomy freedom of artistic creation.

It is this space that we move in seeking to know, understand and systematize practices in Printing Techniques workshops, implying in context actors, co-responsibility in students seeking teaching to facilitate their own discovery in the production of knowledge. The study and understanding of the pedagogical action creates tools that extend and amplify the teaching practice into new dimensions.

Throughout this text we try to highlight the relations of proximity and complicity in workshops offered by the experienced, that provides a collaborative workspace, in a unique experience, ruled by the physical reactions of work in constant dialogue with the object under construction.

In conclusion, this space as a model of teaching and learning offers the possibility of multiple shares. It is this space that we move in seeking to know, understand and systematize the specific practices as implying, in context, the various participants (artists, teachers and students) in knowledge production. (is a device which requires each person to find their own path, process, rhythm, risk, ...). The printing techniques provide evidence of the inseparable relationship between the artistic and pedagogical practice.

As teachers, we feel the need to reflect on the actions taken in the shared experience.

The research allows us to look like in a mirror, with a deep desire to challenge the problems of the contemporary art education.

The artist must know the processes of printmaking that during the work, have the ability to forget about it and go to the freedom that is given by the knowledge.

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Whilst Playing with Light I Created a Story

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Abstract

This paper introduces an art based education project inspired by the guidelines of Bruno Munari's pedagogic experiments and Lev Vygotsky's theory of human development. The project's approach developed into a program entitled "Whilst playing with light I created a story" consisting of six workshops for a heterogeneous group of children and youth.

This program aims to promote young producers and independent thinkers. The methodology seeks to develop aesthetic sensitivity, expressive capacity and problem resolution. Creative practice facilitates the ability to investigate, to identify problems, to gather relevant information, to test various solutions and to validate effective results.

The work developed through the use of slide and overhead projectors, based on observation of how light defines matter and on the multi sensory exploration of materials.

The participants built their own slides with the available materials. Some of these became almost three dimensional, which was a relevant component for the observation of light over matter. The images revealed an almost surrealist and abstract visual language. The participants explored automatic drawing on large sheets of paper through the slide projectors. The transformation from produced object to projected image became magical, both due to the alterations in scale and the inversion of the axis. In some cases the effect of heat from the light source produced movement and these fantastic events captivated the participants and encouraged them to new experiments.

The program enabled the construction of other forms of knowledge through cooperative learning and contributed to finding individual expressive visual languages.

Key words

Creativity, Workshops, Cooperative learning, Light projection

Full text

A growing interest, as an artist and educator, in relating educational methods through art to artistic strategies and processes, as well as to the theoretical research carried out in these areas, has led to some issues that became the focal point of the investigation:

- How to organize participants in the construction of knowledge using new techniques, and which creative strategies favor this construction?
- Do the development of capacities for construction and the sharing of visual products with the group allow for a subsequent individual creation of new forms of knowledge?
- Would heterogeneous groups of children and young people benefit from this kind of program?

Initial considerations

Some considerations basis for the current study point to the importance of artistic education programs understanding that through art, both their knowledge as well as their building processes are enhancers for the development of aesthetic sensibility, expressive capacity and the resolution of problems in an innovative and

creative manner, as well as respect for the product and interpretation of others. Thus, art ought to be present in expressive, creative and aesthetic activities during the course of integral development of the human being. Expression should be centered on the development of individual capacity without obligation to create works of art and should be an integral part of both the formal setting as well as the natural environment in which the individuals are inserted allowing for transdisciplinary learning.

The design of the program that supported the research relied mainly on the theoretical research conducted in the work and pedagogical experiences of Bruno Munari, particularly in the field of creative processes that connect the imagination, creativity and experimentation which he called “Laboratories of Play and Do”, which would provide the creative tools to free children’s thinking.

And also in the investigation of the theories of human development by psychologist Lev Vygotsky, namely the *Zone of Proximal Development*, promoting the development of imagination and social interactions.

It was these theoretical frameworks that the art-based program “Whilst playing with light I created a story” was built on, which consisted of six workshops and envisioned bringing together the participants in free expression. The work carried out using a slide projector and overhead projector was based on observations of how light defines matter and the plurisensorial exploration of the materials used.

An educational program was designed not only with the discovery of the problem in mind, but also the solution. It became necessary to focus this program more on the creative and artistic process, and less on the results perceived as completed artistic work, allowing the participants to make their own choices, permitting them to find open answers. In a way to enhance future producers and freethinkers.

The workshops were applied to four groups of children and young people in both formal and non-formal context. Three of the groups belonged to an institution of Social Solidarity (IPSS) and a fourth group belonging to a private school, at various points in Portugal. The workshops took place over a period of three months, occurring every three weeks with each group.

Theoretical foundations

Promoting a program that covers differentiated groups would be of great importance to demonstrate the relevance of the development of languages and expressions in an environment of cooperative learning.

The Russian psychologist, Lev Vygotsky, developed a school of thought in which learning occurs through social interactions. The *Zone of Proximal Development* (ZPD) is an interactive process and as such, it evolves by teaching children to learn from each other and where language plays an essential role. (Coll; Palacios & Marchesi, 1995). The sharing of knowledge develops into cooperative learning, autonomous in terms of differences in gender, stage of development, social conditions and levels of culture, and there is a relationship between the learning and the surrounding social context. All cognitive development evolves in the direction of the collective to the individual.

There is a sharing in the performance of activities promoted by the ZPD concept that develops the clarification and elaboration of thought and the use of language through the need to turn ideas into exterior images (drawings, constructions and in written and spoken word) which are understood by others.

In order for this process to be effective, the following conditions must be met:

- Individuals are seen as active subjects of the educational process;

- All work submitted must be elaborated in a way that it is carried out by all the elements that make up the group.
- No individual member of the group should be responsible for providing all the knowledge for the task in order that all members can participate.

Guidelines present in the work and educational experiences of Bruno Munari

During his career, Bruno Munari produced works in various areas of the visual arts, paying particular attention to research in and experimentation with the crossing of natural structures with new technologies, seeking to find innovative and aesthetic solutions.

Since Childhood I have been an experimenter, even when I was making toys for myself or my friends, using bamboo or other lowly materials. I have always been curious to see what else could be done with something, apart from its normal use. (Tanchis, 1987, p. 6)

After World War II, the artist and his relationship with the public became the central theme in his speech, working to ensure that all individuals grow with a more open mind.

The laboratories, classified as “Playing with Art”, made the language of visual communication familiar. The children familiarized themselves with “tactile visualization” to classify and relate to different objects and try unusual combinations, stimulating creativity and investigative thinking. Like Munari, the artist, the children grew up accustomed to seeing beyond the surface of things, beyond what is hidden. From Munari’s point of view, a child who learns that the sky is not always blue, for example, is a child who will likely find more creative solutions to resolve a problem; who will be better able to argue. It was necessary to provide creative tools to the children that would enable their training with a “mind that was more elastic, more free, less blocked, able to make decisions.” (Restelli, 2002, p. 29)

“The Direct Projections” was the name given by Munari to the laboratory of construction and exploration of images through the cutting and pasting of material directly onto slide frames and then projecting by a slide projector: “with this technique, you soon see the grand and luminous work of the child” (Munari, 2007, p. 131).

Creation of the workshops

The methodologies applied aspired to make it possible during the implementation of the workshops to analyze the details within the whole in the expressive elements, creating the possibility of observing each given image as if it were under a microscope. Upon analyzing and discussing the choice of materials, the initial movement was reversed, from the detail to the general.

Thus a program of art-based education was built based on the following premises:

- Presenting a model of art-based education that fosters creativity using the imagination as a starting point.
- Presenting the overhead projector, slide projector and materials in detail, as well as their features and functioning.
- Creating an image where the use of drawing is not required. We refrained from using pen or pencil. “Drawing” with scissors helps discover the characteristics of materials.

- Questioning how the image is altered by light and projection.
- Showing how to construct and reconstruct an image.
- Analysing how a visual message is received.
- Piquing the interest of children and young people in research and experimentation in artistic creation.
- Developing through group work skills for tolerance and understanding of different personalities.

Given that the project was designed from an investigation of Bruno Munari, the premises of the work were based on principles defined by the author:

“First: familiarize everyone with the instrument [the slide projector] that is used, so that it is used appropriately (...).

Second: demonstrate the most appropriate technique for the instrument.

Third: allow each to choose and decide what to do with what they have learned.

Fourth: analyze and discuss together the results of the work, not to decide what is best, but to appreciate the work done by each.

Fifth: lead and coordinate the group work.

Sixth: destroy everything and do it again to keep work constantly updated.”
(Munari, 2007, p.145)

Program “Whilst playing with light I created a story”

1st Workshop: “From Light to shadow”



Fig. 1 and Fig. 2 - A4 acetate production and its projection.

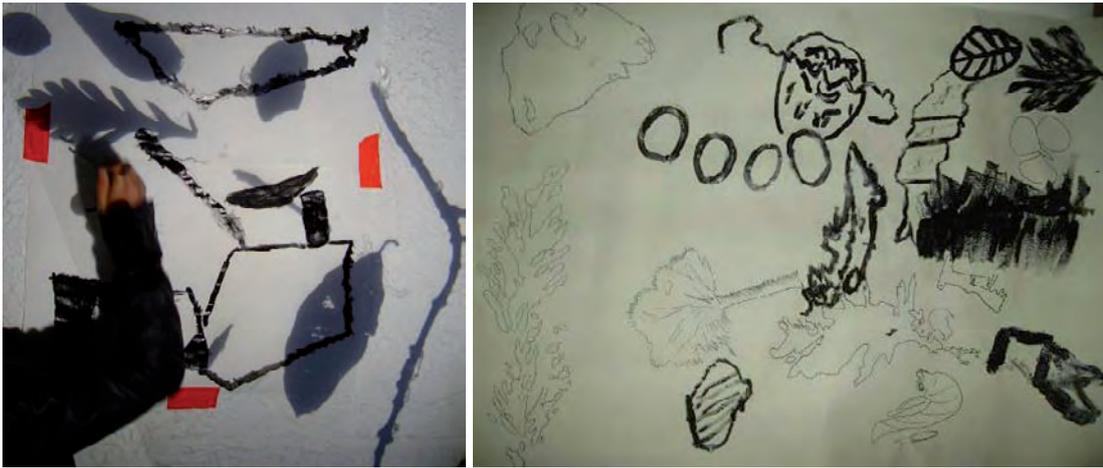


Fig. 3 and Fig. 4 - Collective drawing.

The first workshop was designed to draw the attention of the participants to their surroundings, as well as to the materials which, through their use as tools of expressive and creative design, can turn into innovative images. With these exercises, mechanisms of abstraction are created, and it is possible to make the participants of these creative processes more aware, making them more investigative beings that are moved by a lively and generous curiosity.

To begin the observation of the opacities and transparencies, we used the overhead projector to project the natural materials gathered by the participants outside of the room. The materials were then cut and pasted onto sheets of A4 acetate.

In this first approach they observed and questioned the changes of light on the matter. Each participant told a succession of events illustrated by the new projected image on the wall.

In the second exercise, they deconstructed the previous work using ink printing the natural materials on new A4 acetate sheets. The new forms were projected and drawn onto large scenery paper placed on the wall, creating a collective drawing.

At the end of the session, the participants are already far from the forms from the first exercise. As a result, you get a collective composition of the projection of printed natural forms, with which it is possible to create one or more stories.

2nd workshop: "The farther, the bigger"



Fig. 5 and Fig. 6 - Work in progress.

Implementation of mechanisms for the creation of technical skills, stimulation of creativity and free thinking.

We introduced Bruno Munari, on whom our work was based on.

We demonstrated how light can change the appearance of materials. Learning to operate the slide projector and master the transparencies and opacities of the materials make possible the construction of images.

First, the slide projector was presented – how it works and the behavior of the light beam. Then we presented and showed the manipulation of the slide frames as well as the materials available for work. It is then that each participant constructs their own slide with the materials they themselves choose.

All constructed slides are projected, presenting images close to the surreal and abstract language.

The first results are accidental. Each participant is invited to speak freely about their (or another's) projected image, sharing with the group what materials they placed on their frame, their reaction to the light (degrees of opacity and transparency) and what the projected image reminds them of (what they see that is new or strange).

3rd Workshop: "The farther, the bigger II"

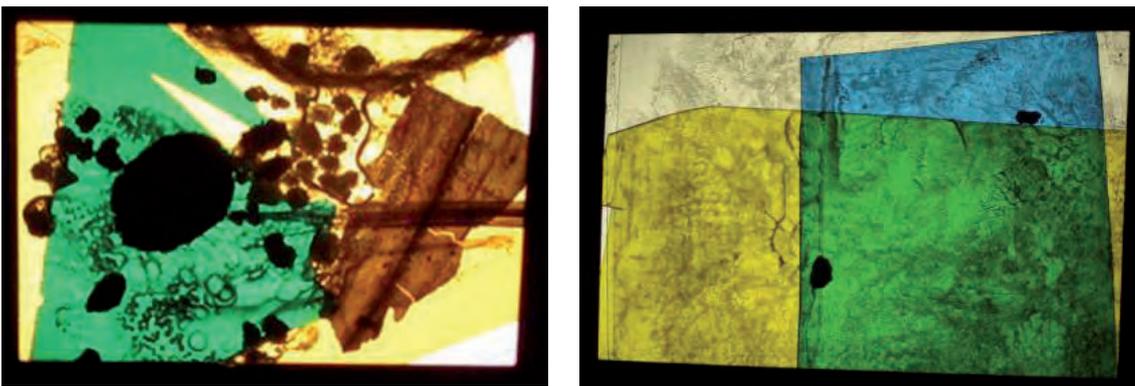


Fig. 7 and Fig. 8 – Slide projection

At that point it was possible to speak of the materials used to construct individual compositions. The transformation wrought by the light becomes magical in the transition from constructed object to projected image, whether because of the change in scale or color, or the inversion of the image on all its axes.

In this workshop we were able to learn to observe and manipulate materials in a construction space as small as a slide. Deepening your knowledge of transparencies and opacities made with materials we see in our day-to-day combined with other materials associated with plastic expression. For example, soap suds or vegetable peelings with glue and ink.

In each projection, the participants presented the materials that were used and questioned the desired results with each one.

Throughout the sessions new materials were introduced to the previously used ones sharing the same space on the slide, making it possible to free your mind to imagine new relationships in the images projected.

4th Workshop: “Illustrating to the light of music”



Fig. 9 to fig. 12 – Illustration for the song “Elephantés” from “Carnaval des Animaux” by Camille Saint-Saëns.

Development of the capacity to compose images by moving away from the visual, enjoying the experience of synesthesia (Haselbach, 1992). Listening to music awakened mechanisms which stimulated creative capacity, creating images and sentiments in abstract form.

Often, a simple combination of external impressions, such as a musical piece for example, awakens in the listener a whole universe of complex feelings and emotions. The psychological basis of musical art lies precisely in widening and deepening the feelings, in reworking them in a creative manner. (Vygotsky, 2009, p.23).

Offer the participants the exploration of the materials and their behavior in relation to light as illustrative elements of stories built from songs. Music is a transmitter of individual emotions and imagery.

As in the preparation of an artistic work, through successive experiences with the materials and machines used, the participants gain competence from the in-depth knowledge of how the materials react with each other as well as with the machine. At that time they are able to make their own choices, and also interpret and reinterpret the results obtained.

Using the *Brain Storming* technique to define the concepts for the illustration of each story. At this stage of work, everyone shares their ideas for all the stories.

The participants are divided into groups to illustrate the stories. The music accompanies the projection of each story.

5th Workshop: “Whilst playing with light I created a story”

Leonardo da Vinci saw trees, countries, battles and many other things in the stains that he found on walls (Munari, 1993, p. 51).

We placed all the slides that the participants had made throughout all the workshops on the table, and built a story with them.

Creating collective narratives from visual stimuli. By association with each other (colors, textures and shapes). By changing sequences, it is possible to tell various stories. The understanding of the generosity associated with visual expression became visible when the participants realized that their own individual contribution was an important link in the collective work.

A circular strategy of evaluation and introspection in group that is renewed with each individual intervention.

6th Workshop: "Our role in the light"

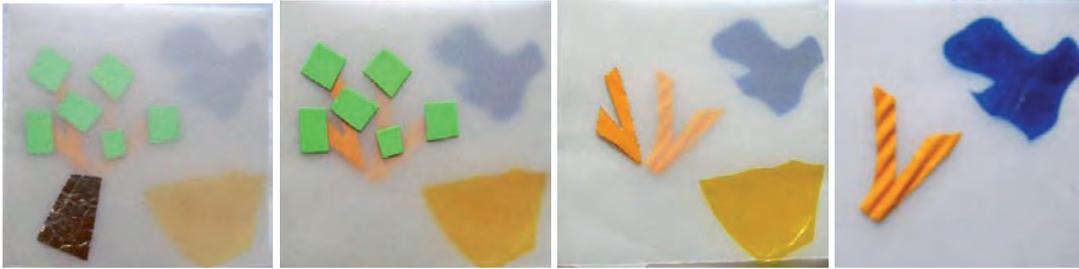


Fig. 13 to fig. 16 – The four seasons on paper.

We held an aggregative session of the concepts, techniques and practices acquired during the program. Handling books from various authors.

Construction of "books" exploring the characteristics of various roles in accordance with the issues explored in previous exercises: degrees of transparencies, degrees of opacity, clippings, collage, use of materials previously used in construction of the slides.

Now that they knew so much about light and shadow, they could discuss the results obtained.

Observed results

It was obvious from the beginning that the participants were unaware of the characteristics of overhead and slide projector and their potential for the exploitation of images and implications in building visual products. Thus, the presentation of the machinery and materials in a sequential manner proved to be effective, as did the discovery of the effects of light on the different materials and resulting visual products.

New techniques were acquired in the exploration of materials for use in plastic arts, such as:

- The acquisition of skills to work in a workspace outside of the standard A4 and A5 formats to the micro scale of the slide;
- The introduction of combining common-use materials with materials already associated with expressive visual language for the construction of visual product;
- Not utilizing drawing materials and introducing the scissors as the only tool to define contours proved to be effective in maintaining equity with drawing between the participants. As observed by Munari "This allows everyone to participate, even those children who are afraid of making mistakes when drawing." (Munari, 2007, p.132)

It is necessary to emphasize the importance of creating a comfortable atmosphere where complicity can be created with the adults of reference that accompany the group, creating a working partnership. On the other hand, promoting pleasant physical spaces that sustain and encourage emotions and channel them into the sharing of finished products supporting the intellectual development of the participants is also an important factor in encouraging development and success at work.

Language was integrated in the description of individual creations for the group from the first workshop, which contributed to the development of self-confidence in the participants, through their understanding of the lack of right or wrong answers. The presentation and discussion of artistic concepts throughout the sessions resulted in a natural ownership of those same concepts. There was development of competencies for sharing, tolerance and understanding of various personalities, which verified an activation of ZDP.

The practical implementation of the program “Whilst playing with light I created a story” enabled discovery and interest through a process of natural learning. As predicted by Munari, observation of the first results obtained accidentally by the primary exploration of techniques and projections arouses curiosity and involves participants in the investigative process (Munari, 2007). The acquisition of knowledge opens up new ways of thinking. A child who has doubts has a mind at work, looks for and points out directions in search of answers. He acquires new tools of analysis, and feels the need to research and investigate everything that surrounds him. Thus, the participant’s response - *I was a bit doubtful* - intuitively describes the whole process previously described.

After the exercise, the intentional use of the effects obtained with this technique is initiated.
(Munari, 2007, p.132)

The combination of technique with artistic expression is of great relevance to the creation of interest in the participants (Vygotsky, 2009). This was verified in the implementation of the art-based program given that, despite the age distribution being quite different in some groups, the participants gave positive evaluative feedback in regards to feelings of satisfaction in participating in the workshops:

I felt very good doing this activity because I expressed what I felt while doing the drawings. (15-year-old)

I enjoyed learning how to use the slide and building miniature art. (13-year-old)

I enjoyed it, because I like doing drawings. (5-year-old)

I enjoyed using different objects and seeing the final effect on the slide. (18-year-old)

That everything doesn’t have to be perfect and what we make doesn’t have to be real. (10-year-old)

At the end of workshop images were transported to an animation program that became an artistic product. When it was presented to the participants what they saw was a sequence of images that tell a story, gazing this collective work of art which integrates their work.

Regardless of the participants interest in plastic arts or the amount of contact they have had with artwork, the implementation of the program made it possible to stimulate appreciation for their own creations. It is perhaps this confidence in creative power and the release of critical judgment in regards to visual or artistic production that is important strengthen in artistic and aesthetic education programs.

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RAIZ, Local Interests and Global Languages

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Abstract

RAIZ (Portuguese word for “root”) is a project created by a senior student—Diogo Machado—from a graphic design course in the Vocational School “Árvore” (Portuguese word for “tree”), in Porto, Portugal.

This project is a case study inside a research/PhD in Art Education, which is being held at the School of Fine Arts, at Porto University, where practice-based research is the applied methodology. As a researcher, as well as a teacher of graphic design, my main concerns are teaching methods and the relation between what/how we can teach within the principles of Education for Sustainable Development (ESD), focusing on ethical, cultural and local issues.

RAIZ can also exemplify how design can be a powerful tool in the construction of knowledge, as learners actively construct and reconstruct knowledge, out of their experiences in the world. The final product is not as essential as the process and the relationships produced. The process of making an artefact is also a process of building knowledge, as well as a construction of subjective meaning that creates emotional and affective boundaries in a class, in a school and in a neighbourhood. It is an individual project to a community, a mirror in itself, a way to understand itself.

Keywords

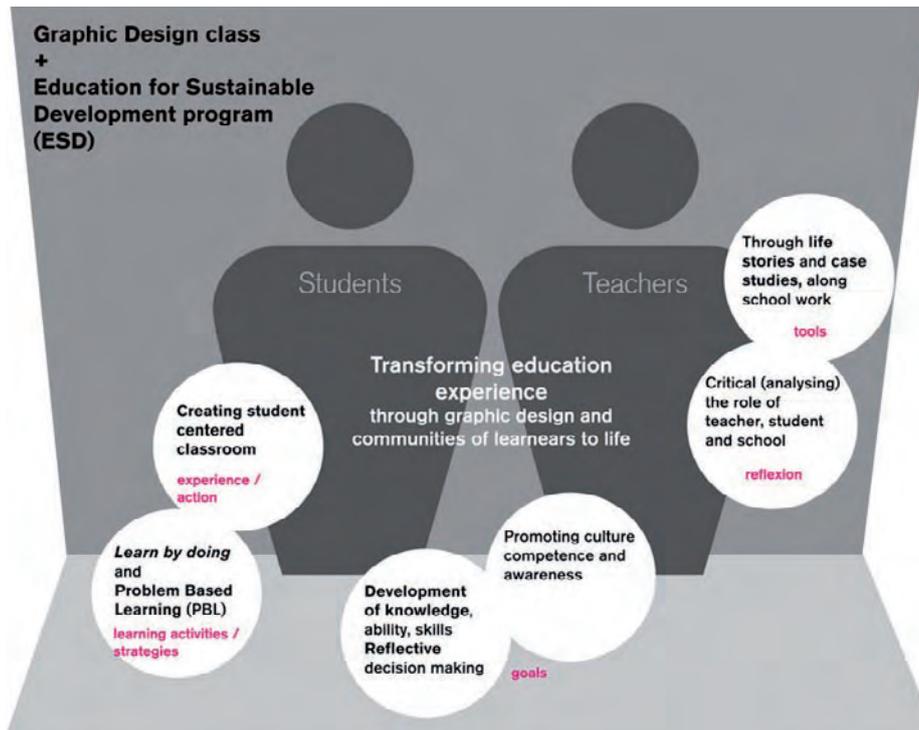
Artistic Education, Social Sustainability, Practice-based research in art and design, Teaching and learning design

Conceptual framework

The conceptual framework from which this research emerges is centred on two main pillars, the role of the student and the role of the teacher. The graphic design course in a vocational school in Portugal gives us the scene where the main actors are involved to promote culture competence and personal awareness.

Graphic design and visual communication issues are the pretext to analyse and to reflect on the educational experience - how can a project affect the meaning and the construction of the world, and how can young people be critical and reflect on their own choices and attitudes.

The learning method and conceptual framework that I enrol my investigation is rooted in Constructivism and Grounded Design. Constructivism is layered in activities that are: tailored to the individual learner, as opposed to activities standardized for the whole class; focused on learning for understanding, as opposed to learning for memory; promote the active problem-solving strategies; promote the ability not only to solve problems but to reflect on the thought processes used to solve those problems (meta-cognitive skills); activities that are authentic, that is, which allow learners to do things that professional practitioners would actually do. Grounded Design, is “the systematic implementation of processes and procedures that are rooted in established theory and research in human learning (Hannafin, Hannafin, Land, & Oliver, 1997, pp.102)”. The main difference between Constructivism and Grounded Design is the defensible theoretical framework, without a solid theory, educational activities could may be represent just “craft-based” works, artefacts built by one person for one specific task and class.



As far as the quality of the teacher involved in the action is concerned, my research aims to study the educational experience for life and for responsible individuals, within the school syllabus, based on “Education for Sustainable Development” (ESD). Their decisions, whilst affecting the way they learn, may also affect a group of other individuals. The freedom to make their own choices has to be followed by responsible actions. My intention is to study that process of acquiring knowledge by means of projects (case studies) along with the narration of their own experience (life stories, oral or written).

The shape of the research is made by the teacher and the student both involved in the project. Design is seen as a tool of understanding subjective meanings that can create a bound, emotional and affective, it is not only about objective constraints connected with just “doing” design. The main issue is still to educate human beings for their unpredictable future lives, an education for values and ethics, where the student is the target and centre of the lesson. It is a responsible learning that involves teacher and student, the project is a common ground to promote both student and teacher’s personal development.

Lessons’ methodology and the strategies that are being tried, are based on “Learn by Doing” and “Problem Based Learning” (PBL), which means they are inherently flexible and can be reshaped while the project is being developed. The main frame is modified, as the concerns and needs of each student and each teacher are evolving. The development of knowledge and skills is always in parallel with reflective decision making and self assessment processes, for both student and teacher.

My investigation deals with artistic education in a vocational secondary school in Art and Design areas. The meaning of “Art & Design” in its broader sense, is a wide field of study, but my concern is a vision of graphic design as a way of communication and understanding. Graphic design is a field covering many features, technical, conceptual and formal ones, which are sometimes melted with art. That frontier (or maybe the non existing frontier, or the blur frontier...) is the specific point I am interested about.

My education started with graphic arts, then moved towards plastic arts and painting, further on to digital/ interactive arts and multimedia, though graphic design and illustration have always been present in my professional occupation as an artist, besides teaching. My experience is also transferred to my classes and

students. This kind of knowledge, taken from my professional life and experience, and the tacit one (or implicit), is fundamental to establish a central relation in education, a relation of trust, advice, emotion, interaction and intuition.

“Risco & Stroke”, learning and teaching design

My research (“Risco & Stroke”) is about artistic education but, inevitably, it also deals with the research on design and visual language and culture. My investigation now is trying to list the brief history of academic research in design and the connections to the broader field of arts. Sir Christopher Frayling, a British educator and writer, known by his studies of popular culture, wrote, in 1993, a famous and most quoted (sometimes out of the context) paper, “Research in Art and Design”, where he outlines the three stages of doing research in this field: research *into* design, research *through* design and research *for* design; the first one applies to historical research that may not be done by a designer and is settled in quantitative and scientific methods of investigation; the second one applies to research *through* design and is based upon project practices, which are pursued in the form of application-oriented research; the last one, research *for* design, deals with the practical work of the designer, the final work or artefact. It is in the frontier of what could be considered investigation or not. It is an almost “invisible” research, because it is useful not only to the designer or artist but also to his/her work. “Research in Art and Design” opened up the discussion about research in design and visual language, as a part of knowledge, and raised many debates on the “academic” field.¹ My research is established somewhere between the “through” and the “for” design. When dealing with case studies and their accomplishment, a process of action-investigation - I am doing research *through* design. When analysing the design and education process, plus the final works and artefacts with students, I am doing it *for* design research.

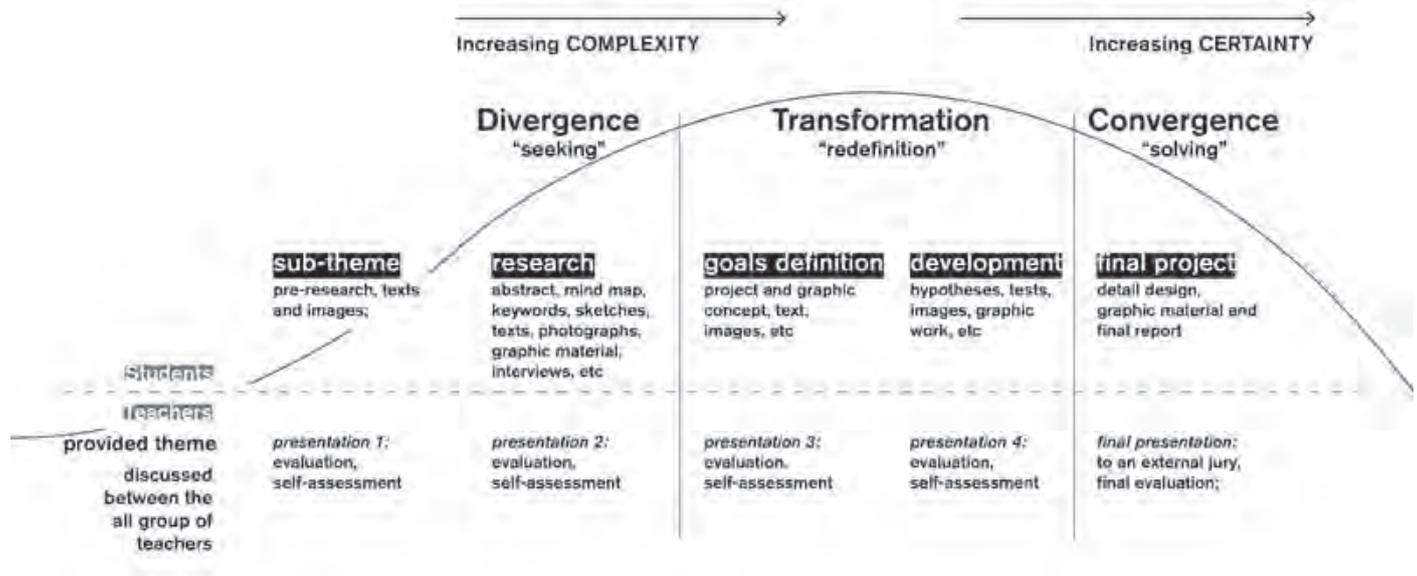
The main concern is focused on learning through graphic design and applying it for an artefact. Students do not get ideas, they make, build ideas. Learners actively construct and reconstruct knowledge out of their experiences in the world, when they solve a problem. Those actions provide us with new relationships with knowledge and the construction of meaning, through experience and action. Teachers have to build the necessary environment so that the learning experience can take place.

Another issue is that of how students learn through design and by doing a project? How to relate their learning, technical, technological, artistic and formal in its growing as “thinking beings”, critical and active, in the world around them. How do they see and change reality in search of a better future, a more just world, and interesting place to live.

How can the school take an active role in building their identities and how artistic education, and more specifically the teaching of communication design, whose gaze is filtered through screens, televisions and posters, can make them think about issues that no longer are related to communication.

The RAIZ project, brief description and methodology

The main structure of each final project in the graphic design course is tested along of the three years of the course. It is a multidisciplinary project where, inside the school program “Education for Sustainable Development” (ESD), UNESCO based, exists a main theme. Students had to choose what they want to study and develop. At the end of each school year, students have the challenge of develop a graphic project to communicate a solution to a detected problem. The methodology is combined with project methodology (with the influence of graphic design methodology) mixed with educational method and phases.



The entire project is developed with different teachers that formulate questions, do assessments and reflect the project with the student. RAIZ project took 3 months to be developed and finish. The main theme was “School” and began with the sense that the school community, that integrates students, teachers and technicians, was apart and not having a specific place to develop projects and knowledge outside the school curricula.

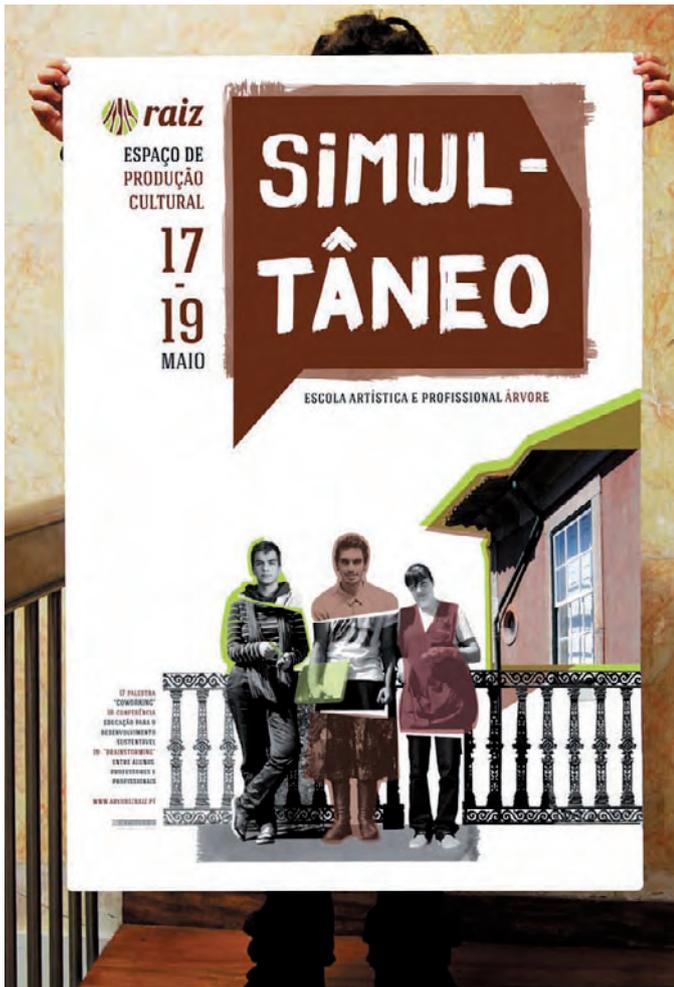
Diogo felt that the interchange in this school community, (among teachers, students, artists, designers and technicians) could be improved, so he came up with the idea of making a project that could unite them all. The space created was meant to develop “cultural production” that could bring new energy to the relationships of its members. It is a space for cultural exchange by means of arts and design, for the “transmission of experience and knowledge”, a place to “foster synergies” thus “generating innovative ideas for effective social change”, as Diogo has mentioned in his final report. It is also meant to be a way to promote the school outside, to announce what students and teachers can actually do in the neighbourhood and in the city itself. It is a wider space to appreciate learning based on knowledge transmission, without the classical barriers between teacher (the master) and student (the apprentice).

That problem evolved to a solution, to create that space, not a necessarily physical one, but a digital and most important of all, conceptual place. RAIZ could have a website, a Facebook page, but the most important was the discussion gathered along the way of their creation. RAIZ could be an exhibition or a book, could be flexible enough to be transformed year after year, as long as students and teachers wish. Diogo, the senior student author of the project, developed his idea from two sources: the educative project of *Árvore* school and the concept of co-working. The keywords were: interchange, knowledge and transmission. He evolved to study the meaning of “teacher” and “student”, the roll of each of them, study different pedagogies and strategies, evolved to Deleuze and Guattari’s concept of Rhizome. Then, the next phase would be to build the graphic design project, the practical one. The visual approach was defined by the research but not solved. The next problem was to communicate all that information and complex concepts into images, illustration or posters...

Design education has been seen as a practical teaching based on concepts about form, that were created by modernist schools such as the Bauhaus, or artistic movements such as *De Stijl*. Those concepts resolve several problems and are useful to teach composition and understand visual perception. What I can observe in my classes is that students can easily solve the exercises given, but a tremendous effort is required in order to make them work in a project, where these concepts are mandatory. The universality of modernist methods does not apply to deeper questions, that can only be answered in our daily activity, as they are related to local issues and belong to a certain legacy of the culture that surrounds us. At another level, what we see is a perception filtered

by the uniqueness of our own culture and the place where we can interchange. The universality of the form and accuracy of the grids can not give a satisfactory answer. At this point, the issues about identity and originality of the product, are also important. It becomes more exciting to produce and interact with audiences that really exist rather than at the level of a simply simulation. Students need a feedback that involves each other and their target audiences, in other level, what we observe is a perception filtered by the uniqueness of our own culture and the place where we can interact.

A design theory oriented towards cultural interpretation rather than universal perception, would consciously address the conventional, historically changing aspect of words and images in design problems. (Lupton and Miller 1999:63) ²



Notes

1. In 1993 Christopher Frayling proposed the integration of subjective experience – activity - and image - based designer-artistic knowledge into the process of intersubjectively verifiable knowledge production. His position has far-reaching consequences: on the one hand, it opens up perspectives for independent design research, thus simultaneously provoking rigorous debates on the ‘academic’ significance of that approach. Michel, R (ed.), 2007

2. In the practise of daily life, however, perception is filtered by culture. A concept of an object is both visual (spatial, sensual, pictorial) and linguistic (conventional, determined by social agreement). The concept of a thing is built up from conventional views and attributes, learned from education, art, and the mass media. Design writing research – writing on graphic design, Ellen Lupton and Abbott Miller, Phaidon Press, London, 1999, pp63

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SoundImages. Artistic Research in Teachers Education

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Abstract

SoundImages is an artistic research- and development project at the department of Creative Studies, Teachers Education at Umea University. The fieldwork started in 2011 initiated by a visual artist and a musical composer, involving approximately 100 children of 5-6 years old and 100 students. The practice based result of the project, so far, includes an audio-visual “instrument” and a computer game created together with the children and students. The artistic results have been exhibited and evaluated by test groups at preschools in 2012.

Purpose and aims

- The aim of *SoundImages* is to find new knowledge about what methods may be suitable for artistic in-house research and development projects within teacher education.
- One purpose is to investigate how the artistic and pedagogic processes could be explored and renewed by participatory art projects together with children and students.

Research questions

- How could the creative processes and artistic pedagogic methods be further developed, investigated and problematized in teachers education?
- How could we involve children and students, on equal terms, in the development of new creative learning processes?



Introduction

In Sweden artistic research was officially introduced in 2001 by the Swedish Research Council, though artistic development projects had been supported by the Government since 1977.¹ Among the Nordic countries, Finland was the first country to establish artistic research.² I have been working with artistic research- and development at the Department of Creative Studies since 2011, when Umea School of Education decided to establish a new kind of position for artistic development work at an institutional level.

At Creative Studies we educate teachers of visual art, sculpture, crafts, textile design, music, dance, media and graphic design. Since I started working with education, questions concerning artistic methods in teaching

have occurred to me: How do artists develop their methods of teaching? From where do the ideas come, from our own artistic practice or elsewhere? How do we teach others to initiate their own artistic processes? How is artistic knowledge transferred? These questions may also address some of the official critique of the artistic research in Sweden, like for instance, the lack of reflection on methodology in artistic research projects.³

My main task as an artistic senior lecturer is to initiate artistic development projects that will involve students, teachers, pupils and researchers. The aim is to develop new didactics where we may use new media and digital technology and include conceptual contemporary artistic methods. Compared to ordinary artistic projects, the artistic research- and development approach requires observation and reflection of methods and processes.

This project is a cooperation with musical composer Anders Lind, also employed at my department, and with game developer, Ivan Holmberg. Our project one could call a “participatory art” project. We have been working with an in-house project, together with our own music teacher students, and our preschool teachers. The students visited preschools on several occasions during the fall of 2011, to play with the children and to record the results. The original idea of the project was to focus on the language and semiotics of sound and image, playing with interpretation and displacement of significances. We thought that this idea would suit the target groups well.

Participatory art projects

According to the “Scandinavian approach” in participatory design theory, focus may be more on the needs of the user, or on the design. The user might be seen as a design partner, as all people are thought of as being creative.⁴ Our aims for the teacher students involved in the *SoundImage* project was that they should find their own way of teaching music, developing experimental teaching, by trial and error, to find out new ways, of approaching music and sound together with children. Another aim was for the students to get used to working with new digital tools in everyday school practice.

Possible difference between participatory art and participatory design:

- The experience and knowledge of the participants of the project is the main goal (the process), not the development of a product.
- We aim to encourage our participating students develop their own teaching together with the children involved in the project.

What may be similar in participatory art and design?

- Focus and respect for the users right to influence the development of the art or design.
- A belief that the users knows better what they need then the artist or designers do.
- A sociocultural view of knowledge production as a cooperative process.

Methods and participants

Artistic research and development methods are presented in various Swedish surveys as heterogeneous, referring to the field as relatively new, covering a broad spectrum of the arts: visual art, design, theatre, performance, film, circus, music, architecture, dance or literature. The artistic research methods are described as action-oriented and performative, complementary to other sciences regarding method innovation. The

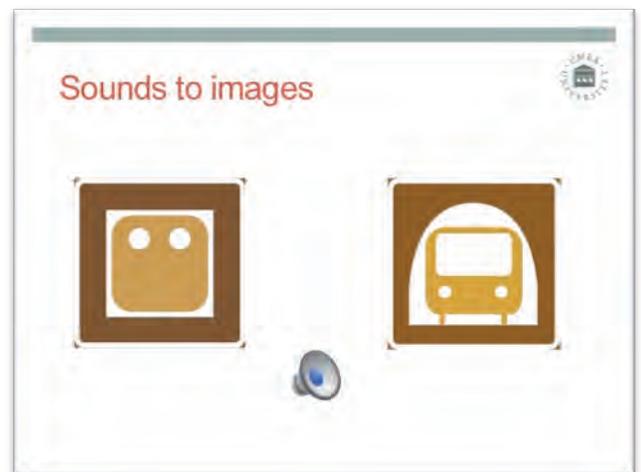
research field has partly emerged from a need to formulate and systemise artistic activities and an interest in innovative processes. Artistic research is described as generally being of an explorative nature, using iterative processes that are not aimed at verification.

“Artistic research has made a significant contribution to methodological renewal, both as an interdisciplinary form of collaboration and as research that actively works with complexity and variability, focusing on exploratory, new forms for interpretation or transformation, simulation or staging of research problems, interventions or development of interfaces that enable participation and dialogue.”⁵

The study groups came from 6 different primary schools; 12 groups of children at the age of 4-6; 6 student groups (120 students); music teachers; primary school teachers and graphic design students. Field studies took place during a year. The music teacher and primary school teacher students visited each school at 3 occasions, then we made an evaluation visit at the end of the year, when the children could try out the games and instruments that was the result of the project. Images were interpreted, in a playful way, into sounds by the primary school children, the sounds were recorded.

The students in graphic design was given the task to interpret the sounds that the children had made for each original image. They created mutations of the original images, according to the different sound interpretations. As the project developed, we realized that we had a great sound- and visual material, the original 16 images had been mutated and grown into five times as many images, with special sounds for every new image. We decided to make two different artistic applications, an artwork that resembles a musical instrument and an artwork that would function as a computer game.

The original image, to the right, was for example a sound interpreted by some of the children as a train coming through a tunnel.



Results

During spring 2012 I revisited all the preschools involved in the project, together with musical composer Anders Lind and game designer Ivan Holmberg. The main purpose was to give the children the opportunity to try out the artistic applications, the Soundimage Piano and the Soundimage Memory computer game. This was a fantastic experience for all of us who had been involved in the project for a year. The children were very engaged and energetic exploring the artworks. Many of them recognized sounds that they had contributed with, and could even recall each others voices, and some children said:

“Wow, we have participated in making a computer game!” After each revisit, we had a short evaluation talk with the preschool teachers, and it turned out that the teachers were satisfied with the project as well. They explained that not much “happens” in the preschool everyday life, when it comes to external projects, and that the children really had been looking forward to participating in our project, and also that they had been very pleased with the result. Some of the preschool teaches suggested that we should make an internet version of the game, so that it would be available to the children, they also told us that the municipality of Umea was going to buy tablet computers for all the primary schools. This gave us the idea for the future, to evolve the project towards development of apps for and together with preschools.

Documentation and reflection seems to be one of the major problems in artistic research. For me, as an artist, I have chosen to use other languages than textual and have developed a habit to value action before reflection.



In popular science on creativity, this method is often referred to as intuitive, an ability to access to part of the brain, or the subconscious, without interference from the conscious reason.⁶ Some artists may even argue that doing without thinking first or doing things in the wrong order may be a way to find new solutions. The scientific research process, on the other hand, is strict when it comes to planning, documenting and reflecting. To deal with this interesting problem of the lack of reflection in artistic research, I have decided to do a survey of *Artistic Pedagogy* in Sweden. I will compare my experiences of pedagogical artistic development of the *SoundImage* project by interviewing artists working as teachers in higher and special education, about their artistic projects. *Artistic Pedagogy* is my work in progress, right now.

Notes

1. "Development and renewal work pursued by institutions of art education should, it was thought, be given special funding." in a Edling, Marta in Lind, Torbjörn (red.) (2009). *Konst och forskningspolitik: konstnärlig forskning inför framtiden*. Stockholm: Vetenskapsrådet. cm.se/webbshop_vr/pdf/H_0056.pdf
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“A review of the evaluations and surveys of artistic research and development carried out in 1985, 1993 and 2007 shows that the problems in this field have persisted. Criticism has addressed a recurrent lack of written documentation of the projects implemented. In retrospect, the work carried out in these projects has proved very difficult to examine and evaluate. The field also displays a striking heterogeneity, and there have been no concerted efforts to develop ‘methods’ or routines for documentation.” Edling, Marta in Lind, Torbjörn (red.) (2009).

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Art-Research and Enchanted Learning. Guernica: Promoting Language Performance As Well As Critical Thinking

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Abstract

Through the ages, science has lead human beings to face the world as something compartmentalized, ranked, belonging to different classes, thus loosing the holistic approach of reality and social environment. This way of thinking has affected education building up parceled and compartmentalized knowledge. In school learners are called to prove that their heads are full with disjointed contents that teachers expect them to memorize and to «register».

With this paper we want to defend holistic education through art thus providing enchanted learning stimulating creativity, enjoyment, and imagination. Art awakes human beings' needs and their response through a holistic approach, encompassing the personal, social and human needs of the learner. Since we centre our attention on language characteristics and potentialities, the holistic teacher leads the learner to use the language to communicate and read the world. It offers the opportunity to interact with other learners' views. When one reads someone else's view of the world, one is able to (re)create his own universe in a boomerang movement. In this way art produces knowledge.

The methodological framework proposed is education through art as a way of making each person emerge his subjectivity and transform it into intersubjectivity. That's why we defend art-based research from early age.

As native language teachers, as well as other subject teachers, it is possible to put into practice education through art. This paper explains how art – a painting, for example –, can be used with learners of any age to promote a better language performance as well as a critical thinking.

Key words

Holistic education; education through art; practical

Résumé

A travers les temps, la science a mené l'être humain à voir le monde comme quelque chose de compartimenté, classifié et appartenant à différentes classes et, par conséquent, à perdre l'approche holistique de la réalité et de son environnement social. Cette façon de penser a affecté l'éducation dans son édification d'une connaissance divisée en parcelles et compartimentées. A l'école, les apprenants doivent prouver qu'ils ont la tête bien remplie des contenus que leurs professeurs espèrent qu'ils sachent par cœur et qu'ils «registrent».

Au long de cet article, nous allons défendre une éducation holistique à travers l'art, permettant un apprentissage «enchanté» qui stimule la créativité, le plaisir et l'imagination. L'art éveille les besoins de l'être humain et lui fournit les réponses à travers l'approche holistique tout en embrassant le côté personnel, social ainsi que les besoins de l'apprenant. À partir du moment où nous centrons notre attention sur les caractéristiques et les potentialités du langage, le professeur holistique dirige l'apprenant à utiliser le langage comme moyen de communication et de lecture du monde. Cela lui permet d'interagir avec les visions des autres apprenants. Quand quelqu'un lit la vision du monde d'une autre personne, il devient capable de (re)créer son propre univers comme s'il s'agissait d'un mouvement de boomerang.

Le cadre méthodologique proposé consiste en l'éducation à travers l'art comme moyen de faire surgir en chaque personne sa subjectivité et de la transformer en intersubjectivité. C'est la raison pour laquelle nous défendons la recherche basée sur l'art depuis la plus tendre enfance.

En tant que professeurs de langue maternelle, ce qui est tout aussi valable pour d'autres matières, il est tout à fait possible de mettre en pratique l'éducation à travers l'art. Cet article explique comment l'art – un tableau, par exemple-, peut être utilisé par les apprenants à n'importe quel âge de façon à promouvoir un meilleur accomplissement du langage ainsi qu'un esprit critique.

Mots clé

éducation holistique; éducation à travers l'art; pratique

Full text

Is it possible, as proposed by Rubem Alves (2011) to lead a teacher to be provocative? Is it possible to make the learning environment a place of charming, seduction, beauty and magic, where creativeness, happiness and new values prevail?

The word «re-enchantment» applied to education isn't new. It has been used by Prigogine and Stengers (1991) with the meaning of disenchantment of a world dominated by a scientific understanding of the nature as something mechanical ruled by a universal law. To this world these authors propose the world of the “poetic listening”, of the dialogue, of the openness and respect for nature. The word “re-enchantment” is later also used by Hugo Assmann in 1996 and in 1998.

We do believe education means provocation and aims at awaking the human being and at mobilizing in full his capabilities. Education must also foster creativeness and not suppress it. Education implies a continuous research by the teacher and by the students. The classroom is the ideal place for the ABR. It's the place where the teacher acts first of all as a researcher and only then as a teacher who assumes himself/herself as someone who guides students at their research according to their needs.

Would it be possible to envisage teaching as a continuous research leading others to do the same? Would it be possible to turn the research environment into a place of magic that invites to a search and to an attractive and fascinating discovery?

We live in the age of new digital technologies what can represent a great opportunity to make important educational changes including the way we see school, education and life in its dynamics.

Since life is a continuous research it's important to be open to new challenges.

How can we achieve this openness?

An education where knowledge is becoming increasingly fragmented and where the student is seen as a mere passive object –a “data base”– contradicts the need of a model where the process of knowledge construction is based on an interactive, constructive and collaborative process. We need to leave behind the educational model based on memorizing, repetition and copy centered in learning contents and with a quantifiable nature. We need to escape from the Cartesian-Newtonian model that is detached from the cultural context and open space into an inter-transdisciplinary dialogue that fosters the feared interaction between freedom and education.

This model is also impregnated in teachers who feel fragmented when facing new information. Teachers show difficulties in dealing with new information, in which all the parts are mixed up with the whole, in which the performance is mixed up with the question and the lesson with the relevant content. Teachers show

difficulties to face new situations dealing with the system and the whole and tend to reduce them to a case study. (Hernández,1998).

So, which way to follow?

As a reflective teacher? As a researcher?

A painting or any other work of art doesn't chance alone who watches it, but it awakes the process. It "lights" candles whose flame must grow and be preserved by the human being. The thought provoked by watching the pictures dominates the consciousness: the dream, the hypnagogic semi-sleep, the psychotic hallucinations and the artists' hallucinations (Koestler, 1964).

The pictorial art allows the human being to do a reading of the world. By "reading" the world of the others, by discovering it the human being recreates his own world in a back and forward process – the self interacts with another self. The human being has an innate capacity for seeing and an extrinsic capacity to report, to interpret and to express what he sees, to express perceptions. In a world where the visual perceptions are predominant the verbal capacity works as a re-enforcement.

How can we promote this back and forward research?

Effectively, educating through the arts using the art to investigate and to open spaces is an added value. It works not only as a motivation but also as a starting point to the writing and to the oral expression. It works mainly as a reading process in a broad sense: reading the world, arising the subjectivity of the individual and allowing the individual to transform the subjectivity into inter-subjectivity is thus essential to any learning process. This way the research is enriched through enquires from different "selves" transformed through the Art.

Delors (1994) supports that the four pillars of Education for the 21st Century are: *learning to know, learning to do, learning to be and learning to live together*. To achieve Delors' principles we must look for an active attitude towards education and be self-determined towards the holistic vision thus being able of rebuilding the world, sensible to the beauty and creative. We have to see the student as an integral being. We have to "learn to live together" with the students and thus the research made by the teacher will be enriched.

That's why we believe that it is important to restore the original meaning of education, i.e. to draw out the potential of the human being. It is needed that schools become places that promote the teaching as well as the learning enhancing students' development.

These ideas aren't new. Pestalozzi, Dewey, Montessori, Steiner among others stand for it for a long time. However current schools instil in the students habits of obedience and reproduction. We know that the human being is more than a reproductive agent. Therefore, it is important to create appropriate conditions for the students to study the world and rebuilt it trough the Art.

What is the role of Art in this world's rebuilding?

During his lifetime a human being interacts with the world through several cultural demonstrations whether "a culture of the elite" or a popular culture. Therefore Art as a way to know the world is essential to help man becoming a whole human being.

In an inclusive school and in an inclusive society Art cannot be seen as something that belongs to an exclusive domain of a particular social group, otherwise, it will help to perpetuate social inequalities.

We believe in the importance of educating through Art as the way to meet the ultimate aim: to educate. Sousa explains that the purpose of education through Art is not to teach art concepts but to use Art as a mean to promote education, adding that the Art object is not important by itself: the really important thing is that it allows children to express their emotions and the evolution of their spiritual beauty (Sousa, 2003). So, we ask ourselves...

Wouldn't it be preferable or even essential to make a child look at himself to (re)search himself and the world through Art?

A work of art is a challenge. We cannot explain it, we adapt ourselves to it. When we try to interpret it we make use of our aims and efforts. We also give a meaning to it according to our feelings emotions thoughts and perceptions.

Human being makes Art only when he faces Nature. Moreover facing Nature leads to a change in the human being who interacts with it aiming to get the visible and invisible part of culture from the insight of each individual, group and society. The aim of education may be as simple as to increase social conscientiousness as well as one's (Read, 2010) The 21th century teacher is always (or should always be) in an ongoing research regarding the way how he can help his students to grow and to learn. One of the possible ways is to guide them to investigate, that is, to give each one of them a magnifying glass following the clues (Sherlock Holmes' perspective of learning to separate the crucial from the merely incidental).

We suggest as an example "art promoting writing capacity" since knowing that writing skills are transversal at school learning and at social participation. We pretend to face Art as a way to investigate mother tongue learning exploring it as a way to interpret the world and as a way to change the human being. Knowing is not only a mental process but it is also a promotion of thoughts based in lived emotions and feelings.

When confronted with Art the human being is confronted with himself. Through Art the human being investigates his identity – personal, situational his context and cultural.

It's essential we provide favourable conditions for students' development of communicative skills. They allow them to read (verbal and non-verbal language) and to express themselves showing their subjectivity, interacting with the others and thus build a rich inter-subjectivity nature.

Cassany advocates in several texts and lectures that the act of reading is not merely associated to books. The teacher must promote reading, through literary and non-literary texts. He must also promote the reading of training schedules of operating instructions manual widely speaking he must promote the reading of the world. The teacher cannot forget that all information true or untrue, biased or factual is just a click away. It is the responsibility of the teacher to provide students with critical mind.

The school model that generates parroting students makes passive citizens. It creates people who believe in everything they see and who can easily be manipulated. It is essential to develop the literacy skill understood as the reading of the world, with critical mind and promoting the freedom of the human being. Otherwise we will be generating a society enshrined in a myth.

What methodology shall we use to offer our students the opportunity to become researchers?

According to Fernando Hernández it is teacher's responsibility to arouse students' curiosity and to make them researchers as Sherlock Holmes. The teacher must also offer them the opportunity to discover, to question and to bring out several alternatives (Hernández, 2008). The clues to follow (researching) are the ones that artists leave in their creation pieces.

As described above it is the teachers' role to become the guide and offer the students the magnifying glass instead of being the only one to reproduce information (knowledge). When each individual observes a piece of art he is also re-interpreting it, recreating it at his own way, which is a unique one. It is in this context that we believe in the effectiveness of an education focussed on the teaching and on the investigation through the Arts – ABT & ABR. Making contact with the Arts the student becomes a reader, recreates it and becomes an interpreter and a critic of all images in his everyday life.

We are moving towards an attempt to make people able to discover, to create, to innovate and not only to repeat what had other generations done. We defend the importance of giving people the opportunity to develop a critical mind therefore avoiding them to be passive, incapable of questioning and verifying.

It's the teacher's responsibility to act as a bridge between information and understanding. This way the student can travel alone on his own through knowledge offered in books, in the media and in the internet.

We agree with the reorganization of the school curriculum changing traditional teaching methods by educational projects. This way teacher shall become a researcher instead of a knowledge transmitter and students shall become active individuals in the process instead of passive individuals placing the art's subject and object in confrontation. This way we find the anthropological meaning of Art. It can show a way of seeing, investigate and reflect on the Human Being as a social being.

What we suggest is to use more and more Art trying to achieve holistic education. This way we focus ourselves in an artistic resource to develop the reading of multimodal texts and, the reading of the world, the creativity, the research and the critical mind.

Will it be possible to put these ideas into practice?

How can we overcome the fragmented and compartmentalized model of education?

Let's for example take in GUERNICA and see how we can take a good use of this resource. We suggest that this project embrace for a period of time several classes from different grades ...

This would give us an idea of participation in a whole, united in a project...

The given example is far from exhausting all the possibilities; it only shows some clues of what is possible to be done.

Table 1: Practical Example

Years/Grade	Activities	Interdisciplinarity	Framework – ABR
First cycle of Basic Education (6 -10 years)	Building up of a cubist “puzzle” from pictures from a magazine or photos. Confrontation puzzle / Guernica and an attempt to explain the building process; look in the picture clues that allow us to understand the message.	<u>Artistic Expression:</u> Cubism	<u>Problem:</u> Lack of interest in the school/ lack of success at school <u>Question:</u> Can Art lead to children and adolescents involvement in learning?
Third cycle of Basic Education (11-15 years)	- Description of one of the segments or of picture in a whole. - Comment on the emotions that the picture causes (without a previous explanation) - Reading of the picture / expressing feeling (without clues) - Production of a Digital story raised by the reading of the picture. - Interpretation using the internet and explanation to the colleagues (arouse curiosity)	<u>History:</u> Association to the Spanish Civil War or any other war <u>Citizenship:</u> Peace / War Bullying <u>Musical Education:</u> Which sounds they associate with the picture <u>Art:</u> Cubism and other modern movements <u>ICT:</u> Search in the net and learning the history of the digital era.	<u>Hypothesis:</u> Will ABR be the way to awake the SELF? Looking for the individual potentialities: 1. The confrontation with the work of art (the wonder) the confrontation with himself (the interiorization) / the confrontation with the other (the interaction) 2. The discovery of the fascination for the art / the discovery of the self potentials / the discovery of the other potentialities
Secondary Education (10th/11th/12th Grades)	- Writing a chronic about the war (Guernica picture as inspiration) - Relation of the Adamastor (Lusíadas) Guernica, exploring the opposition good/ bad in an interpretation of the war. - Writing a page in a log-book / experience in the Spanish Civil War (appeals to imagination) and description of the picture as if it was what he had seen that day - Writing an argumentative text about the damaging effects of the war	<u>History:</u> Association the Spanish Civil War or other war <u>Culture of Arts:</u> Modern art <u>Integration:</u> War and Peace The suffering of the self <u>Philosophy:</u> Esthetical and Art	3. Open up ways of confrontations, to other discoveries. <u>Action:</u> The implementation of the formal curriculum / fulfil the contents/ learn / wonder <u>Results:</u> Learning in and through the language / wanting to learn / initiatives / exploring / exploring the unknown world active and critical citizens

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Art/Education & Paulo Freire: Matrix of a Methodology in Formative Processes of Social Educators

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Abstract

The Northeastern Centre of Popular Animation (CENAP, Recife, Brazil), having been involved, from 1989 to 2006, on programs and projects forming¹ social educators, developing, through an interdisciplinary team of educators-formers, a methodological proposal experienced by hundreds of social educators in the North-eastern region of Brazil.

The reflection on that experience, taken as the object of a research and a PhD thesis in Educational Sciences, aims at contributing to the discussion on theoretical and methodological conceptions of education, as well as on Arts-based educational research, intending to support a renewal of educational practices, particularly in formative processes with educators and other agents of the social-educational work. In this paper, the author seeks for challenges, possibilities and effects of the methodological re-creation, on the basis of Art/Education approach, in dialogue with the thought of Brazilian educator Paulo Freire.

The Cultural Fairs of Art and Citizenship are focused as a learning and formative experience, related to dimensions of aesthetic knowledge.

Key words

Art/Education, Paulo Freire, Methodology, Formation, Social Educators

Social education: the concept and the subjects

The debate of *social education*—a concept that emerges in the '90s, at the height of force of neoliberal policies—takes place in a context of confrontation of concepts and pedagogical (school and non-school) practices, of clashes between social and educational projects, as well as new or renewed forms of social exclusion and the “emergence of new social movements”². It focuses mainly on the education of children, adolescents and young people—but also adults—in a condition of social vulnerability or “at risk”. In the Brazilian context, for the concepts and practices that originate in the socio-educational works described as *Popular Education*³, referred to the thought of Paulo Freire, social education is approached as a field of experimentation of pedagogical strategies for the formation of an active citizenship and the formation of new social subjects with rights.

In discussing the relationships between the concepts of *exclusion* and *social education*, from an analysis of experiences and reflections on social education in Brazil and Uruguay, considering that in those two countries there is an awareness that a relationship exists between social and educational exclusion and a system producing that exclusion, Ribeiro finds some common identifications to such concepts and practices: “the assertion that working with these populations requires a *new pedagogy*, a *new curriculum*, contents and methods that are appropriate to the needs of students; of the vision of integral education, in its theoretical and practical aspects involving the knowledge, the body and sensitivity; of the purpose, which holds, in the *recovery of citizenship*, the heart of the pedagogical work” (Ribeiro, 2006: 169).

Social Educator is the name ascribed to the agent, professional (“militant professional”), who works with people participating in social programs and projects, a professional who carries out pedagogical actions, social interventions and supervision and counselling. Alves Horta, pointing out some peculiar aspects of this professional's profile identified by other studies, considers that “the great revolution of Social Education lays

exactly in the *praxis* in and with the social” (Alves Horta, 2010: 76).

And the awareness of this practice, which is dynamic, produces a knowledge that legitimizes and reformulates the theoretical formulations of Social Education, making its uniqueness and its own identity. Thus understood, Social Education “is a profession which attractiveness is to undertake a practice—*social, educational, political, ethical understanding*—that confronts the expressions of the social issue, especially in an educational manner, with regard to the interfaces poverty/wealth and the recurrence of the progressive impoverishment of the population” (id.: *ibid.*).

The performance of this subject – the social educator – sets up a professional doing which is confronted with the binomial “social solidarity and barbarism” in the everyday life, with people basic needs and wants, “not only in the realms of the economic, of the educational, of the cultural, but also of the affective” (id.: *ibid.*). It is, therefore, “*a complex practice*, and that complexity is educational, political, organizational, proactive” (id.: *ibid.*). So, the questions that this professional is faced with cross disciplinary boundaries of a specific area of knowledge, “causing an epistemic stance capable of achieving a more global knowledge, resulting also from the most intimate relationship that may be developed between *thought and emotion*.”

Hence, in the face of the challenge of restoring the circuits between dissimilar modes of thought and different practices, this social educator has the difficult undertaking of

“trans-relating” a culture of knowledge markedly cognitive, excessively weakened by compartmentalization, with a *culture of multidimensional knowledges* leveraged by a *possible trans-disciplinary formation/action*. That formation/action is built, thus, in the encounter or confrontation with other cultures, in the readiness for knowledge and for self-awareness, in the strengthening of an open, polycentric and starring awareness of the creative act. (Alves Horta, 2010: 77)

A challenging exercise in which, by way of the formulations of the complexity/transdisciplinarity thought (see Morin, 2000), thought, action, experience, emotion, values, understanding of the levels of reality are combined, in order to bring forward “a new praxis”. Alves Horta concludes: “the resumption of civic activity hinges on the educational activity and from that competence results a strategy to get out of the widespread conformism” (id.: 79). The social educator would, then, be responsible for a formation oriented towards active participation in building the common good.

An approach to experience and formation

To make an experience means, then, to let us address within ourselves what challenges us, entering and submitting ourselves to it. We can be, hence, transformed by such experiences, overnight or in course of time. (Martin Heidegger)⁴

Experience is what goes on to us, what happens to us, what touches us. Not what goes by, or what happens, or what touches. The human being is a being that gives meaning to the things of the world and derives meaning from them, that is, for us, things of the world are experienced significantly. Experience, then, relates to the ability of human beings to give meaning and significance to the report of their own experiences.

Postmodernism takes the concept of John Dewey, drafted in 1934, art as experience⁵, “by soaking it in a clearer contextualism, which extends the notion of experience and gives cultural density” (Barbosa, 2005: 11). In this sense, cultural studies of Art-Education are based on the experience as cognitivist argument.

The concept of Art-Education developed by Brazilian Ana Mae Barbosa⁶ approaches three thinkers/authors of

Philosophy of Education: John Dewey, Elliot Eisner and Paulo Freire. Eisner because conceptualizes education as a process of learning how to create or to invent ourselves; Paulo Freire because it teaches that education is a process of seeing ourselves and the world around us. While Eisner emphasizes imagination, Paulo Freire appreciates it, but suggests dialogues with social consciousness. “For them, education is mediated by the world in which we live, shaped by culture, influenced by language, impacted by beliefs, clarified by necessity, affected by values and the moderated by individuality” (id.: *ibid.*).

The author considers that the three philosophers and/or epistemologists meet in the appreciation of experience. If for Dewey, experience is knowledge, for Freire, what we can call knowledge is the consciousness of the experience. Eisner highlights cognitive development as a major function of art in education: for him, the work that art does to enhance cognition is refining the senses and expanding the imagination. The three also share the understanding of cognition as a process by which the body becomes aware of his environment, and “they warn us about the importance of art in allowing us the tolerance for ambiguity and exploitation of multiple meanings and significances. This dubiousness of art makes it valuable in education” (id.: *ibid.*).

In several texts from Jorge Larrosa⁷ (Larrosa, 2000, 2002), we find a vigorous and unique reflection on these two concepts – *experience* and *formation* – and their articulation in the idea of *formative experience*. Being key concepts of modernity, particularly in German philosophy⁸, they are reassumed and made contemporary by the author on the basis of the radical deconstruction operated by the thought of Friedrich Nietzsche.

The subject of the experience is an “ex-post” subject. From the standpoint of experience, the important is (...) the “exposure”, is our way of “ex-posing” (ourselves)”, with all that it entails in terms of vulnerability and risk. It is, therefore, unable to experience the one who puts, or opposes, or imposes, or proposes, but not “ex-poses”. It is unable of experience the one to whom nothing goes on, to whom nothing happens, to whom nothing occurs, to whom nothing touches, nothing comes, nothing affects, to whom nothing threatens, to whom nothing takes place. (Larrosa, 2002: 25)

Commenting on the last two lines of Heidegger’s paragraph (quoted above), Larrosa puts forward another key component of experience, that is, its capacity for formation or transformation. It is *ex-perience* that what “goes on” to us, or what touches us, or what happens to us, and, by going on to us, forms and transforms us. “Only the subject of experience is, therefore, open to his own transformation” (id.: *ibid.*). In this sense, the author advocates that, if the experience is what happens to us, and if the subject of experience is “a territory of passage”, then “experience is a passion”. To the author, “you cannot capture the experience from a logic of action, from a consideration of the subject upon himself as an acting subject, from a theory of the conditions of possibility of action, but rather from a logic of passion, a reflection of the subject upon himself as *passionate subject*” (Larrosa, 2002: 26).

From there the idea of formative experience emerges, which involves a turn into oneself, an interior relationship with the subject matter and that contains the idea of journey. And he also adds: “*knowledge of experience* takes place in the relationship between knowledge and human life” (Larrosa, 2000: 52), note which emphasizes the existential nature of this knowledge, its relationship with the natural and concrete life of single and tangible existents. That is, the *experience* and *knowledge* that derives from it are “what allows us taking ownership in our own lives” (id: 52). Thus understood, “*formation is an open journey*, a journey that cannot be anticipated, and an inner journey, a journey in which someone allows influencing himself, allows being seduced and asked by whom meets him, and in which the question is that very someone, the constitution of that someone, the evidence and the destabilization and possible transformation of that same someone” (id.: *ibid.*).

This approach converges with that of Paulo Freire, for whom no real formation can exist “without, on the one

hand, the exercise of criticality that involves the promotion of naive curiosity to epistemological curiosity; on the other hand, without the recognition of value of emotions, sensitivity, affectionateness, intuition” (Freire, 1997: 51). As well there is no real *formation*, reinforces Freire, “indifferent to prettiness and decency that being in the world, with the world and with others, substantively, requires of us. There is no real educational practice that is not itself *an aesthetic and ethical essay*” (id.: *ibid.*). Because in education, as in art, *creating is giving form*.

For all that, the formative experience, the same way that the aesthetic experience, is “a call that is not transitive: what produces this inner relationship can never be predicted”, as says Larrosa:

The call, when is reliable, comprehensive and vibrant, musical and shattering itself in face of what hits someone, then it is effective. What it produces is something that cannot be named as transitive, produces this and that. Thus, the outer journey is snared with the inner journey, with the formation of conscience, sensitivity and character of the traveller. *The formative experience, in short, is designed from the forms of sensibility and built as an aesthetic experience.* (Larrosa, 2000: 52-53)

A perspective in education

This is why transforming the educational experience in pure technical training is to belittle what is fundamentally human in educational exercise: his formative character. Educating is substantively forming. (Freire, 1997: 37)

Education, understood as possibility of affirmation and/or assignment of new meanings to the ways of thinking, feeling, acting individually and collectively – as *cultural action*, therefore; and the daily life as a place of meaning production and weaving of changes in society, in politics, economy and modes of (inter)subjectivity: with these basic shared understandings, the collective of educators-formers from the North-eastern Centre of Popular Animation (CENAP, Recife, Brazil) has built a methodological proposal having as the prime source *Paulo Freire’s Popular Education*; in this pathway, it aggregated the *Art-Education* as pedagogical perspective and *Complexity/Transdisciplinarity* as theoretical and methodological perspective (cit. in Pantoja Leite, 2007: 44).

In line with these references, they state they have learned that “the citizenship practice is built in the everyday life from the *networks of relationships* that the subjects weave at different levels: with themselves, with the social-political institutions and with the environment” (id: 44). They assert that such relationships generate conditions for them to assume as builders of rights and desires, as well as of policies that ensure them – and not only on the condition of ‘beneficiaries’ of legally established rights. Moreover, they consider it important to affirm the social-educational work as possibility of:

- (Re)creation of concepts and practices of citizenship that may go beyond the walls of the formal rights and that place people and organizations in their responsibilities and commitments to the world of life in all its complexity.
- Construction of theoretical-conceptual and methodological approaches that integrate the dimensions of race, gender, generation and social class in political-pedagogical practices that predicate justice, equal rights and respect for the diversity of ways of being.
- Establishment of networks, integrating old and emerging social subjects, strengthening a political field capable of collaborating in the affirmation of a fair and radically democratic society. (CENAP, 2004)

By focusing, on education, *the feeling and the thinking as premises of knowledge*, the CENAP's proposal emphasizes also pedagogies that incorporate cognitive, artistic, musical strategies... Thus, the intervention of CENAP assumes that educational practices that compose such strategies, not only create the conditions for the understanding and expression of a flow of ideas and emotions, but also allow educators in formative process to operate semiotics which result in meaning for their lives. In this approach to education, art is understood as a channel to "refine" the meanings of culture and the construction of identities, individual and collective, being connatural and essential "doing education in the perspective of art"⁹, also opening pedagogical ways to creativity through multiple artistic-cultural expressions.

This is an approach to education that considers the profound unity between cognitive processes and life processes. In it, the term 'aprendizagem' – in Portuguese ('apprenticeship' in English, 'apprentissage' in French) in various formulations is replaced by the term '*aprendência*' – in Portuguese ('learnance' in English; 'apprenance' in French), "which better reflects, by its very form, this state of being-in-process-of-learning, this function of the act of learning that builds and is built, and (best reflects) its status of existential act that effectively characterizes the act of learning, inseparable from the dynamics of the living" (Assmann, 1998: 128).

For the collective of CENAP's educators-formers, the personal changes that the educational/formative process seeks to enhance, have also meaning if they question and modify the complex web of social relations of oppression based on class, race/ethnicity and gender differences. "That requires personal and collective changes, openness to new practices, (self-)criticism of our attitudes, concepts and ways of living". A process in multiple dimensions, as Freire remarks:

Those who form are shaped and re-shaped while forming and those who are formed are shaped and shape while being formed. It is in this sense that teaching is not transferring knowledge, contents, neither forming is action by which a designer subject gives shape, style or soul to an indecisive and accommodated body. (...) When we live the authenticity required by the practice of teaching-learning, we participate in *a total, directive, political, ideological, gnosiological, pedagogical, aesthetic and ethical experience*, in which the prettiness should walk side by side with decency and seriousness. (Freire, 1997: 25-26)

Then, the author concludes, "it is not possible to assume that the subject makes from himself in a certain way of being without a willingness to change. To change and of which process he is necessarily also a subject" (id: 44).

Based on these understandings about education, in the activities carried out in formative processes with social educators, the CENAP's educators-formers state:

We want to and we strive to create conditions favourable to the expansion:

- of autonomy of individual and collective subjects to create new ways of perceiving, naming and producing social change;
- of the solidarity that is visible in social relations, in the material and symbolic exchanges and in citizen discussions and decisions;
- of ingenuity towards work, citizenship, learning/knowledge, fruit and empowerment of people's autonomy, who, by releasing their creative power, contribute to the building of the conditions for a dignified life for everyone. (CENAP, 2004)

From the methodological point of view, the educators in formative processes are invited and challenged to

experience the formation as a collective process of self-formation around the analysis of their own experiences and to build knowledge from their practices. An approach to learning, forming (oneself) and transforming (oneself) from the appropriation of knowledge, ideas, thoughts, affections and feelings present in social-educational work they perform.

Pipa: a project on the identity of the popular art-educator

The role of the arts is refining the senses and enlarging the imagination. (Eisner, 2002: 4)

The *Project Inclusion Through Art*, promoted by CENAP, has developed from the last quarter of 2003 until the end of 2006. *PIPA*¹⁰ was designed and developed by the collective desire of young social educators who worked in 26 social organizations in 8 municipalities/cities in the state of Pernambuco with children, adolescents and young people.¹¹ The intervention through different socio-educational practices involving Art and Culture stood out as a predominant common feature.



Picture 1: Project Inclusion Through Art (logo)

The context was favourable and challenging. On the one hand, growth in the number of “projects committed to social issues, which considered Art and Culture to be important in the affirmation of human rights and to face situations of violence”. On the other hand, agents – social educators / art-educators / cultural animators – “working in inadequate conditions, with little visibility of what they were doing and with weaknesses of formation and organization as a collective” (CENAP, 2006: 8).

In this context, *PIPA* proposed to “build a coordinated social action that broadens and qualifies the role and place of Art-Education, of the art-educator/social educator and of cultural animators, in processes of Inclusion Through Art, in the State of Pernambuco” (CENAP, 2006: 15). To this central objective, “the prospect of experimentation¹² and diffusion of alternatives to improve the quality of education inside and outside school” (id.: *ibid.*) was added.

To this end, the intention was to create in *PIPA* a “*formative environment*” through coordinated actions – workshops, *dialogue/conversation wheels*, cultural fairs, articulation and systematization – in which different skills were exercised, “offering opportunities for expansion and exchange of the abilities of feeling, doing and thinking” (id., *ibid.*): an environment that reflected the paths taken by the practices of art-education of the organizations involved.¹³

This formation provided each participant with the opportunity to build on and to share a narrative of his own journey, “tale of tales”, confronting with “a bewildering, changing multiplicity of possible identities”, as Stuart Hall says.¹⁴ From this “dive in the identities”, discovering themselves and asserting themselves as “apprentices of the living”, they (re)affirmed and contextualized the emergence of the designation *Popular Art-Educator* “as a source and reference to intervene and be recognized in the public space as a *collective subject*” (id.: *ibid.*). The following excerpt, transcribed from the testimony of a participant, expresses in brief the understanding built during the experience:

Our profile of art-educators, popular educators, cultural animators, evidenced by PIPA, allows us to say that the popular art-educator is constituted by its militant presence in different spaces where he circulates, these spaces being demarcated by the popular movements, by a socio-educational practice driven and animated by the values of Popular Education, adding still his living with expressions of popular culture, and by his own socioeconomic status. We are seekers of a creative, curious, critical vision, allowing us to dream and dare. We face, inevitably, contradictions, conflicts and limits; we are tenacious in the desire and accomplishment of paths and conditions of a life with dignity and justice. (CENAP, 2006: 23)

The cultural fairs of art and citizenship

Among the methods of formative action developed with the participants of *PIPA*, the emphasis is given here to *the Cultural Fair of Art and Citizenship*: Four fairs were held throughout the duration of the project, each of them in a school or an educational centre in a different municipality/city. An intense and innovative experience in several respects, which constituted a complex formative pedagogical device, whose activation – in each edition of the Fair – involved a process of about three months work in preparation, for a single day of execution, and yet another period of evaluation and systematization of the experience. The process involved the group of young educators from the Project – 30 to 40 participants – plus other educators from their own organizations, teachers and students of the school where the Fair took place, as well as cultural groups and artists from the local community and persons in charge of some public services, particularly the Department of Education of the municipality.

The Cultural Fair as a pedagogical formative device

They do not know, nor dream, / That the dream rules life
That whenever a man dreams / The world jumps and moves
As a coloured ball / Between the hands of a child. (António Gedeão)¹⁵

The guiding question that steered the work of systematizing the experience was: “What learning experiences does the reflection bring from that process of cultural production that mobilizes, organizes and carries out the formation, moving people, involving groups?” Participants sought to understand their learning experiences by “separating and interlacing the pedagogical, political and affective dimensions”, crossing, in that process of systematization, the pathway they had chosen collectively. They began by expressing their understanding of pedagogy, “a theory that provides guidance to the way of doing education”.

In the Fairs, this way has been revealed through a unique combination of multiple modes of action: diverse workshops; artistic-cultural performances; exhibition and *art fair*, handicrafts and various products; *open dialog wheels*; etc. – activities that were chosen from criteria built into the *dialogue* that characterized the collective management of the project. A *praxis* oriented by the goals of *PIPA* and by what the collective, in its articulation with different practices/knowledges, “managed to print and bring into life in this action”, lived as a *formative experience*.

We have taken a shared management, becoming producers, articulators and mobilizers of resources, as well as facilitators of workshops in the arts language or in the subject with which we tuned; the diversity of stances, attitudes and languages constitutes an element of learning in the organization of the Fair; the workshops are prepared, there is a guiding script, the assessments and the results that are revealed throughout the whole process are recorded and considered (...) In the evaluation reports, we record testimonies that disclose learning experiences, that assert *the Fair as a pedagogical and artistic action-event, which produces culture, generates creative possibilities and may be a reference for other educational projects*. (CENAP, 2006: 30)

In the pedagogical course, they gathered singularities and references from CENAP's educational practice, from the other participating organizations and from the subjects/students themselves. The integration of educators came from different organizations was stimulated, in order for them to jointly coordinate the same workshop. Additionally, in the process, the importance of paying attention to conflicts and tensions was affirmed and confirmed, particularly regarding the gender and race relationships, and also the diversity of audiences, the generational differences (different generations/age groups) and the doings/knowledges involved.

“We bring joy, colour and animation to public school as something transformative”, they said, both in what nourishes a challenging pedagogic practice and in the perception of “a certain Brazilianness”: hence, a particular way of making “education as *cultural action*” happen (ref. Paulo Freire). Cultural Fairs meant, from the social educators/art educators point of view: “A *field of learning and collective expression of political, cultural, educational and economic nature*, which opens space for new articulation links and friendships, and that enables the learning about how to deal with our limitations and that of others, leading us to recognize ourselves in the sum of efforts, in the transformation and enhancement of self-esteem” (CENAP, 2006: 31).

Ambiance as pedagogical dimension in the aesthetics of the Cultural Fair

After all, the pedagogical space is a text to be constantly “read”, interpreted, “written” and “rewritten”. In this sense, the more solidarity there is between the teacher and students in “dealing” with this space, the more possibilities of democratic learning are open up in school. (Freire, 1997: 109)

The approach under analysis considers that “environments speak and have power”. We noticed that, within the environments where educational practices took place, it is possible to keep or deconstruct relationships and orders. The Cultural Fairs of Art and Citizenship shaped an experience that led to the acknowledgment of this activity as a learning environment, that is: as a locus of reflections and inquiring glances about the spaces where educational practices are developed, relating them as dimensions of aesthetic knowledge. “The spaces where Fairs took place made it possible to think them from an idea of organization that includes and integrates the diversity present in this type of action” (CENAP, 2006: 32). Thus, a possible social reorganization was foreshadowed, which is supportive of an interaction that expresses the spirit implied in the dynamics of the Fair. There was the understanding that this has to do with colours, animation and joy that, being experienced subjectively, “accentuate the playful dimension of existence (and of education!), renew vital forces, embracing both the planned and the unexpected that arises in the process” (id.: *ibid.*). The understanding was developed that “space is thinkable”, that it has a role in meeting the need to create a new order, another identity that dialogues with what is established – in this case, the space in which the Fair is architected, a public school.

During the formation experienced, to deepen and question the relationships and connections that can be weaved and developed in the construction of the ambiance of the Fair led to think the *ambiance as artistic language and aesthetic expression*, an ‘arch-theatrical’ space (architecture and scenery). As they said: “We’ve occupied the (school) environments by removing their plaster, by rebuilding them, idealizing them and planning them in a creative way” (id.: *ibid.*).

The implied pedagogical intentionality is being aware to the symbols and signs that may enhance the identity of action and strengthen the idea of the environment as a language of the art. The space/environment is, thus, seen as something that may be modelled, able to become more organic and aligned with the educational proposal. The environments are thought of as “endowed with life”, being able to produce well-being and health, yet also the opposite: materials and objects may interfere, creating hindrances, both visible and subtle, concerning what is desired. It is understood that this is made by building environments that contribute with democratic and ethic values, as well as by “deconstructing spaces that foster authoritarian, hierarchical and centralized behaviours and attitudes” (id.: *ibid.*).

In constructing the environment, in all the Fairs carried out, we considered the presence of a circus tent as a statement of the playful, space of joy and that something different was happening there, “moving curiosities...” Filling it with artistic expressions, through the dynamics of the presentations and the presence of people, has created an atmosphere encouraging motivation. “In face and within so many sounds, colours and shapes, the ‘magic of the circus’ happens”, they said. Under the tent, presentations happened, alternating the scenic space – stage and floor, “making a democratic sense pulse, by hosting different languages and artistic ways of expressing worlds”.

The Cultural Fair as a kaleidoscope of ‘Citizenship Art’

A society where everyone fits will only be possible in a world where many worlds fit. Education is faced with this exciting task: to form human beings for whom creativity and tenderness are necessities of life, and defining elements of dreams of individual and social happiness. (Assmann, 1998:29)

It may be stated that most art-educators present in the Fairs found, in PIPA’s educational practice, a space that allowed them to recognize themselves as part of the same field of social action – “the culture and art in favour of social changes” – nurturing a network action perspective, as collective subject that attempts to realize its political face and its public needs in the world.



Picture 2: Cultural Fair of Art & Citizenship (closure)

The main focus was placed on art-education, which brings along the possibility of working autonomy, dialogue, and asserts the right to education and culture. It also brings along a reflection that considers the historical context of struggle for recognition of art as stimulating and knowledge-producer, through its different languages – according to the testimony of an educator-former of CENAP’s team: “Speaking of Art-Education in the education of the human being, in an atmosphere of poverty and violence, requires that we look the bases that make up our culture and the resulting movements of the socio-cultural policy, with which we are faced on a daily basis, to break away from practices that foster attitudes of passive receptors” (CENAP, 2006: 28).

Another challenge that was faced in that educational practice was to know and deal with PIPA’s cultural diversity: varied experiences that build their pedagogical approaches and meanings according to the social and political context of the community where they occur, supposedly considering the differences and uniqueness of human expression. “It is possible to dream of a society where everyone fits, if our ways of knowing lead to an outlook of the world in which varied knowledge and multiple ways of being fit” (CENAP, cit. doc.).

The Cultural Fair of Arts and Citizenship, based on the meeting of different subjects, generations and artistic and cultural languages in public space, sets the circus and becomes the seed, “showing the face of what is possible to do in education and in the life of the city where it takes place”. This way it caused the dialog with the public school, with different social and cultural groups, with managers and local citizens, in each city where it happened, shaping a way of making social mobilization.

From the Art-Education standpoint, according to Ana Mae Barbosa, “only an education that strengthens cultural diversity may be understood as democratic” (Barbosa, 2005: 13). As it is emphasized by one of the CENAP’s educators-formers: “The Fair calls for solidarity, exchange, information, creativity, joy, responsibility, and offers new horizons, becoming a symbol of the education we believe in. It constitutes a space of experiencing and showing ways to educate in *a perspective of affirmation of life and cultural diversity*” (CENAP, 2006: 29).

Art and cultural identity in the wheel of formation

Being in the world without making history, without be done by history, without culture, without “treating” the self presence in the world, without dreaming, without singing, without music, without painting, without taking care of the land, water, without using the hands, without carving, without philosophizing, no views on the world, without science, no wonder in the face of mystery, without learning, without teaching, without ideas for forming, without politicizing, it is not possible. (Freire, 1997: 64)

From Paulo Freire’s thinking and from the approach of the Art/Education, we bring the connections between *Poetry and Politics*, by integrating *the poetic in education* as a vital dimension that transcends the poem and that moves and touches us through the myriad artistic expressions, in an approach of “art as an important tool for the understanding and organization of our actions, by allowing familiarity with our own feelings, which are basic to act in the world” (Duarte Jr., 1995: 104). But, how do the arts affect consciousness? As says Elliot Eisner, in his reflexion about *the arts and transforming consciousness*:

They do so in a number of ways. They *refine our senses* so that our ability to experience the world is made more complex and subtle; they promote *the use of our imaginative capacities* so that we can envision what we cannot actually see, taste, touch, hear, and smell; they provide models through which we can *experience the world in new ways*; and they provide the materials and occasions for learning to grapple with problems that depend on *arts-related forms of thinking*. They also celebrate the consummatory, noninstrumental aspects of human experience and provide the means through which meanings that are ineffable, but feelingful, can be expressed. (Eisner, 2002: 19)

Adopting such a perspective in education – in educational practices as well as in researching practices in this field – implies considering that, besides needing material assets, we all need symbolic and spiritual assets. At the confluence between the symbolic and spiritual assets, Art boosts relationships between people and groups, renewing experiences, weaving bonds of solidarity, creating imaginaries and poetics that are essential to know others and oneself. Therefore, we believe that “*developing oneself with art* may contribute to the creation of a rich imaginary, supported in roots and collective creativity of the present; and rescue poetics that give meaning to community life by joy, playfulness, imagination” (Faria & Garcia, 2001: 22).

Seen from this perspective, education is a work of art. “It is in this sense that the educator is also an artist: he remakes the world, he redraws the world, repaints the world, resings the world, redances the world”, as Freire said in one of his last interviews.¹⁶ And because the world is not univocal, because he has many voices and increasingly reveals a complex web, a web of events, energy and information that interact incessantly (see Morin, 2000), so increasingly we know:

It is necessary to educate for the polysemies, for knowledge as multiplicity. In between the lines of texts that interweave the real. Educating for daily coexistence with multiple simultaneous sources, with networks of ideas and data. Educating for interpretation, for creation. Create and reveal senses: basic needs of ourselves and of our works in teaching and learning. We know that, increasingly, but still have not learned how to do. (Antônio, 2002: 33)

In the pursuit of such a learning, the integrated experience of several dimensions on doing education – the pedagogical, the political, the aesthetic, the affective – points toward the possibility of “a new *poetic education*”, to which we are being challenged at present, as proposed by Severino Antônio, to whom “more than any other time in history, there is the need for this understanding of knowledge, learning and reflection as networks. As text, woven of many voices, in dialogues of creation” (id.: 38).

The testimonials and reflections of the *PIPA*'s participants, taken here as reference, from the formative process that was implicit in the realization of Cultural Fairs of Art and Citizenship, show that, in the wheel of formation, circulating doings-knowledges-powers, affirming life as the centre of the doing-artisting-thinking education, social educators/art educators affirmed and strengthened themselves as such, doing education from the perspective of art: an alternative *praxis* assuming a nature based on Freire's thought, in which education is experienced as “an aesthetic and ethical essay”.

The re-enchantment of the world and learning needs a rediscovery of poetry. To educate the sensitivity, intelligence, imagination. A new look, a new listening poetic. A new poetic education. Poetry rebinds the intellectual dimension and scale sensitive, and reconnects the perception attentive and intense imagination. It rebinds subject and object, thought and experience. Realistic, visionary comes before and goes beyond reason. It can educate the educators and learners, for the joy of thinking and creating, for the interpretation of the senses, the logical and the analogical ones, that are evident and those who lurk. *Poetry educates us for the lines and for the between lines.* (Antônio, 2002: 63)

Notes

1. The terms formation (“the processes and the manner in which someone is formed”), formative (“capable of alteration by growth or development”), forming (“to form: to develop, to acquire, and/or to serve to make up or constitute”), are adopted according to the Webster's Dictionary of English Language. And according to Paulo Freire's approach, who discusses the difference or opposition ‘Formation’ X ‘Training’ in conceptual and practical terms (Freire, 1997: 15, 25, 37, 130); likewise, related to the term experience, according to Jorge Larrosa's approach (Larrosa, 2002: 25-26), as explored in this paper.

2. From the various texts and books that analyze this context, some are: Laclau, Ernesto (1985). *New Social Movements and the Plurality of the Social. Latin American Studies*, 29, 27-42. David Slater (Ed.). Amsterdam: CEDLA; Dagnino, Evelina (org.) (1994). *Os Anos 90: Política e Sociedade no Brasil*. São Paulo: Brasiliense; Santos, Boaventura S. (1999). *Pela mão de Alice: o social e o político na pós-modernidade*. 7th ed. Porto: Afrontamento.

3. Overall, this is a field of socio-educational experiences that relate to a movement of ideas and practices designated as Popular Education, inspired by the thought of Paulo Freire; this movement took shape and gained expression in Brazil and in most of Latin America and Caribbean countries over the last three decades of the 20th century. A fundamental reference is CEAAL (Consejo de Educación Popular de América Latina y el Caribe), a network of 195 organizations from 21 countries. This network since the early 80s, seeks to accomplish as “a space for articulation and systematization of the Popular Education movement in Latin America and Caribbean”.

4. Heidegger, Martin (1987). *La esencia del habla*. In: *De camino al habla* (p.143). Barcelona: Ediciones del Serbal; cit. in Larrosa, 2002: 25.

5. See Dewey, John (1980). *Art as experience*. New York: Perigee Books [1st. ed., 1934].

6. Ana Mae Barbosa is the main reference of Art-Education in Brazil, with international projection, author of several books on art-education and collections of texts on investigative works in this area; guiding masters and doctoral degrees from the School of Communication and Arts, University of São Paulo (ECA-USP).

7. Jorge Larrosa Bondía is professor at the Educational Theory Department, University of Barcelona.
8. Experience (Erfahrung) is what is going on a journey (Fahren): what happens to someone on a journey, as Larrosa reminds us. “Bildung” is a word that means formation, culture and also education, educational-formative process; a typical expression of transcendental philosophy, specific of German romanticism, especially in Herder and Goethe. It means the process by which one acquires culture.
9. “The question is not to include art in education, the question is rethinking education from the perspective of art. Education as aesthetic activity.” (Rubem Alves, “Foreword”, in Duarte Jr., 1995: 12).
10. Pipa (the name formed by the project’s title initials – Projeto Inclusão Pela Arte), in Portuguese (Brazil) means kite: it becomes a symbol, the project’s logo.
11. During the development of the project over a hundred young educators from 42 social organizations were involved in formation actions.
12. Experimentation in this text (see CENAP, 2006: 8) differs from the idea of “laboratory” and resembles the idea of experiencing, in which the educational act takes place on the very happening of the experience and not on the search for testing or providing a model. The aim is to avoid the confusion of experience with ‘experiment’, “to clean the word experience from its empirical and experimental contaminations, from its methodological and methodolized connotations” (Larrosa, 2002: 28).
13. Individuals, groups and organizations were involved, identified with different practices of Art-Education, “who present themselves as Social Educators, Art-Educators and Cultural Animators, bound to public school, Open School programs, Cultural Animation, community organizations, non-governmental organizations (NGOs), etc.” (CENAP 2006: 14).
14. Hall, Stuart (1997). *A Identidade Cultural na Pós-Modernidade*. Rio de Janeiro: DP&A (cit. in CENAP, 2006: 17).
15. Extract from the poem “Pedra Filosofal” [Philosophical Stone], by António Gedeão. In *Movimento Perpétuo*. Lisbon, 1956.
16. In: videodoc *Paulo Freire, constructor de sueños* [Paulo Freire, builder of dreams], February 2000, Instituto Mexicano para el Desarrollo Comunitario (IMDEC), to the Chair of Paulo Freire, ITESO, Jesuit University of Guadalajara, Mexico. Retrieved from: http://www.youtube.com/watch?v=qCZ_eoT19mo.

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4.

AT THE
CROSSROADS
BETWEEN
LEARNING,
TEACHING &
RESEARCHING

4. At the Crossroads Between Learning, Researching and Art Practice

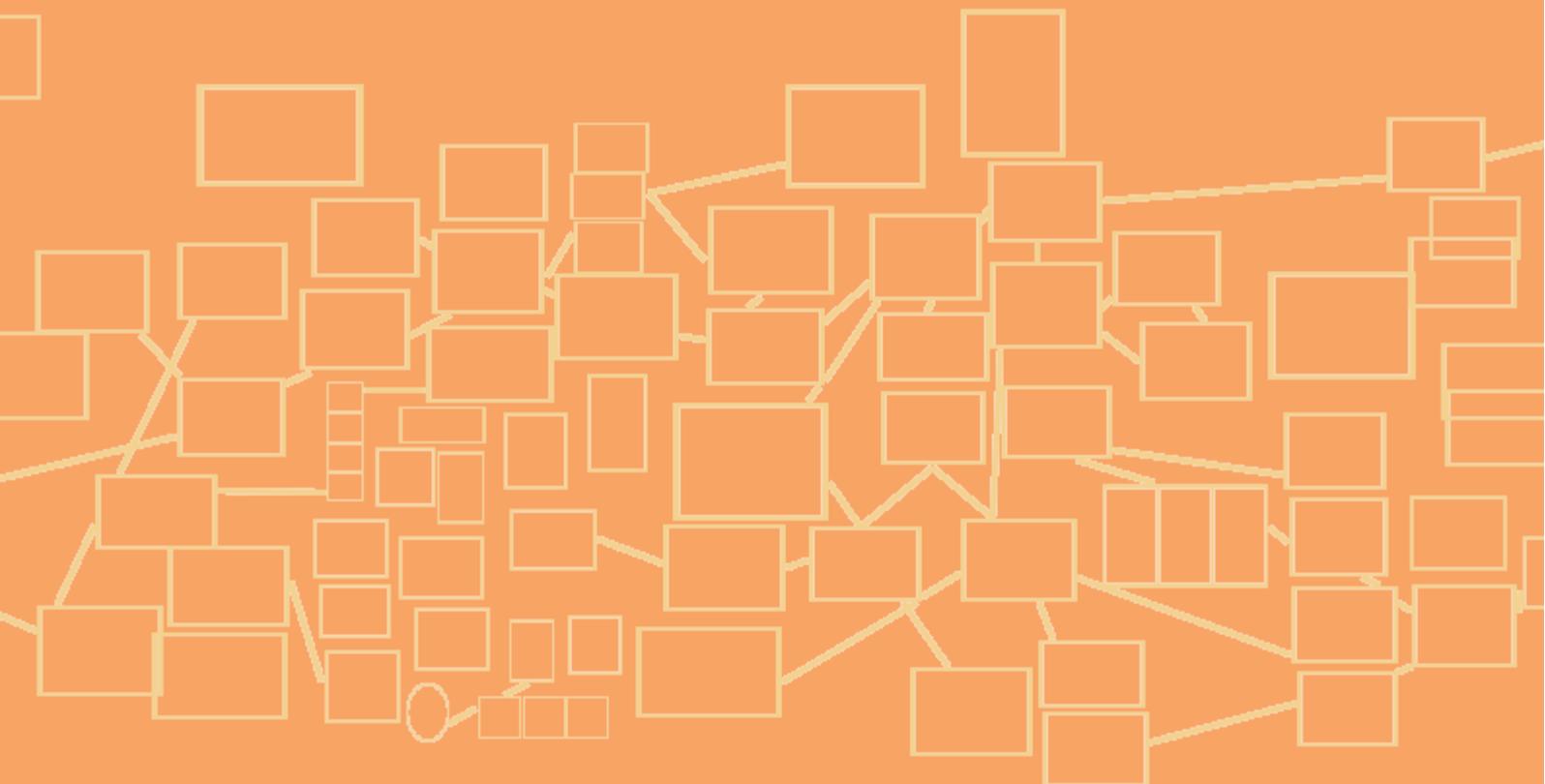
Introduction by Rachel Fendler

A central question of arts-based and artistic research asks, how does art produce knowledge? This chapter looks at different iterations of this question, as researchers and artists explore ways of framing and confronting their work in new contexts. Here the articles present a series of shifts, displacements, transitions... as art is articulated as research and vice versa. A common thread among the texts is the characterization of the productive nature of that in-between space created at the crossroads between learning, researching and making art.

Flávia Bastos, Vittoria Daiello, Kristopher Holland and Chris Luessen discuss the development of a socially engaged arts-based research, in the form of a walking tour that intervened in a neighbourhood of Cincinnati. This exercise is a collaborative practice in re-signifying the area through collective, subjective mappings and it allows the authors to explore how ABR may promote nuanced understandings or critical reflection. Natalia Calderón builds on this place-making exercise in her contribution by re-reading her artistic practice(research) in terms of the construction of social spaces of learning. Her genealogy questions what artistic research is and how it materializes in her own work.

Gonçalo Moreira uses so-called practice-led research to explore three- and four-part jazz counterpoint improvisation as a musician, sharing with us a journey towards “thinking in sound”. His work is a scholarly personal narrative which promotes the sharing of an individual practice with others, as an ethical act. Sara Carvalho likewise inquires into modes of receiving music, in this case asking if narrative (in the form of image and text) improves young listeners understanding of more experimental forms of music. Her experiment informs her practice as a composer, and increases the reach of her work beyond the musical score.

The last pair of articles in this chapter are closely related. Judit Onsès Segarra and Roser Servalls Munar discuss how their experience in the undergraduate class “Arts Based Research” affected their own artistic practices. Fernando Hernández-Hernández and I then discuss the course Arts Based Research, sharing the way we have developed this class for undergraduate Fine Arts students and offering our observations regarding how Fine Art students understand research.



Walking Spaces for Socially Engaged Arts-Based Research: Reflections and Disruptions in Practice

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Abstract

This paper describes, outlines, and speculates upon connections among arts-based research, social practice art, and social justice issues. *Art in the Market*, a long-running community-based arts outreach initiative, led by University of Cincinnati visual arts education faculty and graduate students, is foregrounded here as a research site for socially engaged arts-based research. Since its inception, the mission of *Art in the Market* has embraced a relational aesthetics focus in order to bring issues of social justice to light within the urban neighbourhood context of the University. This paper focuses specifically on a recent public walking tour project that culminated with the production and distribution of a collaborative guidebook. The walking tour project exemplifies *Art in the Market's* relational aesthetics mission, while also providing a fertile site for arts-based research endeavors among people, places, and narratives. The urban neighbourhood of Over-the-Rhine serves as context for the project, illuminating tensions, problems, and complications that emerge concerning power relations, across boundaries of race, class and geography. Insights resulting from this research include an awareness of how the act of creating and participating in a self-guided walking tour can be revolutionary and revelatory, rendering the process of walking as a privileged methodology for socially-engaged arts-based research.

Key words

Arts-Based Research, Social Practice Art, Relational Aesthetics, Urban Education, Transformative Pedagogies.

Introduction

This paper describes, outlines, and speculates upon connections among arts-based research, social practice art, and social justice issues. *Art in the Market*, a long-running community-based arts outreach initiative, led by University of Cincinnati visual arts education faculty and graduate students, is foregrounded here as a research site for socially engaged arts-based research. Since its inception, the mission of *Art in the Market* has embraced a relational aesthetics focus in order to bring issues of social justice to light within the urban neighbourhood context of the University. This paper focuses specifically on a recent public walking tour project that culminated with the production and distribution of a collaborative guidebook. The walking tour project exemplifies *Art in the Market's* relational aesthetics mission, while also providing a fertile site for arts-based research endeavors among people, places, and narratives. The urban neighbourhood of Over-the-Rhine serves as context for the project, illuminating tensions, problems, and complications that emerge concerning power relations, across boundaries of race, class, and geography. Insights resulting from this research include an awareness of how the act of creating and participating in a self-guided walking tour can be revolutionary and revelatory; for the process of walking will “create narratives, yield knowing, prioritize human scale, and reconnect people to places” (Jacks, 2006, p. 75).

Art in the Market

The *Art in the Market* program is dedicated to serving urban teens in and around Over-the-Rhine and has been in operation for over 14 years. The program engages urban teens throughout the academic year in a series of art activities and lessons, including the creation of community-based works of art, that take place at the university and in the community. In fact, community-based youth programs are considered beneficial to successful physical, social, emotional, and cognitive development of adolescents. Art can play a dramatic role in youth development and in urban renewal, inspiring artists, educators, universities, and community organizations to develop an increasing number of community-based art programs serving urban youth worldwide. The *Art in the Market* program is one of these several community-based programs using visual art to address the needs of urban youth. Applying a critical service-learning pedagogy, *Art in the Market* combines development of artistic skills in traditional and contemporary senses—ranging from art making to conceptual engagement. The program derives its name from the historic Findlay Market district in the Over-the-Rhine neighbourhood in Cincinnati, an area around one of the earliest continuously operating markets in the United States. From its earliest development in the late 1700s, Over-the-Rhine has served as a port of entry for immigrants in Cincinnati. The population grew rapidly, as the city attracted settlers drawn by the promises of the Western Empire. Flatboats, rafts, and later steamboats brought continuous waves of immigrants, especially German to the city. By 1850, Cincinnati was the largest pork-packing center in the world, known as Porkopolis. A significant German influence is evident in the extraordinary architectural legacy of historic brick buildings. In the Over-the-Rhine neighbourhood, named because its proximity to the Erie Canal reminded the first residents of the Rhine River, visual references to German heritage abound in remaining signage, architecture, and existing business. Today, Over-the-Rhine residents are primarily African American who began moving to the area in the late 60s when the city expanded to the suburbs. Adjacent to the University of Cincinnati campus, it can be characterized as an underprivileged neighbourhood facing challenges similar to other inner city communities in the United States, including unemployment, crime and drug abuse, police brutality, and poor housing quality (Bastos, 2007). In addition, the last five years, a massive wave of gentrification efforts has created new tensions between residents and incoming young professionals moving in.

In practice, *Art in the Market* provides a transformative space to engage with and develop arts-based research practices that seek to empower participants to resignify and ultimately transform relationships with their community. Drawing upon methods from urban planning, such as Asset-Based Community Development (ABCD), the *Art in the Market Program* is a university-community partnership that guides urban teens, local residents, and college students and faculty in an ongoing collaboration that honors the artistic and historical legacies of the local community. Embracing the spectrum of arts-based research practices, this program engages visual art as a form of inquiry into community contexts and utilizes forms of research that affirm the contribution of the arts in creating blurred genres of research more suitable for generating nuanced and complex understandings (Barone & Eisner, 1997). An examination of activities and outcomes of *Art in the Market* uncovers evidence of the dramatic role socially-engaged art practice and arts-based research can play in urban renewal, leading to encouragement of active citizenship in the sense of person-to-person ties, while simultaneously strengthening the capacity of people as citizens to better understand and claim their rights to assets, including art and education.

Art in the Market honors the symbolic and actual exchanges that take place in the context of Findlay Market, one of the longest operating public markets in the United States, and gives name to this program. The market place offers unique opportunities to examine human interactions and a context for conceptualizing art and arts-based research as social practice. This orientation foregrounds exploration of social issues while fostering collaboration, direct action, and meaningful learning engagements. At the heart of social practice art is a call for students and viewers of art to become actors and to effect change rather than spectators to simply witness

it. Sullivan defines engaging in arts-based research as “imaginative and intellectual work undertaken by artists as a form of research” (2005, p. xi).

The *Art in the Market* program based in the Over-the-Rhine neighbourhood is presently going through developmental changes both physically (new buildings) and psychologically (new residents, new people). The *psychogeographical* changes reflect back on the social practices of Findlay Market, but also the neighbourhood and wider city as a whole. One project that has originated in the Art in the Market program, but has come to address a variety of urban places is the idea of using a walking tour to stimulate arts-based inquiry. Embracing the possibilities of social practices in art, the walking tour represented a significant departure from previous community projects developed as part of the *Art in the Market* program, in which participation was captured in the physically of created projects. The walking tour underscores our commitment to social practices works that are collaborative in nature, allowing for the structure and content of the *work* to be developed in direct collaboration between artist and participants. This relationship of engaged artistic dialogue provides a model for socially-engaged arts-based research practices can have lasting effects on the spheres of politics and culture as true emancipatory forces.

Walking Tour

Our discussion will focus specifically on a recent public walking tour project that culminated with the production and distribution of a collaborative guidebook, exploring its connections to arts-based research validity and significance. The guidebook was made up of twelve unique walking tours that included a variety of Cincinnati neighbourhoods and involved destinations and landmarks of personal importance both from the present and the past. Roughly fifty walking tour templates were dispersed to Cincinnati residents and of those distributed, twenty were recollected, all of which included a written and visual element. Twelve tours were ultimately selected and compiled into a twenty-eight-page booklet, which was then hand printed, reproduced and distributed through various platforms. The project was reported on by various local news organizations and received a warm response from resident historians, artists and walking enthusiasts alike. After the project was finished, the question remained: what next?

In answering the question the reimagining of the method of the tour was undertaken. The walking tour guidebook project was intended to shift the art away from the object of the book itself and more towards the experiences had by the participant(s). But structure of the guidebook seemed too constricting and did not allow for complete artistry, or deviation from the basic template. The idea to organize and embark on a more *experiential* and imaginative form of walking tours that allowed open articulations of the experience (i.e. not culminating in a guidebook) seemed like a better way to achieve the goal of truly bringing together art and life. Therefore, weeks after the last walking tour booklet had been handed out calls were made, messages were sent and fliers were posted around the city advertising the first Cincinnati based experimental “unguided” walking tour. Around noon on a mild but sunny day in early December, 2012 a group of twelve individuals, some friends and some strangers, set off on two separate unguided walking tours of Over-the-Rhine.

Walking and Social Justice

This “unguided” tour shifted the focus away from producing an object toward production of experience. In writing about her atlas of the city of San Francisco, California, Rebecca Solnit declares, “we each contain maps, my hope is to inspire viewers to map their own lives and imagine other ways of mapping” (2010, p. 8). Likewise, cities are not some academic subject to be read about in a book but rather they are streets to walk, people to meet and a living presence that one must feel and experience in order to better know and alter. By developing or following walking tours as envisioned here, we are afforded the opportunity to adopt a critical

lens and to cultivate a new awareness of particular sites, communities, or social issues through experiences. Walking, as a form of critical thinking in city streets, serves as an active mode of examining social interactions while also opening up discussion about the contexts in which we live. While the exterior world is certainly limited in its ability to be mapped, the streets, issues and experiences to be found in Cincinnati (and every city) ultimately remain infinite. Connecting the articulations of the experiences associated with this project to social practices in contemporary art, we expect to expand the possibilities of arts-based research to engage in and with experiences that center issues of urban, social, and aesthetic concerns. These concerns are not just witnessed in the walking tour as would a tourist, but by focusing on the possibilities for change by imaginatively rethinking, remixing, recontextualizing what is experienced. How to capture “what is missing” to paraphrase De Certeau (1984), or how to fill in what can be, becomes an important aspect of the experience. For example, one can imagine a garden where there is a lot filled with garbage, a park with trees in a vacant parking lot, a thriving street where there are boarded up houses, a playground for children instead of gravel, a street car moving people instead of stalled five o'clock traffic, etc. It is in going beyond the gaze, the tourist moments and actually imagining new possibilities in the lived experience of the city, what *can be* for urban space that is afforded by the pace of walking and the focus on emergent and experiential discovery of different corners of a place. Secondly, it is in imagination of what can be that people who walk and live in the city itself can sow seeds for change.

Articulations of people's experiences can be turned into projects and transformative initiatives. Knowing where to begin these projects can be found simply by walking the streets interacting with fellow citizens and “crossing boundaries.” We will now address some of these issues with a discussion on how the “unguided” tour yields evocative data from which arts-based research becomes an important vehicle to articulate the experiences of the participants and engage in social practice art.

Reflections and Disruptions in Practice: Mapping Evocative Data

Documenting the walking tour as *social practice art* creates a rich set of unpredictable texts or <, visible data of one's personal walking tour that can be analysed and discussed. These texts serve as reminders and provocations for participants and others to question and perhaps rethink their subjectivities in relation to the social issues raised by, and documented in, the mapping experience. Pablo Helguera (2011) notes that, in socially engaged art (SEA), documentation offers opportunities to articulate the plurality of experience and perceptions. He explains that documentation is an:

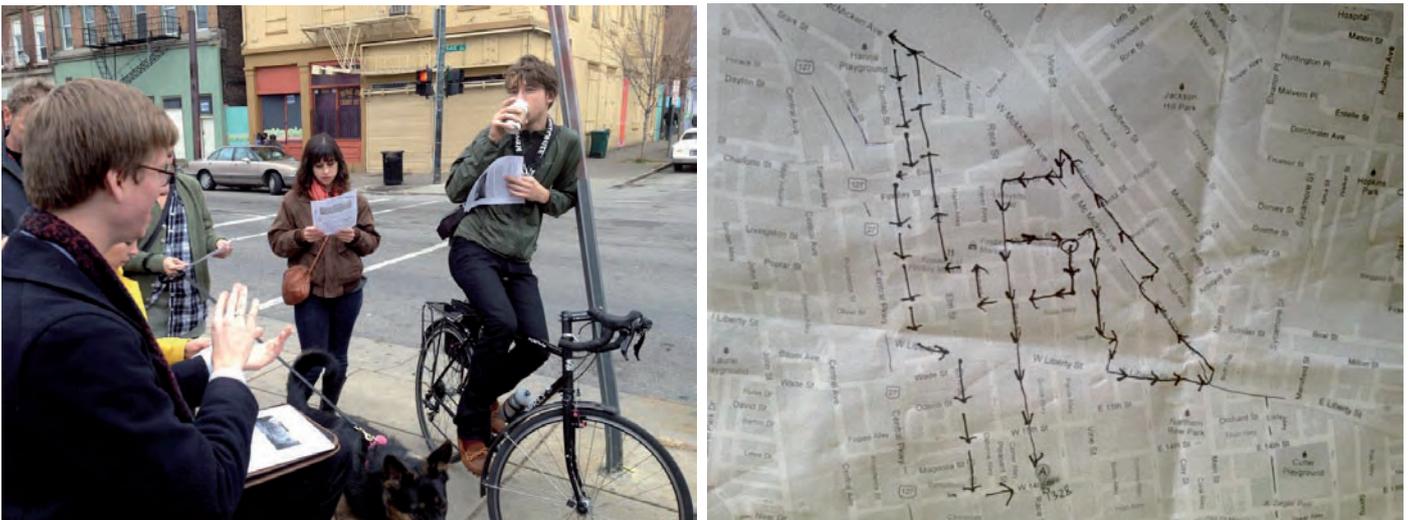
Inextricable component of an action, one which, ideally, becomes a quotidian and evolving component of the event, not an element of postproduction but a coproduction of viewers, interpreters, and narrators...ways to present an event in its multiple angles and allow for multiple interpretations. (p.76)

The activities leading to the walking tour, such as the various community maps created by project participants activate a socially-constructed knowledge of the community that is laced with subjective (personal) experiences elicited within the identification of community assets. This kind of knowledge intentionally troubles monolithic conceptions of maps, and invites participatory and dynamically shifting understandings of the process of taking inventory, recording, and retrieving our own experiences with place. As Harmon writes, “the coded visual language of maps is one we all know, but in making maps of our worlds we each have our own dialect” (2004, p.11).

Maps that acknowledge the unique dialects, or situated subjectivities, of the mapmakers pose a challenge for positivist forms of validity. A positivist conceptualization of validity provides a tidy package within which a reality “out there” can be observed, recorded, and verified. Given the subjective nature of this mapping

project, Patti Lather's (1993) reconceptualization of validity as "transgressive" serves as a foundation for our work. Describing validity in the plural—*validities*—Lather breaks apart and reassembles positivist chains of signification to re-present validity in multiple forms: *ironic paralogical*, *rhizomatic*, and *voluptuous*. In this way, Lather positions validity as an "incitement to discourse" (p. 674). Lenzo (1995) explains that *validity as incitement to discourse* expands "traditional forms of closed narrative with tight argument structures" into "more open forms with holes and questions and explorations of situatedness and partiality" (p. 19). Validity moves away from boundary-policing criteria toward "counter-practices of authority" that "interrogate representation" and "open up spaces for the exploration of that which eludes capture and resists being closed off into concept" (Lenzo, 1994, p. 19). Instead of "evoking a world we already seem to know (verisimilitude) in a story offered as transparent" (Lather, 1993, p. 679), the walking tour maps are documents of the rich complexities and ambiguities of subjectivities in context. The maps "foster understanding, reflection and action instead of a narrow translation of research into practice" (Lather, 2004, p. 767).

The resulting data from this project range from maps that depict specific details of familiar sites in the local culture, to mappings of the imaginary and maps of the mundane; moreover, there are maps that *locate* personal events in one's life to maps that trace the trajectory of past experiences. While the style of signifying the peculiarities and particularities of a certain literal or metaphorical place differs from map to map, each cartographic expression is inevitably infused with the social relations of its production. We characterize the social relations that produce and emerge from these maps as *evocative data* (Daiello, 2010b), a dynamic, situational mapping of place and subjectivity; a visualization of the map-maker's social, contextual awareness, and a launching point for new awarenesses of familiar, taken-for-granted places.



Referring to postmodern ethnographic research as an *evocative discourse*, anthropologist Steven A. Tyler (1986) distinguishes between acts of representation and the phenomenon of evocation which, instead of fusing meaning tightly to a signifier, points or gestures toward an understanding (Daiello, 2010a). Evocation's meaning:

Is not in it but in an understanding, of which it is only a consumed fragment, it is no longer cursed with the task of representation. The key word in understanding this difference is evoke, for if a discourse can be said to *evoke*, than it need not represent what it evokes, though it may be a means to a representation. Since evocation is non representational, it is not to be understood as a sign function, for it is not a *symbol of*, nor does it *symbolize* what it evokes...It is not a presence that calls into being something that was absent; it is a coming to be of what was neither there present nor absent. (Tyler, 1986, p. 129-130)

French scholar Michel de Certeau (1984) calls attention to the importance of everyday life experiences and the inherent shortcomings of cartographic methods of representation, stating that maps may record streets and architecture but “miss *what was*: the act itself of passing by” (p.77). De Certeau (1984) believes that such a view from above is a deception, created by Renaissance painters who “represented the city as seen in a perspective that no eye had yet enjoyed” (p. 92). In this sense, the abstract view of a city offered by a map or from an office window does not correspond to the actual lived experience of the city. What ends up being captured when walking on the street is a representation of the participants’ interests, focused moments, or the slippery terrain of experiences in relation to their own expectations of Over-the-Rhine. Because of the subjective element, these ‘text-maps’ depend on action and require living experience. They are generated, rather than consumed, opening up the possibility of articulating arts-based social practices in new forms that are not static collection of lines and words. The participants are artist-geographers, which moves the act of mapping into the rich terrain of subjective interpretation, or the generation of artistic text about something normally codified in the discourse of cartographic precision. Thus, the maps are not intended to pursue geographic accuracy for, the artist geographer is mapping a different place, for a different purpose. De Certeau (1984) was also concerned with transforming “the uncertainties of history into readable spaces,” citing the ability to do so as important in determining and sustaining knowledge through the power of providing oneself with one’s own place in the city (p. 36). We will now explore a few examples of this practice related to arts-based research, social practice art, and social justice.

Arts-Based Research as Contemporary Practices of Social Justice

Contemporary artists and researchers act as cutting edge geographers in their attempts to come to terms with a present-day landscape that is both “postmodern and complex” but also, “fragmented and confused” (Peters, 2006, p. 117), exploring the boundless practices that involve social and political engagement in accord with less traditional forms of research. Through a brief inquiry into the origins of the contemporary swing towards social practice art, it seems that the age of the modernist artist, intellectual, and critic has passed, and with postmodernism there has been a shift away from the white-walled gallery, object oriented work, traditional culture, aesthetic forms, authorship and originality. Author Dick Hebdige writes, postmodernism in art is neither a “homogeneous entity nor a consciously directed movement” but rather “a space where competing intentions, definitions, tendencies and lines of force converge and clash” against existing power structures (1992, p. 332). Maria D. Leake writes that engaging in art as social practice implies a “critical value on the processes of engagement over the creation of art products” and leads to the exploration of social issues in addition to the fostering of collaboration, direct action and meaningful learning engagements (2012, p. 32). Likewise, Suzi Gablik (1991), author of the *Reenchantment of Art*, sees the success of art as determined by its ability to endure a paradigm shift, out of Cartesian dualism into an art of participation, social relatedness and ecological healing.

Though conceptual artists of the 1960s succeeded in shifting the focus away from object based practices, some artists and art educators are reluctant to let go of modernist conceptions of fine art, resisting the move towards projects that might be capable of addressing a broader audience and creating a quality of experience that locates itself within the real world rather than within the solitary artist’s narrow scope. Art projects focused on social gatherings, interactions, discussions, and other exchanges have increased in frequency over the past ten years (Lucero, 2013; Meban, 2009), often embracing the title of *relational aesthetics*, a term coined by art critic, curator and historian Nicolas Bourriaud (1998, p. 14). Practices of direct engagement can help artists, art teachers and students address such issues by creating “new meanings, experiences, understandings, relationships, and situations” (Pinder, 2008, p. 730) and are of great, untapped pedagogical significance. Furthermore, the role of arts-based research as a means for critical engagement in urban areas can help promote dialogue surrounding contemporary social issues, introduce new ways of engaging with the city, and

inspire students to think critically about their experiences in everyday life.

One such example is Gabrielle Bendiner-Viani's (2005) request for community members to act as tour guides to promote an awareness of the importance and poetics of place. Using photography and visual ethnography to understand and represent the experiences of walking through a Brooklyn neighbourhood, Bendiner-Viani embraces narratives of personal events to gain insight on individual experiences of different public spaces. The project also examines ways in which people construct notions of home through spatial experience, looking to everyday events to support deep connections to place and to build a sense of belonging (Bendiner-Viani, 2005). Adopting the form of the guided tour in which community members provide narratives of their personal conception of the neighbourhood is helpful in unpacking, understanding, and representing different "emotional and phenomenological experiences" (Bendiner-Viani, 2005, p. 460).

A similar project by American artist Christine Hill (2004), established a series of regularly scheduled walking tours in New York City, hosted by the artist herself in 1999. The piece positioned the artist as a functional chaperon of sightseeing, providing traditional style tours of New York with the exception being that the sites visited were not generally included as part of a regular tourist itinerary. Personal anecdotes by Hill herself highlighted stops at irregular tourist destinations such as a typical McDonalds or an out dated stationary store. Speaking about her work, Hill shares that the piece came out of a desire to make something with and for people, while exploring "the situation we are all in" (2004, p. 161). Rather than acting as authoritative position of local expert, Hill chose to emphasize aspects of New Yorker's lives that she hoped would directly provoke conversation from and between the members of the tour, enabling them to share in the experience (Freedman, 2004, p. 24) and to redefine place.

Artist, writer and activist Martha Rosler (1989) views the city as "art's habitat" (p. 32). She claims that despite the appeal of romantic bohemianism, a city embodies and enacts a history, representing much more than sets of relationships and conglomerations of buildings. Rosler (1989) wonders how artists can avoid stereotypical depictions of urbanity to represent a city's "buried life," or the lives of most of the city's residents (p. 166). Compared to the suburbs, urban cores offer more concentrated heterogeneous social spaces and direct opportunities for artists to explore social issues. The rich architectural and social fabric of the city provides artists and other practitioners a surplus of buildings, social relations, times and spaces, many of which exist in private or public space but are still available to access, critique, and explore. With this being said, the very nature of urban areas is threatened when cities become imprisoned to forces concerned with power, control and consumption, forgetting about people and communities like the one that exists in the Cincinnati, Ohio neighbourhood of Over-the-Rhine.

In order to assess, experience and celebrate the neglected aspects of the city and to move beyond mere fragmented cartography, one must attempt to establish a unique relationship between the city and self. The reality for such a city spectator exists not within some abstract, mapped out concept of the city but rather within a ground level gaze. Researcher Ben Jacks (2006) asks, "how do we know and position ourselves within cities" (p. 68)? The answer, quite simply, is that we walk. "We survey terrain. We wander, we see and are seen" (Jacks, 2006, p. 68) we might even get lost. On December 10th, 2012 a group of ten participants set off to do just that.

Conclusions

The city of Cincinnati has a rich cultural and geographic composition that deserves to be toured, experienced and explored. With the collaboratively compiled walking tour guide in hand (compiled, produced and distributed by members of *Art in the Market*), walkers are offered the chance to embark on their own expedition through twelve different routes originating around the city. Readers are also invited to chart out their own walking

tour using a blank template at the end of the booklet, and create their own “unguided” tours. The act of creating or following a walking tour is valuable because it promotes a heightened sense of place. Contributors to the guidebook are encouraged to consider places they are familiar with, areas where they may walk on an everyday basis or locations that they want to explore at greater length. For one such tour, a contributor created an improvised contemporary art gallery by pasting reproductions of artwork and textual information on the walls of buildings not yet gentrified the Over-the-Rhine neighbourhood.

Urban gentrification typically results on socio-cultural displacement of low-income or working-class residents due to increased rent costs, higher housing prices, and greater property taxes (Lees, Slater, & Wyly, 2008). Urban sociologist Sharon Zukin (2010) explains that oftentimes these redevelopments “crystallize the neighbourhood’s authenticity into a product with cultural buzz,” reflecting a different upscale social character, that by and large equates white and upscale and middle-class consumer tastes (p. 35). Historically, Over-the-Rhine has been the port of entry of many cultural groups to the city of Cincinnati, starting with the Germans in the early 1800s who likened the adjacent Erie canal to the Rhine river, deriving the neighbourhood’s name. Subject to the same social ills of other inner neighbourhoods in midsized cities in the United States, decades of neglect and segregationist urban policies resulted in concentrated poverty, derelict urban spaces, and absence of social services (Bastos, 2007). Such neighbourhoods become essentialized as unsafe and undesirable, and their residents as needy and incapable of social advancement. Asset-based community development strategies begin with identification of a neighbourhood’s physical, natural, artistic, and social assets, especially the networks of people and their relationships to and within that community. To that end, walking tours, such as the one mentioned here, combine arts-based inquiry and asset-based community development. As a form of inquiry, walking can unveil dimensions (assets) of a community in an evocative way and lead to an embodied and potentially more meaningful articulation of the social issues present in a specific place. Our experiences with this walking tour affirm the possibility of arts-based research practices to promote a kind of socially-engaged knowledge that can reject the commodification, or over-simplification of a neighbourhood, while empowering residents and citizens to affirm the value of public rights and gain awareness of often unspoken issues—such as the boundaries of race, class, and power in a neighbourhood. We consider that this walking tour advances our goals of developing and refining arts-based research methods and interventions that are well-positioned to elicit the kinds of nuanced understandings needed for social justice work and can create a space of critical agency, deep reflection about circumstances, and informed consideration of possibilities.

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Art In-forms Research: Conforming my PhD Research Through an Artistic Background

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Abstract

In this paper I will question the concept of artistic research and I will show some ideas of how my actual educational research could be in-formed by my artistic production. Through some examples, I will visualize the process by which I have started to build my research track. The relation between artistic practice and knowledge production is explored through my experience, visualizing the new learning spaces that have been constructed as a result of my production.

Key Words

artistic research, knowledge production, spaces of learning.

Introduction

In the recent years I have realized how important it has become to analyze the concept of artistic research both from my perspective as an artist and as an educational researcher; to bring the focus onto the production of knowledge within the contemporary art field.

For artistic research, knowledge is the central agent sought, rather than expression or beauty. In the same way that language is not merely communicative or referential, but an action through which we construct the world, art is not just an expression; it molds: forms and informs thinking.

For my research and artistic practice, it is important to be close to the concept of artistic research, but never forgetting to look at it with a critical eye. Although the first intention of artistic research is to link theoretical approaches of art with its practice, through debates and hard work in seminars, symposia, and congresses, it has have been analyzed how in recent years artistic research has established a relationship of dependency with art academia. There has always been a complex relation between the artistic sphere and academia, but now, because of this strong relation, it seems almost as if artistic research could not exist apart from art schools, academies or universities.

Academy has sculpted contemporary art in various ways. Not only because it has long been the place where art is learned and taught, but also because the concept of *artistic research* uses the university's values and parameters of validation. Although not all artistic research projects (I am using *project* and not *artwork* or *art piece* to emphasize the importance of the process and to move attention away from the artifact as a finalized object) must relate directly to academies, art schools or universities, the concept started within the practice-based PhD, MA, MFA, and BA, between colleagues, curricula, and art theorists.

* With the support of:



Then, how could art academia be informed by the learning artistic research constructs?

Form years of making art, I have knitted my own ways of learning from my practice. I'm not referring to the tools or techniques artists acquire, but to the train of thought through which I, and artists in general, construct questions and doubts about the contexts we inhabit. These questions cannot be immediately answered, and sometimes, never. They are questions to think about (and feel) further, in ways that did not exist before. Questions that destabilize, that question everyday life from a corporeal perspective.

Through studying artistic research and making my own, I have learned to build a critical relationship with the world. The knowledge that is being both constructed and deconstructed is the net that weaves contemporary art. Making art demands the creation of an emerging order, new regulation systems that question the normalization of places and situations.

In my own practice, questions about how urban spaces and the human body modify each other have moved me into new terrains. I started tracking how the personal (intimate) and the public spheres mingle. Then, the social space and the relations that knit this tissue became more and more relevant; knowledge relations replace the work of art as an object. Now, what currently interests me is how artistic research is able to construct *learning spaces* in regular places as a result of questioning normalizations. And then, asking how traditional places of learning as art schools, academia, or museums, could be nourished from the construction of new learning spaces that artists make in their everyday practice. To question how the academic art sphere can communicate in order to be able to learn from new methodologies that artists are building.

The tension between art and research has been of interest to artists, curators, critics and cultural agents throughout the past decades. It refers not only to the relation between practice and theory – these concepts cannot remain divided by a XIX century Kantian perspective between emotion and rationality –, but the meeting point of what some considered impossible: research and art practice. Due to its reflexive feature, contemporary art would be unable to distinguish between practice and theory, and therefore I use 'practice' without opposing it, or dissociating it from theory.

Tracking artistic research

I will now give a brief summary of my understanding of artistic research. I have chosen to use these two references that unfold the concept without reducing its complexity.

“Artistic research” is the term for a specific practice in art that rose to prominence during the course of the Bologna process in which artists assumed the role of researchers and present their results in the form of art. Proceeding from a concrete question and following their own epistemological and methodological approach, they distinguish their research form scientific and form art in general. (Caduff and Wälchli. 2010: 12)

This does not mean artistic research is not part of the art field, nor is it appropriating alien terrains, only that, through artistic research, the frontiers between art and science, between creation, investigation, documentation, interpretation and signification have been blurred. Artistic research does not claim delimiting for its own action filed, on contrary it seeks for relating with others. Artistic research is not fixed to one single model of representation; it is committed to be a reflexive ground, a flexible construction, and a multiplicity as Deleuze and Guattari would refer too.

I'm generally more interested in Deleuzian questions such as “How does it work?” and “Which new thoughts does it make possible?” (Guilles Deleuze and Félix Gauttari, *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis, 1987 [1980], p. XV.) than in ontological questions

as “What is it ?” According to me, this latter category of questions is often too rigid, unethical even, attempting to define and establish a clear distinction between what is inside and what should remain on the outside. To be more concrete, I prefer questions such as “How does artistic research work in practice?” and “Why is artistic research necessary?” to the ontological approach, represented by questions such as “What is artistic research?” or “What is practice based research in and through the arts?”

However, constructing a clear opposition between the ontological and the empirical (in a poststructuralist sense) is perhaps not all that fruitful. On the one hand, one could claim that artistic research happens. It takes place. In many places. Outside and inside established programs. Outside and inside the art world and academic world. And it most likely always already took place before it was named and framed as artistic research [...]” (Cobussen 2010: 46-47)

Beyond *taking place*, the aim of my research is to track and show how artistic research *makes places*, and I’m specifically interested on the educational places artistic research constructs. The question I pose is: How does artistic research make places of learning?

Cobussen recognizes that opposing the ontological and the empirical, from a poststructuralist perspective, is not that fruitful, and although we seek to finally reveal what artistic research is, the best strategy is not an essentialist one. Our awareness that this is a slippery zone will lead us to work precariously, without dismissing doubts, mistakes and incongruence. This complex approach is not always welcome regarding positivist sciences, but we must keep in mind that if art aims to relate to research and the academic world, it must take the processes of validation seriously, not to demonstrate its “results” as “truth” or “false” but to make the processes and criteria of the decision making both visible and accessible.

Artistic research should not endorse a *laissez-faire* relativism in epistemic matters. It needs to distinguish facts from illusions, knowing from believing, in order to be able to defend its place within academia. But it has to make these distinctions in the full awareness that they are constructions, and that their validity is confined to the epistemic space that it can claim for itself, always minding the fact that each academic field is constantly constructing its own epistemology, in confrontation and cooperation with the surrounding fields. I see this work as perhaps the most urgent and delicate task for artistic research. (Rosengren. 2010: 115)

In-forming

It is not my intention to mold art and research into the same concept, but to show how new spaces of knowledge are emerging through artistic research. In this text, I will use my own case to exemplify the production of learning spaces in relation to contemporary art.

On the past the years my artistic production has grown as an artistic research focusing on social space (Lefebvre, 1974; Certeau, 1990) and more specifically on the tension between urban and intimate spaces. Recently, I have started a *detournement* for educational social spaces in art.

Making art has not only in-formed my work(ing) but also my thinking (if it were possible to separate them for practical analytical matters). New concepts, ideas and theories, as well as ways of doing, or methodologies, were created, questioned and modified in the process of developing my artistic research. It is important to remember that new subjectivities are produced, but I will not delve towards it in this text in the hopes of focusing only on the construction of spaces of learning.

“Lo que significa, a la postre, es que un investigador lo que está haciendo es ofreciendo sus propias construcciones

de las construcciones de los actores que ‘estudia’”. (Hernández, 2006 :28) [What it means, finally, is that what a researcher is offering is his (or her) own constructions of the constructions of the studied actors. (Author’s translation)]

Fractured Territories, 2010



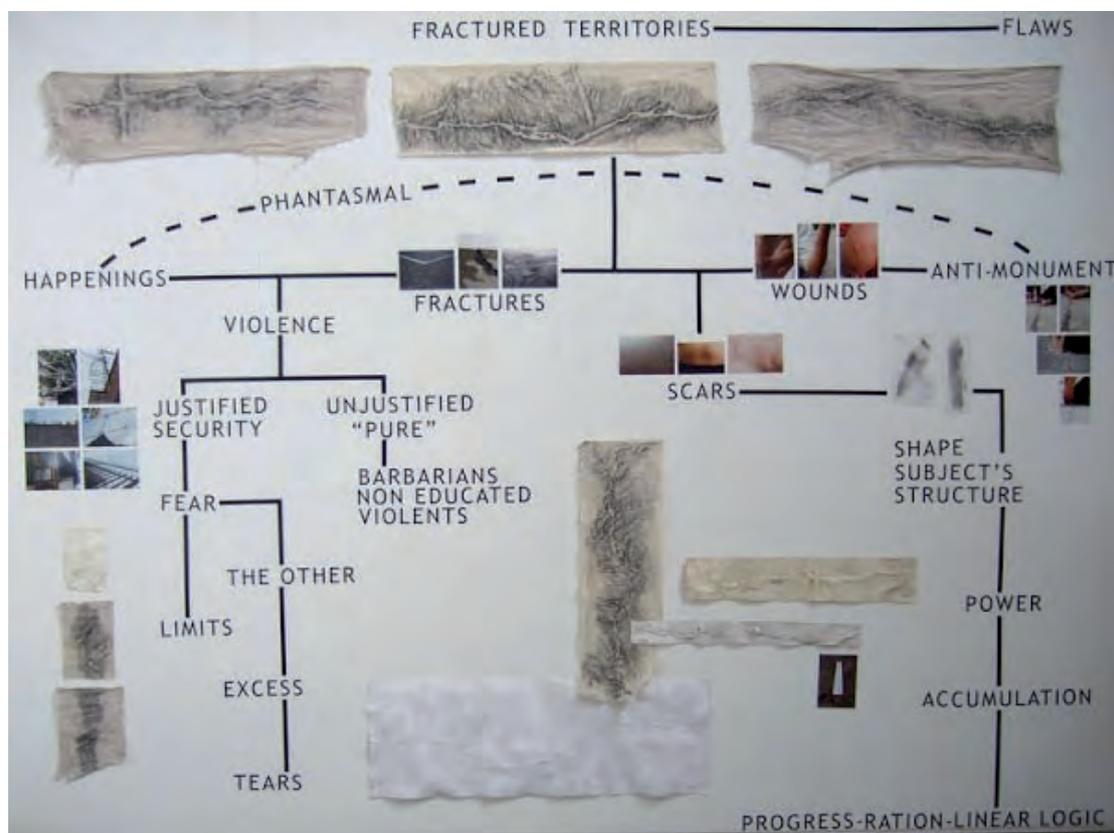
Details from Fractured Territories, 2010

My main objective in Fractured Territories was to analyze what violence could mean when referring to the cracks in Mexico City’s pavement (urban tissue), and relating them to wounds and scars in my skin (human tissue). The questions I raised in this project were: How does violence fracture and imprint urban and personal tissues? What kind of marks and scars are left? Notions such as excess, tears and folds were explored through Bataille’s, Benjamin’s, Deleuze and Guattari’s and Foucault’s theories.

When I made this work, I had just returned to Mexico City after one year studying in the Netherlands. I was attending a seminar named *Fetish and Phantasmagoria* at the MUAC (Museo Universitario de Arte

Contemporáneo) in Mexico City and I was tasked to write a paper that communicated my perspectives and reflections. For this purpose, I related the theories debated in the seminar with the preventative atmosphere that shocked me while returning to my home city. In one year, one could see a military presence in the streets that was not there before. The concepts worked on in the seminar were pretty abstract and complex to me, as I was working only with a text, so I decided to make diagram. I needed to make the relation between the separate concepts, how these connections worked, and how I related them with my everyday experiences of going through Mexico City, visible.

During that time, I was invited to participate in *Kustvlaai 2010*, an art fair in Amsterdam. I decided to show this diagram of my understanding of violence, phantasmagoria, excess and tear, relating it to my experience of the everyday implicit violence I perceived. Through photos of the security display of the houses of my neighborhood, together with drawings of the pavement's cracks and imprints of these cracks on my skin I intended to question the roles of the surfaces between land and body; which marks which? Which becomes the mold and which the replica?



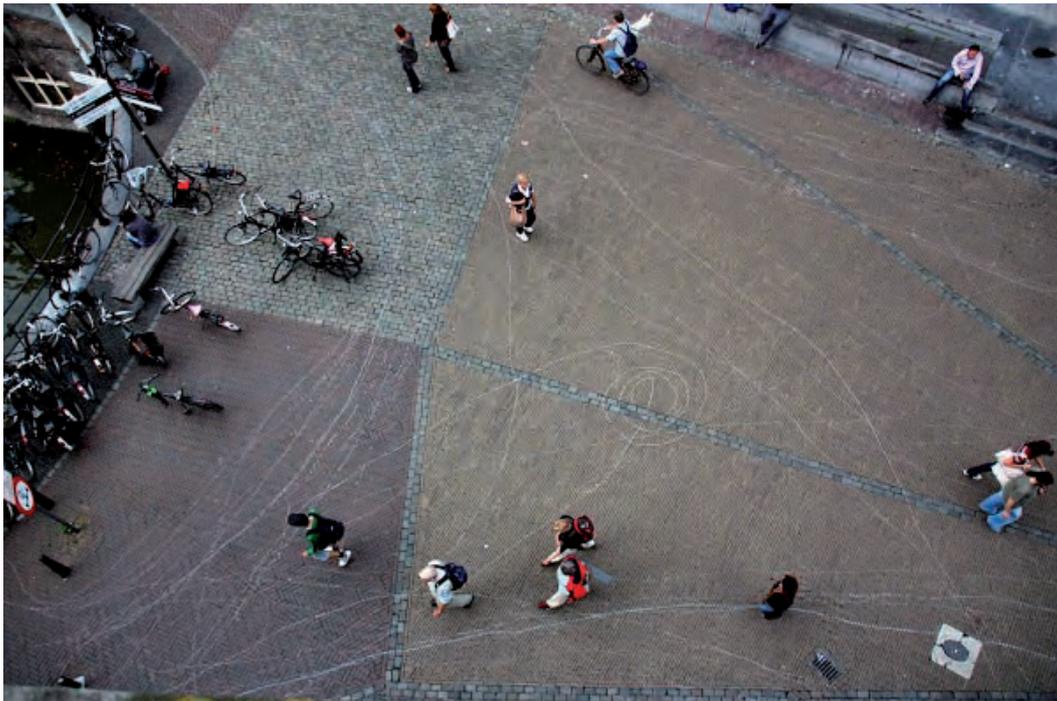
Fractured Territories exhibited at Kustvalaai, 2010

Making drafts not only out of written text but using photos and drawings helped introduce my experience to the sphere of conceptual analysis. Suddenly the concepts were following me while walking through the neighborhood and while drawing in the street. My personal perspective, not only my singular understanding, but my everyday experiences, became relevant, determining, visible pieces in knowledge production.

Exhibiting a diagram is not something ever done before, but for my learning process it was an important element, where I was experiencing working with the relation of concepts, text and images. When I look back, the question that I pose myself is how I could have worked with them separately before?

In my actual PhD research, mappings and diagrams are an important element of visualizing relations, a place where context can inform theory.

Tracing Passers By. San Diego, 2011



Tracing Passes By. Utrecht, 2009

Tracing Passers By is a project started in 2009 in conversations with my colleague Noor Mertens about how to make the use people make of a specific public space visible. We wanted to show the pedestrians of a street or plaza the traces of their paths. We sought to do so in the simplest way we could, partly because at that time we did not count with any financial support for the development of the project, and partly because we wanted it looked neat. We chose to follow people as they walked and to trace lines behind them with chalk to make a drawing on the street.



Tracing Passers By. San Diego, 2011

Although the conditions were not ideal, we continued developing the project. Two friends helped us in the action of drawing, and one other friend took photos while we drew.

Two years after that I was invited to (re)perform the drawing at the San Diego Museum of the Arts. The conditions radically changed the display of the project. The action was basically the same, following people through a space to trace their paths with chalks, but this time the action was framed within the activities of an art museum. There were three drawing assistants, two professional photographers, a professional videomaker, and the rest of the museum crew. The outcome differed not only in the quality of the representation, but the fact of being part of the museum agenda modified how people used spaced. Framing the same action in two different contexts, one the everyday street, and on the other hand the context of an art museum, changed the audience with which the performance was made, changed the attitude people had toward us following them; the thought provoked was therefore a new one.

I realized how important it is to premeditate and care not only for your actions, and the physical space where you develop them, but for the context that can radically change meanings. In this case, it was not that one of the contexts was better than the other, they both tell us about the environment's specificities.

In regard to educational research, I learned to be aware of the context surrounding both the action and its representation. Significance is always subject to contextual frames such as academia.

The Pavilion of distance: A Greek Tragedy



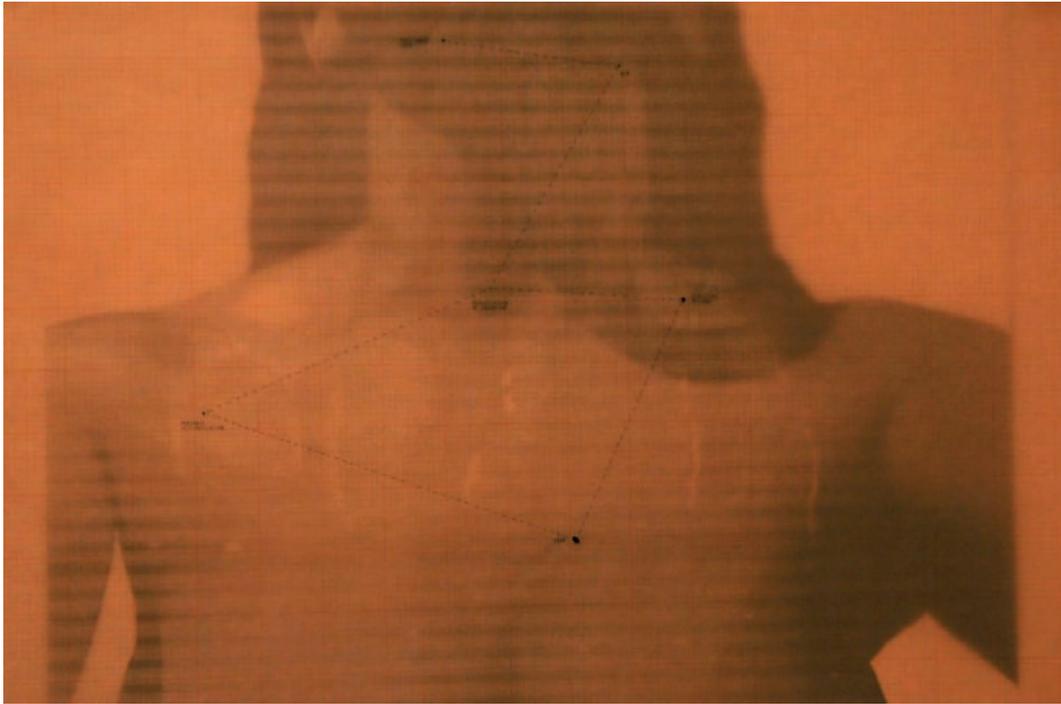
2012 / 26:45 min. / HD digital film / color / sound / English

I was invited to participate in an “experimental collective learning platform” initiated by the Dutch artist Tiong Ang and in collaboration with eight young artists: Alejandro Ramirez, Despoina Demertzi, Marina Stavrou, Ryan de Haan, Wang Shihui, Zeynep Kayan, and Pedro Kok.

All the participants met in Amsterdam this summer for one week with the task of making a film that reinterpreted Medea's myth by Pier Paolo Pasolini (1969). A reinterpretation of this ancient myth seemed to be the key element in commenting the actual European (and especially Greek) crisis from the foreigner's perspective, shared by all eight artists.

Our film not only included the reinterpretation scenes from the myth, but an important part was a performative workshop that an acting coach, Elvira Out, developed. None of us were trained actors, but visual artists. The film sought to show performers that represented both a persona and a learning agent. Medea's story, and repetitive and 'educated' enactments, were filmed during that week in Amsterdam.

Each of the participant artists was commissioned to make individual complements for the film such as soundtrack, voice-over narration, production design, script development, photos, and to perform both as actors and as crew during the shoot. I was asked to make spatial mappings.



Constellations, 2012. Photocopy and grid paper. 90 x60 cm.

This week-long educational experience transcended the art academy parameters. In an intimate environment, we shared three meals a day and personal details that are left apart in a scholar frame. It lead us to a partial and incarnated learning.

This project was called *Pavilion of Distance* due to the distances between our perspectives, our origins, and our individual artistic productions. We are not an art collective, what we share with each other are distances. The individual and collective work were in constant tension, having to resolve technical, conceptual, and emotional issues at the same time.

Our learning experience did not finish with the workshop. This project was made for the 1st Tbilisi's Triennial *Offside Effect*, a special exhibition display that resembled sand clocks and was designed by one of the participating artists, Wang Shihui. We were challenged to debate how to show clues of our learning process and to be able to exhibit our work in those structures without using the walls of the place, therefore bringing attention to the architecture of the exhibition.

What we exhibited was referred to as *visual notes* to underline the intention of showing the project as a whole: the processes and the learning relations that went through it. It was a call to think of education as a constructor of other possible structures, and to stop dealing with art education as a standardizing of time (calendar, chronograms) and space (classrooms, art studios, academy). By doing this project, we looked back

to the concept of academia as a learning society: of peers, colleagues, partners.

Through participating in this project I came to ask myself: Who do we address when we speak of audience? Finally, could we ourselves be actors, producers and public with regards to artistic learning experiences?

I question myself about the rigidity of the roles between art, education and research. If these spheres overlap and confuse, can it be precisely in this *fold* (in Deleuzian and Guattari's terms) that we find a fertile field for new leaning?

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“Thinking in Sound” in Jazz Contrapuntal Improvisation: The Methodological Potential of Narrative

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Abstract

Even though there are many examples of the use of polyphonic textures in jazz composition and improvisation, the study of this subject has been almost completely absent from jazz research. There are some texts about the use of counterpoint in jazz composition by authors like Bill Dobbins or William Russo, but there are few examples of literature about jazz contrapuntal improvisation, especially from an audiation perspective.

As a jazz pianist, I was intrigued by this lack of research about jazz contrapuntal improvisation. Thus, I decided to embark on a journey to learn this way of improvising. In dialogue with Edwin Gordon's Music Learning Theory and authors such as William Russo I designed specific exercises, structured as a personal practice protocol. The concept of flow, as described by Mihaly Csikszentmihalyi, gave me some important clues about the optimization of practice.

Using the methodology of Scholarly Personal Narrative (SPN), developed by Robert Nash, I tried to translate this experimental process into a story that I hope will guide other performers in the exploration of jazz polyphonic improvisation. The research design was emergent and informed by Donald Schön's concept of Reflective Practice, consisting of action/reflection cycles. Finally, I was able to recognize a progression in my ability to audiate multiple voices and play them on the piano.

Keywords

Contrapuntal improvisation, jazz, audiation, flow, practice-led research.

Introduction

My interest in improvised counterpoint arose logically as the next step on my path of development as a jazz improviser with a special interest in audiation – the ability to “think in sound”, to hear music in my imagination and comprehend it harmonically. After developing a reasonable ability to audiate improvised melodies, I felt the need to expand my abilities in order to audiate clearly more than one voice when improvising on the piano.

Literature Review

Jazz Counterpoint

When talking about counterpoint in jazz we have to distinguish the context of its use, namely, whether it is compositional or improvisational.

There are many examples of counterpoint in jazz, such as New Orleans jazz, which is considered contrapuntal because of its melodies and countermelodies. Other classic examples are Charlie Parker and Miles Davis' rendition of *Chasin' the Bird* and the music for the opening sequence of the film *Jazz on a Summer's Day*, which features Bob Brookmeyer, Jimmy Giuffre and Jim Hall creating improvised counterpoint. Some groups and artists also became known for their use of counterpoint, such as the Gerry Mulligan Quartet (with Chet Baker), the Modern Jazz Quartet, Kenny Wheeler, Maria Schneider, Bill Holman, Phil Kelly, Lennie Tristano,

Charles Mingus, Chris Potter, Gil Evans, Duane Tatro, Bill Evans, Keith Jarrett, Fred Hersch, Brad Mehldau, among others.

Several authors have discussed counterpoint in the context of jazz arranging and composing. Some authors focus exclusively on two-part writing (Baker, 1988; Bristol, n.d.; Israels, n.d.; Nestico, 2007; Pepper, 2006a, 2006b; Tomaro & Wilson, 2009) while others also discuss three-part and four-part writing (Boras, 2004; Corozine, 2002; Delamont, 1969; Dennis, 2012; Dobbins, 1989; Garcia, 1954; Grove, 1989; Russo, 1968, 1988; Sebesky, 1994; Thomas, n.d.).

Notably, some authors explore jazz contrapuntal improvisation (Damian, 2001; Fewell, 2010; Goodrick, 1987; Greene n.d.; Herberman, n.d.; Straub,²⁰⁰⁸; Woitach, 2010; Wyble, 2001). Nonetheless, and probably because of its difficulty, these authors only approach two-part contrapuntal improvisation, and not three or four parts.

Partimenti

Even though jazz does not have an established tradition in improvised counterpoint, especially in three or four parts, this tradition can be found in Western art music.

Gjerdingen (n.d.) discusses, on the online research project “Monuments of *Partimenti*”, that *Partimenti*, the creation of harmony and counterpoint from pre-written instructional basses, was fundamental to the training of European court musicians from the late 1600s until the early 1800s. In order to learn how to play these *Partimenti* it was necessary to either have access to a living master or to a collection of explicit rules of interpretation, or *Regole*, like those of maestros Fedele Fenaroli (1730–1818) and Giovanni Furno (1748–1837).

Audiation

According to Gary McPherson (1995), the capacity to “think in sound” is an essential element to all forms of musical performance. Furthermore, instrumental learning seems to be more effective if there is an emphasis on sound before sign. Moreover, a performing musician also has to learn how to coordinate body and mind, so that they work symbiotically and the musician is able to play immediately what he is thinking.

Even though jazz musicians are constantly told to “work on their ears” (Dean, 2006, p. 7) there are few courses that specifically address that problem. As Dean points out, the ability to audiate and pre-hear frees us from the need to rely on patterns, licks and clichés that are not meaningful for the performer or the audience.

Gordon (2000) created the term audiation to refer to the capacity of being able to hear the music in our imagination with comprehension - most importantly the comprehension of tonality and rhythm, even though Gordon also mentions dynamics, form, and style among other elements. Hansen (2006), in agreement with Gordon, underscores the importance of hearing tonal music as scale degrees in a key at all times. This goes against the traditional way of teaching, with an emphasis on individual intervals and without the constant reference to a tonal centre that Gordon advocates. It is also important to understand that we tend to apprehend pitches in groupings and not in isolation (Caspurro, 2006).

The two basic dimensions of the learning process are, according to Gordon (2000), discrimination learning and inference learning. Discrimination learning is rote learning: the student learns by imitation, absorbing many examples of more general categories. In inference learning, the student generalizes that knowledge so that he can apply it to new situations. Improvisation, for example, always implies inference learning because generalization of the vocabulary apprehended through discrimination learning is always necessary in creative

activities.

Moreover, Kratus (1990, p. 37) differentiates between exploration and improvisation: “a person who is improvising is able to predict the sounds that result from certain actions, whereas a person who is exploring cannot.” Likewise, Gordon (2000) suggests that an individual can only improvise meaningfully if he or she can audiate what he or she is going to improvise. In agreement with McPherson (1995), Gordon also promotes a learning sequence similar to Pestalozzi’s philosophy of sound before sound before theory (Bluestine, 1995).

According to Gordon, it is through audiation that we can reach the goal of music performance: an emotional and aesthetic encounter (Caspurro, 2006), something akin to the flow state described by Csikszentmihalyi (1990). Various authors have explored flow state in musical experience (Cunha, 2011; Custodero, 2006; Bloom & Skutnick-Henley, 2005; Troum, 2008). Flow in improvisation seems to arise from an interesting relationship between the past and the future, mirrored in Gordon’s concepts of discrimination learning (the past) and inference learning (the future), the inevitable entanglement of the old and the new (Peters, 2009).

Methodology

Practice-led Research / Artistic Research

I intend to use the term practice-led research (in this case artistic research) with the following meaning: a kind of research that has its roots in practice, that is developed through practice and that has an effect on practice. This means that the results are not only reflective (about the practice). Citing the Orpheus Institute motto, “the artist makes the difference”. However, it still seems appropriate for artistic creation to be coupled with a written document, enabling the observer to clearly understand the problematic, the methods and the results.

When trying to answer the question of what methodology to use, we have to think about what artistic research can be (what type of knowledge may be produced - ontology) and why should artists do research (relationship between knower and known - epistemology), before asking how should artists do research (methodology).

According to Gray and Malins (2004), if we analyse research projects that have been developed in the field of artistic research, we can see that they include both positivist and constructivist ontologies. Regarding epistemology, the researcher is the practitioner. The problematic arises out of practice and is answered through practice. Research might not be replicable but it is communicable. The adopted methodologies have been very eclectic, ranging from positivistic experimental methods to constructivist interpretation and reflection and the invention of hybrid methodologies.

Returning to the concept of reflective practice, I would like to describe an idea that was important for the conceptualization of my research project: the self-reflection cycle of action research. According to Kemmis and McTaggart (2000), it consists of: planning change; acting and observing the processes and consequences of change; reflect about those processes and consequences; repeat these three steps as many times as necessary.

This process is frequently used in practice-led research because of its flexibility (Haseman, 2007). The action (practice) exists in symbiosis with reflection (theory), which is particularly appropriate to the artistic paradigm. There is the assumption that the competent practitioner knows more than he can say (Schön, 1983). The author tells us that the practitioner exhibits a tacit knowledge about his practice. He needs an epistemology of practice implicit in the artistic, intuitive processes that he brings to situations of uncertainty, instability, uniqueness, and value conflict.

Scholarly Personal Narrative

“The greatest contribution that I can make to higher education is in exposing the truth in my own narrative.”
Dr. Alvin A. Sturdivant (Bradley, 2009, p. 1).

Why narrative? In agreement with Bradley (2009), narrative may well be one of the most powerful cultural means of educating, cautioning, encouraging and building community. Some cultures have transmitted their history from generation to generation solely through the use of narrative.

Bradley reminds us of the power of narrative to bring history to life. For example, the stories of people who have survived such horrendous acts as the Holocaust and the Slave Trade really provide us with the most reliable information about what happened, from a lived experience perspective. Because of this empathic potential of personal narrative, it is also essential to bring to life the social, emotional and physical conditions of segregated populations, such as the Lesbian, Gay, Bisexual and Transgendered (LGBT) communities.

The author also points out the crucial role of narrative in shaping many U.S. government bills and policies. Notably, the Lilly Ledbetter Fair Pay Act and the AMBER alert were both the result of the impact of personal narratives.

In Scholarly Personal Writing (SPN) we need to get personal. It demands that the writer finds his own voice, his own style. The researcher must record his experiences that are central to the narrative. SPN must emerge out of an abiding concern that is important for the researcher, who must reframe the narrative and make it as universal as possible, in order to reach the readers. SPN encourages the researcher to include information from a variety of sources, not only peer-reviewed journals.

Because of this, SPN asks the researcher to “re-story” the narrative as necessary. This means reframing the narrative in a way that makes sense for the reader, establishing clear connections between the research questions and the narrative.

The development of Jazz contrapuntal improvisation through the expansion of audiation

I started my journey to learn jazz contrapuntal improvisation with Russo’s book *Jazz Composition and Orchestration* (1968). It was the only resource that I knew that delved into the topic of jazz counterpoint with considerable depth (with a chapter of roughly 80 pages dedicated to the subject).

My experience with the material began with the exploration of intervals. Russo enumerates five categories of intervals: primary consonances (major and minor thirds and sixths); secondary consonances (perfect fifths and octaves); mild dissonances (augmented seconds, fourths, fifths and sixths, minor sevenths and major seconds); dissonances (minor seconds and major sevenths); and the perfect fourth (which can be considered consonant or dissonant depending on the context).

I played these intervals on the piano and tried to retain in my imagination both notes simultaneously. Besides, I also tried to feel the harmonic function of each note simultaneously. As an example, I played a minor seventh consisting of C and Bb and tried to hear internally both C and Bb simultaneously and also perceive C as tonic and Bb as a minor seventh. Basically, I was trying to audiate the intervals. What I noted was that there was a tendency to imagine only one note at a time.

In another section, Russo states that parallel thirds, sixths, fourths and sixths always work. In my experience, I contend that, even though I agree thirds and sixths generally work, parallel fourths and fifths are greatly dependent on the context.

After this initial contact with Russo's book that lasted sixteen days, I decided to study, from an audiation perspective, the first page of the Fugue in A minor by Mário Laginha (a Portuguese jazz pianist), a four-part fugue marked by the influence of jazz harmonic vocabulary. I practiced audiating each of the four voices individually. I used A, the tonal centre, as a drone to help me hear the harmonic function of each note. I noticed that there were two intervals that seemed to be more difficult than the rest: the augmented fourth and the major sixth. It is important to notice, however, that the context is Phrygian. This means that neither the augmented fourth nor the major sixth are part of the mode. As noted by Rodrigues (2001), in the context of the Lydian mode, for example, those two notes are much easier to audiate, since they are part of that specific scale.

Then I tried to audiate two voices at a time, again with the help of the A drone. I first audiated the bottom note, then the top note and then both notes simultaneously. It is interesting to notice that, when playing the interval over the A drone, I heard both the harmonic function of both notes and the sound of the interval itself. To give an example, if I played D and G over A I could hear D as the fourth and G as the seventh, but also the sound of D and G as a perfect fourth. I want to emphasize this aspect because, contrarily to some approaches that tend to emphasize exclusively the perception of the interval destitute of its relation to the tonal centre or the perception of the note's harmonic function stripped of their intervallic sound, I propose that both are important when audiating an interval or, for that matter, any aggregate of two or more simultaneous notes.

Sometimes, I tried to approach this study of two simultaneous notes (or more) through the concept of three simultaneous dimensions: the aural dimension (audiation), the visual dimension and the motor dimension. The aural dimension is the sound (including the timbre and the harmonic function) of the notes, the visual dimension is the visual representation of the notes on the instrument or the musical staff, and the motor dimension is the physical sensations and movement that correspond to the act of playing the interval.

I have asserted that some notes seem more difficult to audiate than others, due to their specific function relatively to the tonal centre in a specific context. For example, in C Ionian, it is more difficult for me to audiate F sharp (the augmented fourth) than C (the tonic). However, let's return for a moment to the idea of the interval as having two dimensions - the harmonic functions of the individual notes relatively to the tonal centre and the sound of the interval itself. I have noticed that this second dimension might hamper the ability to audiate the interval. For example, if I play, in the context of C major, F and E as a major seventh it seems easier to audiate than E and F as a minor second or a minor ninth, even though the harmonic function of the individual notes are the same.

Another thing that I noticed is that it is easier to audiate the pitch and the timbre if, instead of listening only to the notes while playing, I also try to imagine the notes after the extinction of the sound. This seemed very effective as a feedback mechanism to evaluate the clarity and robustness of audiation.

When I tried to audiate aggregates of three and four simultaneous notes, the difficulty in "unlocking" (being able to clearly discern the individual notes) became more evident. Regarding three notes, I was more successful when I used the strategy of audiating two of the notes first, as an interval, and then adding, mentally, the third note. In the case of four notes, the most successful strategy seemed to be to audiate the two bottom notes and the two top notes separately at first, trying to mentally hear each pair as an entity; then, choosing one of those pairs and retaining it in imagination; finally, adding the second pair, heard as an entity, to the first pair. The experience has to be like adding two entities (two intervals) and not four (four notes). When I tried to mentally add the 4 notes individually it was much more difficult.

After this period of eleven days studying the first page of the Fugue in A minor by Mário Laginha, I decided to delve into *Jazz Composition and Orchestration* once again. Trying to audiate the first page of the Fugue showed

me that I was not ready to work on groupings of three and four notes. I had yet to master the audiation of intervals. Since William Russo's material on counterpoint was arranged by order of difficulty, I thought that by doing the exercises at the end of each section, with a focus on audiation of intervals I would improve my ability to audiate, and therefore improvise, contrapuntal textures.

With this in mind, I wrote several exercises over the chord progressions found in the solo sections of two original tunes that I used to play with my quintet, called *Rio* and *Preto*, inspired by the exercises that William Russo presents in his book.

I noticed, when practicing the exercises, that chords that do not have a perfect fifth are harmonically more ambiguous than the ones that do. It is also more difficult to hear the harmonic functions when none of the notes in the interval is the tonic. Additionally, the fewer the notes of the triad that are present in the interval, the more difficult it is to audiate.

Another aspect that I would like to discuss is modulation. In my case, the most effective way to anticipate the change in tonal centre is to mentally change the harmonic function of the notes that transition from one chord to another. For example, if I am in the context of C major audiating A and D (the major sixth and the major second respectively) and I want to change the tonal centre to F major, I anticipate the change by mentally changing the harmonic functions of A and D to major third and major sixth, respectively. Another possibility is to try to audiate the tonal centres as a third voice.

Conclusion

So how did my journey in the search for the expansion of my audiation capabilities turn out in terms of my contrapuntal skills? Regarding my improvisation ability, I noticed that I improved my ability to create improvisations with two voices without modulations but was not very successful at audiating improvisations over the chord progressions of the exercises, which have complex chords and several modulations. This makes me think about a better way of learning jazz counterpoint. Probably, it is more effective to begin with more conventional counterpoint with simple chords and no modulations and then gradually adding chord extensions and modulations. This is where I am heading: constructing a path to learning jazz contrapuntal improvisation more informed by improvisation pedagogy. It needs to be slower and gradual in terms of harmonic functions, number of modulations, number of voices and rhythmic complexity. Additionally, the dialogue between discrimination learning and inference learning will have to be more intense. It is also important to maintain a balance between the difficulty of the task and my abilities. As Bloom and Skutnick-Henley (2005) assert, that balance is necessary for the generation of the flow experience, which is essential for cultivating intrinsic motivation and enjoyment, the best predictor of continued musical practice.

This is the path I want to try in my search for a deeper meaning in improvisation, hopefully allowing me to flow in the direction of a future that is always discovering the past.

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Does Music Have Fictional Words? Constructing Musical Meaning Through Narratives

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Abstract

Narrative is a term that has been used in different research fields. In literature studies several authors have been researching on how text and image can relate to each other, and words like “synergy” and “imagetext” have been used in the attempt to describe the narrative discourse, which so often appear in picture storybooks. In musical research, narrative deals with several questions linked either to musical perception, musical reception, music composition or musical performance. Overall the focus of musical narrative will converge on the topic of musical communication.

The starting point of this investigation was a children’s picture book. In the first section this paper explores the way *the* book was written and illustrated, and how a new music orchestral piece - “Pedaços de Lua” - was composed. By focusing on specific compositional ideas, the piece was shaped to highlight different aims, and the musical narrative was used in a plural musical-verbal-visual interaction, in order that the new music language would better communicate with the younger audience and the young performers.

In the second section of this paper it will be discussed the implementation of two research projects, after the première of “Pedaços de Lua”. It will be examined the ways in which I, as composer, have created not only a new music orchestral piece, but also simultaneously thought and developed these projects.

Conclusions were drawn from the analysis of the composer’s own artistic practice and interviews held with children in the audience and with the performers of the piece.

Key words

Composition, Narrative, Meaning, New Music, Children.

Introduction

Narrative is an important investigation tool, and the term that has been used differently in research fields such as literary studies, philosophy, science, music and education. In musical research, different approaches to narrative have been discussed (Barrett & Stauffer, 2009; Almén, 2008; Bowman, 2006; Maus, 1991, 1997, 2005), and narrative “It is viewed variously as “story”, as a “mode of knowing” and constructing meaning” (Barrett & Stauffer, 2009: 7), as it “records human experience through the construction and reconstruction of personal stories” (Webster & Mertova, 2007: 1).

As a composer, I find music composition inseparable from a communicative approach. Usually while composing, I not only imagine the future context of the performance, but I also create narratives. This induces many “imaginings” (Walton, 1990), which guide all my compositional decisions.

... If we look carefully, especially if we are willing to look under the surface, we stand to find more than a little imagining in our experience of music, even of fugues and sonatas, and many of our imaginings would seem to be called for by the music. Why doesn’t the content of these imaginings constitute fictional worlds, the worlds of music? And doesn’t this make the music representational, as literature and painting are? (Walton, 1990, p.60).

Writers/Composers create books/scores because they intend to communicate and produce meaning. The text/music that was created by the writer/composer is then recreated by the reader/listener. Many piece titles and/or programme notes are a clear intention on the composer's side to share the inspirational idea of the composition, or to share parts of their imaginings. It is a way that composers have to communicate with the listener's personal narratives that occurred on their own musical creative process, and consequently encouraging the access into new music, which is frequently unknown and unfamiliar.

The listener decides to connect this sequence of sound events according to their own imaginings, which they build up while the musical work is being played. Therefore, listeners also create their own inner narratives, and actively participate in the construction of the musical piece (Elliott, 1995).

Narrative music, as mentioned and analysed in this paper, means music which helps to create imaginings and narratives, guiding the audience to feel more intensely some sections of the composition, in order to enhance the emotion from certain parts of the music. In other words, one searches to find possible meanings in a narrative form that draws the listener into the context and story in a way that they can identify. The objective is to create musical narratives that aim to create and communicate musical significances to the audience.

Using narratives to create personal compositional meaning

Many authors (Kivy, 1990; Berenson, 1993; Lavy, 2001) seem to follow the idea that we experience music in a narrative mode. Others (Newcomb, 1997; Maus, 1997; Levinson, 2004) propose that we experience it in a dramatic mode.

Without meaning to analyse the terminological issues on analogies that have been raised on topics of music, narrative, drama and literature, the idea of creating relationships between stories (here viewed as the events in a narrative) and discourse (viewed as the treatment of the same story in the presentation of the narrative) can be compared to the analogy of music composition.

Maus refers that "a composition, like following a play or novel, can involve following a series of fictional actions —then comparisons and contrasts with literary narrative seem more pertinent" (Maus, 1991: 12). Therefore, to compose can be viewed as a story telling with a succession of musical events, where the discourse refers to the material the composer adds to the story. By focusing on specific compositional ideas, musical narratives are shaped to highlight different aims, such as the use of leitmotifs and specific themes, which help to characterize characters, actions, spaces and the passing of time.

Many studies shed light on an issue that can be observed through different angles; however, to be aware of the narrative dimension in music composition adds appeal as per the use of metaphors in writing.

Children's picture books

Several authors (Doonan, 1993; Mitchell, 1994; Sipe, 1998; Lewis, 2001) have been researching on how text and image can relate to each other. From these researches words like "imagetext" (Mitchell, 1994) and "synergy" (Sipe, 1998) have been used in the attempt to describe the narrative discourse, which includes visual and verbal languages, which so often appear in children's picture books.

A very common characteristic in picture books is the existence of a narrative discourse, which uses visual and verbal languages. Quoting Nodelman "Both the words and pictures of picture books have temporality – both can imply the passage of time, the words by their very nature and the pictures by their sequence.

Consequently, both are capable of having rhythms, and the two together create a third rhythm: the rhythm of picture-book narrative” (Nodelman, 1988: 244). The picture book should be looked at as a whole, whereby images/illustrations should not only describe the written narrative but should be able to add to the action other elements that weren’t directly told. For David Lewis “What we find in the picture book is a form of language that incorporates, or ingests, genres, forms of language and forms of illustration” (Lewis, 2001: 65). Often picture books are structured from a simple narrative, easily detected by the young reader, with the clear objective of helping children in learning the codes of literacy.

“Wie schmeckt der Mond?” by Michael Grejniec

The piece “Pedaços de Lua”, for narrator, image projection and full orchestra, was a commission from Coliseu of Porto, for a family Sunday morning promenade series. As the piece was going to be played in a children’s concert, by a youth orchestra (age-range of 14 to 18), I decided that the starting point for my work was going to be the Portuguese translation of the children’s picture book “Wie schmeckt der Mond?” (“A que sabe a Lua?”), written and illustrated by Michael Grejniec, in 1993.

The book’s synopsis: The turtle, the elephant, the giraffe, the zebra, the lion, the fox, the monkey and the mouse all wanted to taste the Moon. One day the turtle decided to climb a very high mountain to reach it, but it did not succeed. So, the turtle called the elephant, and proposed to hop on its back. However the elephant also could not reach the Moon. As the problem was not solved, they called other animals, one by one, in order to make an animal ladder. Finally, the little mouse ended up reaching the Moon, and they all tasted the little crumbs that the mouse shared. The Moon tasted like whatever they most enjoyed...

As Grejniec was the writer and the illustrator of the book, it allowed him to complement his narrative discourse with the visual image, in an intertextual way. The book is the result of a dialogue between two distinct languages, which were thought together and complement each other, with the objective of telling a story. It takes the reader to a world where both words and images construct meaning. Taking inspiration in this idea, a musical narrative was constructed.

The story, the illustrations and the music

After reading the story many musical ideas inspired me. As in the book it was my intention that the music was thought and structured from a very simple narrative idea, that could easily be recognized and identified by the target audience of the concert – the children. I also wanted that this piece allowed children (and also adults), to have an early contact with new music, which compares to the objective of the picture story book in helping children to learn the codes of literacy, fostering the development of several skills, and trying to contribute to the development of novel audiences in new music.

The narrative structure and the artistic dimension of the book were kept intact, meaning nothing was altered from the original. As in the picture book, the music tried to develop synergies between music, verbal and visual components, trying to use the dialogue between the component elements to potentiate the musical narration. Departing from metaphorical suggestions of a minimal text, music-image-text together make up an original form, and amplify its sensorial capacities of communication. The metaphoric construction of the text is completed both by the illustrations and the music, which clarify the sense of the word associations.

Shaping Form

There is potentially confusing ambiguity in the term “narrative” itself. The etymological associations of the word invoke narration and narrators, and one can use the term restrictively in order to

retain this link: that is, one can insist that there is no narrative unless there is also narration and a narrator. (Maus, 1991: 21).

The orchestral piece “Pedaços de Lua” (“Moon chunks”) uses a narrator to tell the story in a dialogue with music played by the orchestra, and projected images, in an attempt to unite verbal, visual and auditory codes.

As in Grejniec’s book, repetition shapes this piece. The musical progress is punctuated both by repetitions of the narrative sequences and by the accumulation of characters, which build a relatively simple musical plot, and shapes the form of this piece. This formal repetition helps to characterize the characters, actions, spaces and the passing of time. The use of a structured repetitive narrative scheme and character accumulation promotes the possibility of recall in retelling of the story. The picture book is reinforced with musical components, which are also full of repetitive parallels, that create different rhythms and sensorial levels.

Musical representation - plot /action/ characters

To understand the appeal of the idea of musical plot, it is better to begin from listeners’ capacity for interpreting musical events anthropomorphically. Listeners can hear musical successions as story like because they can find something like actions, thoughts, and characters in music (Maus, 1991: 6).

The musical plot of this piece is determined by the succession of events in the story, and by the appearance of the characters within the story. The physical attributes of the participating characters are also important to the construction of the musical action, as they reinforce the image and the text.

The narrator is the first element that connects the audience to the narrative. He starts the story and after his first line, starts the projection of a set of tiny eyes looking at the moon. The narration continues and suddenly the image of the moon appears in the middle of all those small eyes, completing the first illustration that appears in the book, as it can be observed in image 1. At this point the Moon is presented, and a musical leitmotif is created to represent it. The narrator carries on with the story, now accompanied with the same tiny eyes, that gained movement, and that blink. From this point onwards all the characters of the book will be slowly presented, and they will be symbolised by orchestral instruments.

Following Grejniec’s book, and with the continuation of the narrative, the tiny eyes will be slowly reveal a number of animals that are intended to taste the Moon. In the score, from measure 21 onwards, the narrative (musical, visual and verbal) will be put into the action, in a repeatedly and progressive way. In table 1 it is possible to observe the musical representation that was created for the participating characters of the story.

Table1: The characters of the picture book and their musical representation

Animals	Instruments	First appearance
1. Turtle	Double bases	Measure 21
2. Elephant	Horn and Trumpets	Measure 30
3. Giraffe	Trombones	Measure 45
4. Zebra	Oboes	Measure 57
5. Lion	Violoncellos	Measure 68
6. Fox	Bassoons	Measure 81
7. Monkey	Violins	Measure 90
8. Mouse	Flutes	Measure 103

As in the book, the Moon is a special element of longing and desire, and the plot, action and characters follow it. Therefore it required a different musical approach to the musical characterization of the animals. The story is presented by showing the actions the different animals make trying to reach the Moon, with the movement of the Moon herself trying to escape. In the book the size of the moon gradually gets smaller, which had also to be represented in the score. In both book and score this symbolizes the passing of time. Therefore the Moon is characterized with a leitmotiv that not only marks a constant presence in the musical actions, but also shrinks in terms of duration and dynamic.

As represented in the tenth illustration of Grejniec's book an animal ladder was slowly built, with group effort of the animals, arriving one by one. In the music collaborative scheme the same happens. When the instrument that represented the animal appears in the plot, it is represented by a theme, which is then modified to stay in the score with several different musical functions.

The turn in the story is going to be signalled by the mouse entrance that, as it happens in several traditional tales, despite its small size, it will play a decisive role in the conflict resolution. The highest point of the story is when the Mouse bites the Moon. There is a change in the action, which will be visually and musically highlighted. The Moon becomes reachable, mainly due to its underestimation of a tiny mouse.

To reach the Moon was an objective that becomes a reality, due to the cooperation of all animals involved in the story. Very close to the end a moralizing message prevails, which suggests that you should not judge a book by its cover, and that many hands make light work. The book shows a restful image that is supported by the Music, where for the first time in measure 142, a triple meter is presented, in the shape of a lullaby.

Just when we thought the story ended, with no warning, a fish appears.

Where does the fish come from? In the music as in the book, this question needs reflection, as the answer is not immediate. Returning to the beginning, and on analyzing the story, it is possible to realize that a clue was there. Not as verbal code, as the fish was never mentioned, but in visual and auditory aspects. In the first illustration of the book it is possible to count the number of the eyes present in Image 1, and then realize that the number of pairs of eyes present are not eight, as in the amount of animals that participate in the plot, but nine. The ninth animal, the fish, which was never part of the action was always present, and aware and following the story's development. When a child reads the picture book this is probably a detail that will never be fully discovered. The same may happen in the concert situation. Nevertheless, it is important to acknowledge it and to enhance it.

Musically, in the first measures, the Moon leitmotif is presented in the Violas accompanied by harmonics in the Violins symbolizing the Moon up high. There is another instrument in the leitmotif, the only instrument present that is not a string instrument, which also participates in the scene, and looks like that is helping to define the Moon's leitmotif. This instrument is the clarinet, which will be present during the narrative as a reinforcement of the orchestral texture, but will only be truly revealed in measure 159, 12 measures before the piece ends. To help define the atmosphere, more than 20 rain sticks will be played by the orchestra players, an element that symbolizes the water where the fish lives. The unexpected turns out to assume a real value, and the elements that apparently seem most insignificant, become the carriers of various roles.

This scene works musically as a coda, and it is treated as such. The musical representation assumes itself as a factor that enriches text and image, and music becomes an important feature, which provides a source of relevant information. Here the music's role is not only a tool to understand the unwinding of the plot/action, but also to describe in addition the atmosphere and the context. It informs and completes the "imagetext", and carries a message to be discovered by the audience, urging them to venture further in establishing a cooperative

relationship with the work. The musical narrative asserts itself as a privileged platform for innovating, amongst the plural ties that can bind music to speech and to illustration.

Musical representation—other musical elements

Other elements, such as texture, tempo, time, gesture and rhythm, could also be analysed and mentioned. Texture helps the construction of meaning contained in the story as, for instance, after an initial presentation of all the animals represented in the story, the piece starts with a solo in the double basses, which represent the turtle, and follows on adding the other animals as thickening up the action.

In this narrative the tempo is mainly represented both by the Moon leitmotiv that shrinks as the Moon gets smaller, to symbolize the passing of days in reference to the phases of the Moon. The temporal order by which the instruments introduce their own attempts to reach the moon, adds a subject of effort and perseverance. The last theme's presentation is like a reflection of the past on the voice of the fish/clarinet. The section has the quality of a meditation on a remembered past, very close to the end. Expanding from Kramer's idea of "gestural-time" (Kramer, 1988), some ideas also came to mind. The piece could imply this notion, as musical gestures could formally give a function to the music, and regulate the time order in which events occur in the composition. Many sections end each time utilizing the same gesture to a cadence. These moments were planned and written this way in order to allow in the listener a similar "gestural-time" each listening, as if the repetition of the same moment is re-experienced, as a reminder of the non success, returning to a similar point of the story, starting over and over the creation of the animal ladder.

During the work the rhythm of the music tries to correspond to the rhythm proposed by Grejniec's picture book, trying to establish a dynamic relation between the pictorial, linguistic and musical codes. The suspense effect tries to maintain constant the listener's attention. Also, all of the characters had specific rhythmic patterns that helped the audience to better recognise them.

Relationships between my artistic research and my arts-based practice

The plurality of compositional styles and techniques in the twenty-first century constitutes a challenge for the composer, and offers enormous range of sound possibilities for musicians and listeners to engage with. In this particular case the recipients of the work were young musicians and listeners.

After "Pedaços de Lua" was finished, two research projects were implemented immediately after the première of the piece. I will discuss the ways in which I, as composer, have created not only a new orchestral piece, but also thought about and developed these projects. These ways include not only enhancing young listeners' music meaning constructions, but also introducing new music compositional techniques and concepts to young performers. The main theme that emerges from my presentations is the use of narratives to enhance communication, induce imaginings and draw children's interest into new music.

Project 1 - Enhancing young listeners' music meaning constructions

As music is a temporal art form, it is difficult for a child to listen to and to retain several musical ideas, especially in new music, as "when the music finishes, children have experienced so much that, while they may be able to discuss some most recent musical idea, it may be difficult for them to return to earlier musical images" (Blair, 2007: 10).

The concert line up was (1) my piece "Pedaços de Lua", (2) Mendelson's *Violin Concerto* in E minor, Op 64 and (3) Elgar's *Pomp and Circumstance - March n°1* in D minor, Op.39. Images were projected during the first

two pieces of the concert. In “Pedaços de Lua” the image projection was of the children’s book “Wie schmeckt der Mond?”, by Michael Grejniec. A designer worked on the images from the book, in Photoshop and the animation was done in Powerpoint, to allow greater control of the synchronization of music and image. In the performance of Mendelson’s *Violin Concerto* images from the German painter Caspar David Friedrich were projected. The designer and the music director of the Promenade Concerts chose those images to be projected. Elgar’s *Pomp and Circumstance* had no images but the public’s participation was invited in a sing-along.

On the day of the piece’s première, children on entering the concert hall were shown the book and asked if they knew Grejniec’s story “A que sabe a Lua”. This was to ensure, that before interviewing them that half of the children knew the story and the other half had never heard of it. Once I determined if the child entered into my quota of “Children that previously knew the story” or “Children that did not know the story” I asked if they would participate in short interview after the concert. My objective was to understand and identify which musical aspects of the *new music* piece “Pedaços de Lua” they valorised the most while listening. Four questions, presented in Table 2, were asked in the form of a semi-structured interview.

Table 2: Line up of the interview

<i>Children that previously knew the story</i>	<i>Children that did not know the story</i>
Question 1 – Which music did you enjoy the most of the concert? Why?	
Question 2 - Do you remember the 1st music piece? (only to be asked if the child did not choose it as the most enjoyable piece). Do you remember the book? Did you prefer to hear the story with the music or when mummy or daddy read it to you for the first time?	Question 2 - Do you remember the 1st music piece? (only to be asked if the child did not choose it as the most enjoyable piece). What did you like best in “Pedaços de Lua”?
Question 3 – To what did you pay more attention to? (Image, music or story)	
Question 4 – The 2nd piece also had images. What was different between the 1st and the 2nd piece? (1st - “Pedaços de Lua”/ 2nd - Mendelson’s Violin Concerto in E minor, Op 64)	

Interviews with both groups of children (the ones that knew and the ones that didn’t know the story) indicate that most of them vividly recall the 1st piece along with some musical aspects that they had heard.

It was observed that the younger listeners seemed to find it easier to follow the music in connection with the image and text, as it helped them to shape meaning in several ways, generating individual musical understanding.

This study case explored the relationships between the process of the young listeners’ perception and the process of constructing musical meaning. It also analysed the role of metaphor and the creation of musical meaning in the way children perceived the new music piece. The simplicity of the musical material, together with story and image, ensures that even the less experienced listener will almost immediate comprehend the music language, consolidating a genuine invitation to a more independent, enjoyable and meaningful understanding.

Project 2 - Introducing young musicians to new music

The intention of this project was to discuss how “Pedaços de Lua” was composed and conceived in order

to introduce new music compositional techniques and concepts to young performers, and to enhance its communication as a new music piece. The principle was to create music that matched the skills of the performers, which was nonetheless interesting and with enough challenge to require commitment and to enable them to grow. The requirements of the instrumental lines for the different young performers were thought in relation to pitch, rhythmic interest, line support, independence and accompaniment level. Also, in order to introduce new music language to younger players, special care was given to the orchestration. “Pedaços de Lua” was written using different contemporary instrumental effects adapted to their instrumental level.

In this project my objective was to examine young players’ motivations and instrumental acquisition after playing the new music orchestral piece “Pedaços de Lua”. After the première 13 young orchestra players (one student from each group of instruments) were interviewed. Five questions, presented in Table 3, were asked in the shape of a semi-structured interview.

Table 3: Line up of the interview

Question 1 – Which music did you enjoy the most of the concert? Why?
Question 2 – In relation to “Pedaços de Lua”, what did you like about it? And what didn’t you like?
Question 3 – Was it difficult to rehearse and to perform “Pedaços de Lua”? Why?
Question 4 – Can you evaluate your performance in the concert? And specifically while playing “Pedaços de Lua”?
Question 5 – What did you learn new from this piece?

Interviews revealed that the young performers acquired broader notions of musical structure, understood the intention of the piece and learned new ways of playing.

This project showed that the young performers found it easier to follow, play and understand the new music piece with the support of the images and the text, as it helped them shape musical meaning and build broader connections, which generated individual musical understanding.

Discussion

As a composer, I chose to use in “Pedaços de Lua” musical material that tried to better communicate the meaning of the composition, not only with the younger audience but also with the young performers. The listener and the performer should experience this material as a guided interaction, and the construction of the musical narrative should help understanding. Image, text and music seem to be an enabler that perform the completion of this perception. The child seems to simply find easier to follow the music in connection with the image and text, as this material helps them to shape meaning in several ways. Words seem to change the pictures, pictures seem to change the music, music seems to change the words, and so on.

In both projects it was observed that when the experience is not significant it is not recalled. More specifically, in Project 1 children seemed not to remember well the 2nd piece of the concert, Mendelson’s *Violin Concerto in E minor*, Op 64. Some children did not even remember that the piece was presented with images, and what those images were. The difference between the 1st piece and the 2nd piece played is in the way the child experiences the music. When a child experiences temporality through the visual and auditory movements by the animals climbing the mountain, the text is enhanced and the child is able to enact the music. The child’s personal view will shape their own experience, which will generate individual musical understanding. Therefore, when a music piece is helped with specific multimedia and narrative elements, it creates stronger emotional attachments from the audience to the musical work, and “narrative acts as a potential link to

important aspects of human experience” (Almén, 2008: 41). Children like stories, stories are familiar to them, and familiarity builds on our common understanding of things.

I find music composition inseparable from a communicative attitude, and for me composing is an “oriented narration of dramatic action” (Maus, 1997:129). Usually while composing, I imagine the future performance by the young musicians, and this guided my compositional decisions. Writing this piece I was truly embedded in the book and images. I used a narrative to communicate personal experiences in music, and the way I constructed the music showed how I hear particular moments in this same narrative. The idea was to create a communicative musical narrative that, with the help of a narrator and image projection, would create musical significance in the audience and in the performers.

As explained, the orchestral piece was constructed to have specific “protagonists”, which had specific roles in the story in order to create a hybrid language, the result of the connection between text, images and music. The established connections happen at different levels, and function in a symmetrical form to amplify, compliment or counterpoint. By focusing on specific compositional ideas, musical narratives were shaped to highlight different aims, such as the use of leitmotifs and specific themes, which helped to characterize characters, actions, spaces and the time passing. Musical narratives were used in a plural musical-verbal-visual interaction, in order that the contemporary music language would better communicate with the younger audience, and not as separate and disconnected entities. This symbiotic idea allowed the artistic development of the young listeners and the young performers, and fostered an emotional connection between the children and the music.

Final Conclusion

This paper explored and analysed the way the book was written and illustrated, and showed how it could be transformed and enhanced with music. The music story, accompanied by the pictures, maintained the younger listener’s curiosity alive, and helped the musical meaning creation of the young performer. The series of musical narrative sequences’ fed the imagination of the plot and also helped the growing curiosity of resolution of the story.

It is intended with this piece to invite the explosion of the senses - to tell, to see, to hear and to participate, in order to get a more complete interaction. “Pedacos de lua” wants to drive the young listener, to listen to a less traditional musical language with enjoyment, and help the young performer in playing and understanding new music, its compositional ideas and concepts.

Through a compositional musical narrative process, the present research tries to open new doors to possible pathways in musical composition, as an expressive tool for communicating musically. The simplicity of the musical material, together with story and image, ensures that the less experienced listener and new music performer will almost immediately comprehend the music material, consolidating a genuine invitation to a more independent understanding. If a composition is set in an analogous way to a literary work, and uses images and words to enhance the musical experience, it helps establish a close relationship between several modes of perception. Therefore, metaphors can be used to model music compositions, in order to allow young listeners and young performers to use their metaphorical music experience to understand structure in music and induce imaginings. Like in a narrative, the process of creating a musical composition serves as a form of inquiry, allowing the understanding of a self-narrative and affecting change in others through the sharing and telling of the story. Therefore, the creative artistic practice of composition when used with intention can blur the lines between art and research education.

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Learning Arts-Based Research Starting From a Shared Inquiry: The Experience of Silence in University Classes

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Abstract

Our proposal in this paper is to explain how two students lived the process of becoming researchers throughout a course of Arts-Based Research scheduled in the Grade of Fine Arts of the Faculty of Barcelona in the academic year 2011/2012.

The adventure started when the students decided to learn about Arts-Based Research...researching. Far from memorizing some contents about that, we would learn intertwining theory and practice. If we decided to become researchers, we needed a question on which base our research. After some proposals, our experience of silence in the University classes raised as the most appropriate to add a new dimension: the autobiographical. Thus, we started a process of learning about how to do an Arts-Based Research while the students and the professor produced a lot of evidences, which dealt with the tensions and discontinuities that this new way of learning carried on us.

The narrations, images, readings and debates in the Virtual Space coexisted with reflections and resonances that led us to configure ourselves as a research group. At the same time, we were exploring and discovering more about ourselves and the theme of the research to the extent that it was becoming a shared research in which the researchers were also the inquired ones. Furthermore, our understanding about those silences opened some invisible doors rooted and related to the education system. Those were shaping some difficulties to build a pedagogical relation from the sharing.

Key words

arts-based research, researching with students, shared inquiry

Introduction

Our proposal in this Conference is to explain how two students lived the process of becoming researchers during the Arts-Based Research subject scheduled in the Grade of Fine Arts of the Faculty of Barcelona in the academic year 2011/2012.

Rather than showing you the specific contents produced during the research (this is: the evidences and conclusions about the main issue of the inquiry), from our point of view it is important to stress the fact that we were a group of students enrolled in an ABR course. This means that we were not familiarised with the research world, we were Fine Arts students. Therefore, we would like to explain our transition from students to researchers since when we decided to learn ABR by doing ABR.

From students to researchers

At the beginning, the content of the subject caused a lot of expectation amongst us because we were used to do artistic research but not ABR, a concept that we didn't even know. Thus, the adventure started when the students decided to learn doing Arts-Based Research... by researching. Far from memorising contents, we

would learn intertwining theory and practice.

JUDIT: “Learning by doing” we said. But doing what? Which topic could match with the interests of every student enrolled in the ABR course?

If we would decide to become researchers, we needed a question on which base our research. After some proposals, the question which rose as the most appropriate was: “Which are the meanings of our silence in the University classes?” This way a new dimension was added to the research: the autobiographical, so we were involved in the research not only personally but also as a group.

Therefore, it started an intertwined double process. On the one hand, learning about how to do an Arts-Based Research and, on the other hand, producing many evidences about the research topic.

Simultaneously, we were dealing with the tensions and discontinuities that this new learning experience carried on us. The theoretical information usually overcame our learning possibilities. We sometimes felt that we could not digest all those new concepts so we couldn't draw it on. However, our journey not only consisted in a complete loss of our horizons but also in their sudden reencounter.

The narrations, images, readings and debates in the class and the Virtual Space coexisted with reflections and resonances that led us to configure ourselves as a research group. At the same time, we were exploring and discovering more about ourselves and the theme of the research, as we were not only the researchers but also the inquired ones. Because of that, we felt responsible about the material we were producing and the path it was following. This is how we gradually became aware that we were not only students but also researchers.

ABR contributions to our research

We were told that images make visible different realities that usually remain hidden, but it wasn't until we started to work with them that we noticed the huge amount of meanings that our silence had in the classroom. Our understanding about those silences made visible some questions rooted into the education system. Those questions were surfacing under the form of some difficulties to build a pedagogical relation from the sharing.

The fact that our research was composed with individual evidences submitted to other's reflexions built a global story plenty of intertwined individual voices, enriched by resonances, dialogs, meta-dialogs, etc. This way of working strengthened us as a research class-group, because we can't forget the context in which we were: we always had to deal with a dual role.

RAFA: we have built somehow a collective mindset.

Another question that consolidated us as a group was the sharing of our deep personal experiences, feelings, emotions, etc. with almost unknown classmates in an Academic context. The classroom became a tense space in which not everybody felt comfortable to share their experiences and thoughts. On the other hand, we were in a respectful environment where nobody was judged when talking about themselves. In our opinion, that was possible because of the commitment with the research.

ERNEST: it is in the moment of sharing all our stories when the situation starts to change remarkably and we start to be aware of the scope of the material we are producing. Many things are happening beyond what we are saying about our silences: a network of associations and significant identifications amongst our writings is being formed. A constellation of many different voices and stances gives a different meaning to our individual evidences.

We are being exposed to each other and showing shared feelings but also disagreement points. But from my point of view, what is important is that we are learning to know the other's story and to re-read our own story from the mutual learning.

This way, our personal growth was parallel to the research development.

Doing this kind of research implies that the boundaries between life and the research project are blurred. The content of the subject transcended the subject and the research itself. It gave us a critical approach to reality. In our case, it means that we brought the research out of the classroom by sharing it with our related, using ABR for other personal projects, etc.

How has the research project echoed in ourselves as visual producers and as students?

How did we tell and share our story?

At the end of the course we had to give some formalisation to the research in the manner that we had to present to the professor some kind of "final subject work". However, a new question arose: Who do we want to tell/share this story? Because the scope of our project/experience could go transcending the classroom and the scheduled teaching period, enabling us the opportunity to share it with other research groups, collectives and communities. Did we wish still learn about it or would we close that process with the end of the course?

The answer was clear from some of us. Because of it, we had to think about the way we were going to share our research with those who hadn't been involved in it.

Thereby, the formalisation was as important as the content of the research because it determined its reception. Therefore, we had to choose a way of telling the story amongst many others.

JUDIT: maybe we were not aware of it, but when we decided to shape all the material, we had to look at it very closely, asking ourselves how to approach it, what to include and what to discard... thus, every decision would imply a specific positioning that not everybody would agree with...

...asking ourselves about what was being exposed and what was being covered.

ROSER: maybe what we need now is to know with which "glasses" we want to look at it

Only in the class group three different formats coexisted. According to our capabilities, we decided to split in three subgroups: the first one would write an essay, another one would edit a video (<http://vimeo.com/37652784>) and a third one would display an abstract of the research with a conceptual map.

How has ABR influenced our artistic practise?

Roser Servalls:

Assuming that throughout images we understand and also transform the reality, knowing Arts Based Research has influenced me in two ways. On the one hand, how I conceive my visual projects and how I work with images and, on the other hand, how I deal with the artistic practice as a visual culture producer or meaning producer.

I am especially concerned about the current moral and ethical value crisis we are in, and I really feel that, as an artist or not, I have to work on it.

From my point of view, Art is a multifunctional tool which I use to improve my understanding of the context I am in. I use it to give a reflection of the effect that others' stories (individual or collective) have on me.

Through narrative and image based research I try to approach topics such as infancy and family, love, happiness and paradise.

When I work in a visual project I usually start looking for images which connect with my personal story. I take my nearest life experiences as starting point.

While working with the images I try to connect this personal story to a broader reality. I make the visual narration understandable for everybody in order to avoid a kind of autonomous self-reflective discourse.

I am particularly interested in the images capability of approaching this two aspects of the reality; going from the personal story to universal topics and vice-versa.

I carefully choose the images while working in a visual project in order to tell a politicised message about a specific reality I am concerned about. I try to twist topics or established realities showing their hidden aspects. I like to say that in my visual projects I retell already existing messages, sometimes playing with the ambiguity of the images or their double side, sometimes going through the different layers of the images, sometimes imaging what is out or missed in the images,... mainly stressing their playful features in order to uncover hidden meanings.

Judit Onsès:

Regarding how ABR has influenced my artistic practice, I could say that, first of all, it has shown a new way of work/being with no possible return. This means that I am not able to keep doing artistic practices in the manner I did before knowing ABR.

I have more awareness about my real interests in addition to seek some kind of deeper interaction or relation with others. When I start any artistic project I focus more in which feelings emerge from me every moment, why these feelings and not others, how I deal with them in a project as well as notice which hidden realities I can bring forth.

Besides, now I do not only work by myself but also with others. I need to share my personal concerns with other people, starting from my experience to turn them in a referential artistic project where everyone could feel involved with, being reflected in some way. I'm trying to awake my senses becoming a multiperspective viewer.

On the other hand, having met ABR also has influenced me in my way of working. Despite feeling that I still don't manage it comfortably, I need to work in a more open view, merging different strategies, building the projects more like a constellation or genealogy than a linear solution. If I don't add various layers and voices in my researches I have the sensation that something is missed or something will remain hidden.

In any case, I'm still living a transition in which I'm aware that ABR has been essential to my artistic practices but I just started this new journey, so I'm experimenting all the time with different formats and combinations seeking for the most suitable in every moment.

This beginning created a way to problematize and expand our initial associations with and thoughts on research. Two initial readings accompanied us at this point (Biggs, 2006; Elkins, 2006) which allowed us to understand why and when the academy raised the need for producing a framework for artistic research. From these readings, the class was led to see that in the field of arts, it was in the late 1990s (and in the case of Europe, with the implementation of the Bologna Plan) when the academy started to define notions and practices related to artistic research. At this point, here was a consolidation in the field that recognized artistic processes as engaged in knowledge production.

An invitation from Rachel in the virtual campus summarizes how our action and our course readings were interwoven:

This week we have reviewed how Biggs discusses the uses of artistic research—both in the arts and sciences—along with Elkins’ three possible modes of artistic research. Each author presents an argument about how the artistic processes are also processes of generating knowledge.

By using the material we’ve worked with so far, including the readings, Laura de Miguel’s dissertation, and what you have shared about what research means to you..., we can begin to build our own vocabulary to discuss research in general, and artistic research in particular. By sharing keywords we can define how we understand research, and start thinking about how to do it.

So, I suggest that, as first step, we collect the ideas that have emerged from the discussions in class about how, why and what we investigate. For example, today my notes include (among other ideas):

- The relevance of the research process: the importance of registering the process as well as the result; or the idea that a process is an important source for the research itself.
- The notion of “context” as a key element in understanding an investigation and the research process; or, context as an element that enables the reader start a dialogue with a particular research project

--Rachel

The presentation of Laura de Miguel’s (2010) doctoral thesis was an experience which had given students a new perspective. De Miguel’s work provided an example of how fieldwork, observation, personal reflection and dialogue with bibliographical references were articulated in a visual narrative about traces (footprints) in an art research process. This research example allowed the students to see how our exercise in defining research on our own terms could be embodied in a research experience. One student, Beatriz, cited the importance of this encounter in her evaluation written at the end of course:

De Miguel’s dissertation was an example that opened my eyes, because I saw how this kind of research is articulated, where images and text are equally important. Seeing how this research was designed has given me tools for my Final Project and other future research projects. (Beatriz)

These first steps of reflecting on different research projects, and discussing what research means to us, personally, allowed students to build a critical and reflexive conversation in which they exchanged their opinions and views. From this dialogue, two main themes emerged. First, students addressed the notion of research related to science and the scientific method. A quote from Anna reflects the tune of this debate:

I also had understood research from a more scientific viewpoint, and I was wondering what parameters should be followed when making artistic research? ... However, if we adapt artistic research to academic parameters, we risk losing the artistic component. (Anna)

The second theme relates to the characteristics of creative research and is associated with notions such as curiosity, process, discovery, visual representation, experience, dialogue, and so on. As our discussion developed over time, other relationships began to emerge (such as Carlota mentions), which opened the door to thinking about artistic research, interaction and knowledge networking:

For me, about what it means to investigate, right now I would define it as an interconnection of knowledge. I mean, when I find a topic that I consider important for me or my world, that either leads me to something else I can relate it to, or with the passing of time I find another topic that makes sense in relation to the first one, and so that creates another, third notion. (Carlota)

The idea of research as a way of building knowledge was reinforced by Natalia Calderón, a doctoral student who investigates the relationship between her artistic practice and research (See Calderón, this volume). She came to class and presented her projects. She suggested that the question to ask while researching was not what to we want to say/do? but what do we want to know? What Natalia shared was a meaningful position that guides the artistic research process. Beatriz, in her text that reflects on the experience of the course, demonstrates how inquiry into the role of research and the role of artistic experience becomes, itself, a source of knowledge:

What is research for me? With this question we entered into a different class dynamic—using the cards—and what we discovered was a way to connect, using creativity, as a community of learners and researchers. Delving into different kinds of research has shown me that experience is an important factor when researching in the field of art and that this experience is what becomes research. (Beatriz)

From these comments, it is clear that the initial exercise we proposed was key to what happened in our classroom in the following weeks. This early conversation allowed students to expand their vision of what it means to investigate. By taking an active position in defining this term, students allowed themselves to experiment with and be open to other forms of inquiry.

Approaching research from a Fine Arts perspective: expanding our vocabulary

CREATIVE	ARTISTIC	ARTS-BASED
Personal experience	Process experience	Narrated Experience
Centred on a result	Centred on showing a process	Uses artistic methods for social research
Values the secret and/or mysterious creative process	Keeps others / external people in mind	Reveals something which may otherwise remain unseen
Art that 'speaks for itself'	Situates art in a set of relationships	Meaning-Significance through narrative
The representation is isolated from the context	Is reflexive	Is reflexive

Table 1: Three types of research

This table (see Table 1) is a tool Fernando created for the class, and we use it in the course as a provocation. It is a simplified classification of different notions of how art can be considered research. By naming and distinguishing between:

- *creative research* (where art is produced as part of a personal experience, and the results 'speaks for

itself’)

- *artistic research* (where art is the result of a process, and is contextualized within a set of relationships that includes the viewer);
- *arts-based research* (which contributes to narrating a lived experience, reveals something that would otherwise remain unseen, demonstrates explicit critical or reflexive capacities, and/or uses artistic methodologies for social intervention).

In many Fine Arts contexts (including our own, at the University of Barcelona), there are those who would argue that any type of art production can be understood as research. By offering this classification, without imposing a hierarchy between each category, this table offers a starting point for thinking about the different processes behind art production, and which ones are in play when we talk about “arts-based” and “artistic” research.

This table, coupled with our action to define research on our own terms, creates a space to talk about what research means for everyone in the class. By allowing different understandings of research to coincide, our classroom became a site for discussing the purpose and objectives of research, while exploring the different types of knowledge that emerge from them. Working towards research from a diversity of definitions and formats, students were challenged to reach their own understanding of how to incorporate research into their art practices.

Our decision to begin the course by asking students what research means, to them, stems from our experience of two previous semesters of teaching this elective in the undergraduate program. In earlier courses, we observed that students did not struggle to reconcile art practice within standard research paradigms. Instead, working from the arts, we saw that the reoccurring question that tended to surface is: *Can this (art) project be classified as research, why or why not?*

This approach differs from, for example, the way art-based research is debated in our doctoral program, or in most of the literature focusing on ABR or ABER. For example, the chapter “Methodologies of Arts Based Research” in the *Handbook of Arts in Qualitative Research* (2008) focuses on what art practice lends to qualitative research, whereas pupils from a Fine Arts background seem more challenged by trying to determine what is, or is not, research within their own art practices.

Faced with this specific dilemma, this semester marked the first time we created space for literature on artistic research in the curriculum (cited earlier), believing that the debate about when and why art should be recognized as research would provide a valuable foundation for students. Using the first editorial that appeared in the *Journal of Artistic Research* (Schwab, 2011), we looked at potential criteria for artistic research and introduced a term: *peer review*.

Asking students to consider whether or not a project can be evaluated by peers presented criteria that was new to the group. In class, we talked about what it meant when someone from outside the research process could understand an author’s decisions, and respond. This perspective expanded the concept of research process from an individualistic point of view (my interests, my investigation), to include a person or group who could receive this experience. One result of this conversation was the introduction of a keyword that was revisited time and again during the semester: *reflexivity*.

Learning to research, by researching

Out of the debates that emerged over the course of the semester, it was clear that students from our Faculty

are new to thinking through their art practice in relation to specific research objectives. In response to this experience of newness, and in keeping with the epistemological perspective and methodological approach of the course content, students are invited to learn to do arts-based research, by researching.

Inviting the class to engage in a semester-long collaborative research project is a way of bringing together and applying the information shared throughout the course. Specifically, it's a political stance that seeks to dissolve the binary between theory and practice, which we find fitting for a course that positions art practice as a way of constructing knowledge.

In class, we review foundation texts that discuss theories of knowledge production—particularly social constructionism (Íñiguez, 2003)—and use strategies from narrative inquiry (Larraín, 2010) to learn about negotiating between the self and the object of research. Throughout this process, students are engaged in investigating one topic: producing evidence, sharing ideas, and narrating the research as they go along. (See Onsès Segarra & Servalls Munar, this volume, for an example of the results that emerged from this course experience.)

By not providing students with a set definition of how to do arts-based or artistic research, this class embeds research into the development of the course. The process of the class itself becomes a research experiment, as students build their own lexicon, and reflect on their learning process at the end of the course.

The result is, as one student commented: “This class has not felt like a class; it has been a learning group” (Andrea).

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5.

ON THE
QUESTION OF
COMMUNICABILITY

5. On the Question of Communicability

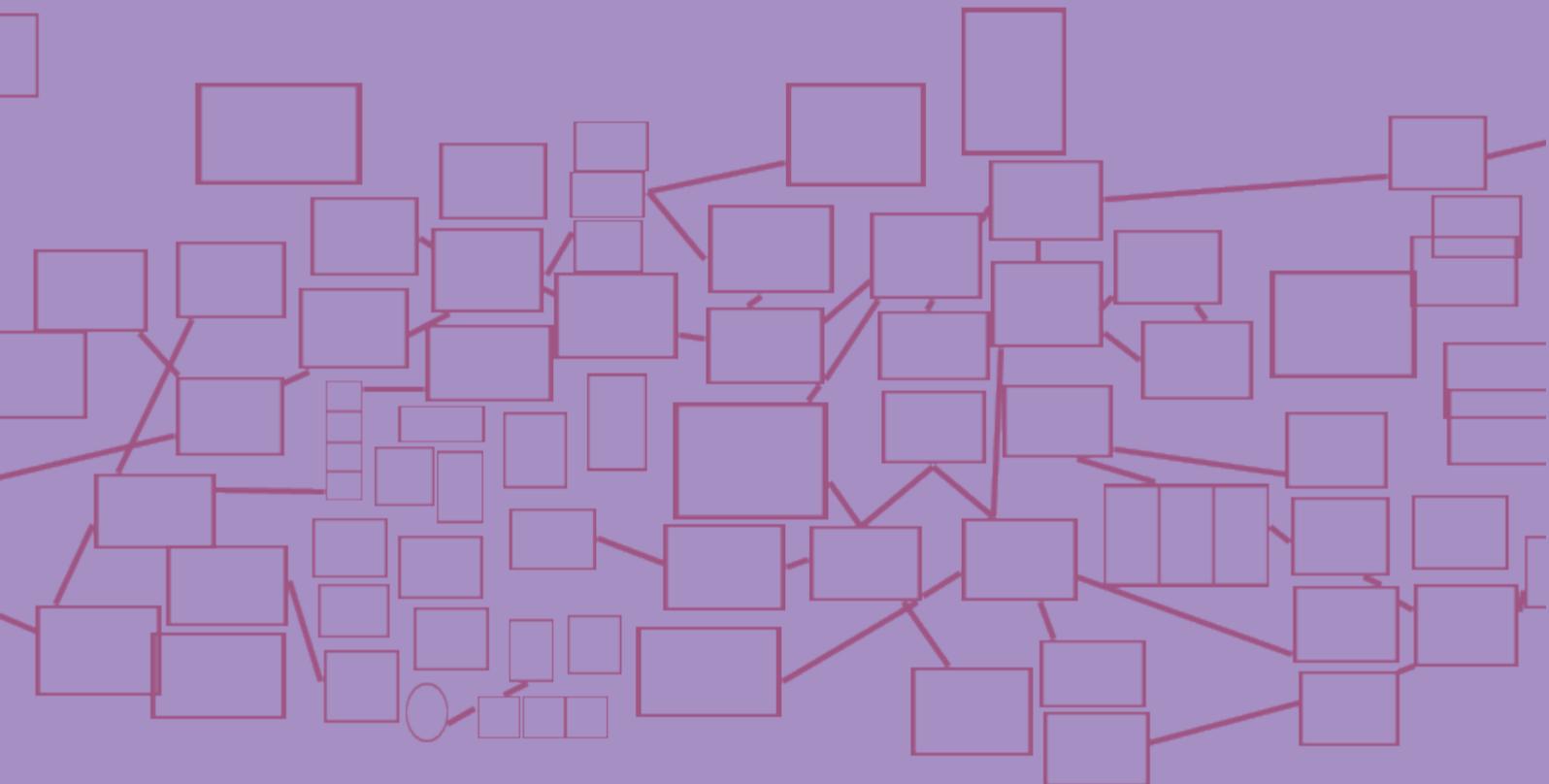
Introduction by Rachel Fendler

This last chapter brings together a collection of papers that discuss the form of arts-based or artistic research. As a whole, these six works suggest not only ways to carry out research, but ways to communicate the results to the greater public. Formats and methods that draw on the arts, such as comic, installation or literary writing, appear as an expansion of the academic text. In this sense, these contributions speak specifically to the tone artistic methodologies lend to inquiry, explaining but also showing the impact of research that draws on the arts.

Richard Siegesmund opens the chapter by reflecting on the uses of fiction in research. In doing so, his paper suggests different paths we may adopt while approximating the world and transforming it (and ourselves) through inquiry. Enrico Beccari adopts a traditionally fictive format, a graphic article, to discuss the evolution of comic as a method in arts-based research. His work is a visual and textual play on scientific citation, voice and representation.

Mar Sampedro, Aleix Molet and Eloi Puig, and António Meireles tackle questions regarding the visualization of inquiry and its results. Sampedro looks at the process of visualization to review techniques from both artistic and scientific traditions that strive to translate the imagination into image. Molet and Puig bridge artistic and scientific practices. Using computational genomic equipment they read and re-order their data set, effectively adding order and subtracting meaning. They document the results in the form of graphs, an artist's book and an installation. Meireles recalls the meta-structure of Beccari's graphic article by discussing the design of an installation that in itself is an exposé on social space. He shares both the theoretical foundation and graphic documentation of four installations.

Finally, Teresa Torres de Eça, Ângela Saldanha and Luísa Vidal share their collaborative reflections on their journey towards becoming a/r/tographers. Their contribution in three voices reflects on this experience on both an individual and collective level.



The Use of Fiction in Arts-Based Educational Research

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Abstract

Everything we do in this world, even our science, is an act of forming, or in Latin *fictio*, which is also the root for the word of fiction. Thus, our science is a work of fiction, for no one can claim to know the world as it is. Research is a continuous effort to come to know the world as best we can, or to navigate the furniture of the world. Fiction helps this process of navigating to know in at least three ways: 1) It permits freedom to address difficult issues; 2) It allows us to address the uncertainty of ourselves; and 3) It allows distilling and layering of possibility incongruous information. These three approaches to fiction may also serve as criteria for assessing works of arts-based educational research (ABER). How the researcher applies these factors can be basis for a judgement of quality.

Key Words

Arts-Based Educational Research (ABER), Research Criteria, Research Methods, Classroom Practice

Facts and furniture

Social science research, of which educational research is a subset, is concerned with a world as it is. What the authentic nature of an external world might be has long been open to debate, even before Plato's formulations, 2,500 years ago, that we live in a world of shadows (Hamilton & Cairns, 1961). At the beginning of our age of Enlightenment and the triumph of contemporary scientific theory, Immanuel Kant (1781/1929) pointed out that only God can know the world as it is. Echoing Plato, he also observed that we live in a world of shadows and illusions. From these philosophical positions, all we can objectively know is the *furniture of the world*. We cannot know the thing in itself.

For example, in the night, we trip over an end table. It is dark. We think it is the end table, but we do not know it is the end table. Nevertheless, we tripped over something. We have encountered the furniture of the world. How do we best reckon with all of it?

According to the Stanford Encyclopaedia of Philosophy, a fact is that "which makes the truth-bearer true" (Mulligan & Correia, 2008). If we turn on the light and discover that what we stumbled over was the end table, the light is a fact that reveals truth. The light is a fact that makes the truth-bearer (that thing we just stumbled against) true. It is an end table.

This example illustrates that since the beginning of Western philosophy, there is a tradition of viewing inquiry into the world as a probing investigation, informed my sense, into the materials of the world around us. Scientific inquiry shapes sense into inscribed forms that we place into a community of discourse for an informed collective appraisal. From these discussions, we articulate criteria for evaluation. We cannot make claims to truth for only God knows the true; we make judgments. These judgments are useful (reliable) to the extent that they help us steer through our physical experience of the world.

From Fiction to Fact

The word fiction comes from the Latin word *fictio*: acts of fashioning and forming. Everything we do in this

world, even our science, is an act of forming. Thus, one can legitimately note that all of our science is a fiction; if we pretend otherwise, then we are claiming that we are God by claiming to know the world as it is.

The visual arts compose a discipline that imaginatively re-interprets the world. Its methods select, edit and repurpose perception to imaginative ends. Conceptualizing practice in the visual arts as research, a form of inquiry into the world, has a long history as evidenced by the inclusion of visual arts programs in research universities around the world. However, applying the arts to forms of social science research is a recent phenomenon (Cahnmann-Taylor & Siegesmund, 2008).

When arts-based methods are applied to educational research, the expectation is that these methods do more than introduce novel metaphors or imaginative flights of fancy, but that they will improve the practice of education. Therefore, fictions in arts-based educational research are legitimate to the degree that they help us understand the world-as-it-appears to be in the lives of students, teachers, and stakeholders in education. The fictions of arts-based research provide insight into the furniture of the world and the events that occur therein.

Noting that science is based on fiction, Tom Barone (2008) argues that all scientific claims should exhibit epistemological humility. Such humility is especially critical for arts-based educational research, which does not pretend to play the same “significance value” games as quantitative and some qualitative methodologies. That is, it is not a methodology that suggests that there is a “world as it is” to be empirically captured and objectively categorized. Instead, we live in a contingent world—one in which the furniture is constantly being rearranged. Nevertheless, the fictions that we create from the lives of students, teachers, and classrooms, are what make the truth-bearer true. Our fictions are in the service of becoming facts to the degree that pragmatic utility is a distinguishing characteristic feature of a fact. Facts help us predict the inscriptions that follow from our actions within the furniture of the world. Fictions can assist our recognitions of the furniture of the world.

The functions of fiction in research

Fiction can function in at least three ways in ABER. First, fiction allows freedom to address difficult issues. Second, fiction allows us to address the uncertainty of ourselves and the lives of others. Third, fiction permits distilling and layering. I address each of these now, in turn.

Fiction allows freedom to address difficult issues

Academic regulations for conducting human subjects social science research was originally aimed at protecting participants from unethical medical and psychological experimentation. Due to quasi-scientific experimentation that denied treatment, or intentionally put control or treatment groups at risk, governing boards for scientific inquiry now police and prevent abusive behaviour by researchers. However, these boards, particularly in the United States, have now changed from preventing abuse to preventing litigation. Therefore, there are restrictions on populations whom researchers can deal with. For example, it is not acceptable for a researcher to witness criminal behaviour without reporting it to the police. Consider that many people perceive the unauthorized spray painting of wall as vandalism. In the State of Illinois, prosecutors may bring felony charges against an individual who incurs more than \$300 in property damage. To restore a wall with modest graffiti to its original pristine appearance readily exceeds \$300. Tagging (spray painting) quickly becomes a felony. Any substantial work of graffiti will meet this threshold. Therefore, one could not conduct sponsored research with teen-age street taggers, because the participants would be committing felonies, and the researcher would be obligated to identify the participants to the police for arrest.

Arts-based research allows the researcher to skirt this problem. If the researcher reports findings as fiction, then the researcher does not have to address whether the data is criminal evidence for a prosecution. If the researcher is making the data up, the data cannot be used legally against the participants. Art-based research becomes a way of protecting participants from harm.

In their forthcoming book, literacy professors Peter Smagorinsky and Joseph Flanagan (in press) provide another example of how fictional accounts of practice allow for different kinds of presentations of high school classroom practice. The editors ask that all contributors to the book provide imagined—creatively invented—accounts of teaching dilemmas in classrooms. For the chapter *The Visual Space of Literacy: Learning through Art* that I co-authored with my former doctoral student Karinna Riddett-Moore (forthcoming), we reshaped incidents from our experience. For Karinna, she imagined her class in different settings, creating two new personas to stand in for her original role of teacher. For my vignettes, I retold stories that my graduate students had shared with me. One was gleaned from a Masters Applied Project, another stems from a series of personal conversations around a semester curricular intervention, and another was a personal communication after a former student suffered a particularly exasperating incident in her teaching.

These stories deal with students who are at risk, parents who are out of control, and teachers who, in service to their students, break rules. These tales all come from experience and are then woven into fictions. Five invented stories, reconfigured into imaginary landscapes, unable to be told as true because of the restrictions of institutional human subject review. Yet, these are five significant stories of remarkable teaching. Stories that, I think, should be shared. They can only be voiced as fictions of arts-based educational research that aspire to help others see new ways of being in the classroom.

Consider the fourth scenario from this chapter: *Teaching White Girl to Dance*. This is a story of a middle school visual art teacher who volunteered to have fourteen of the schools recalcitrant “unteachable” students in one class where she hoped to use visual art as a means of leading these students back into an engagement with the language arts. The resistance that she encountered from these students overwhelmed her. They refused to engage with her art materials, rejecting her shamanistic toolkit that she devotedly believed would entice and lure them to education. This was a frightening moment for her teaching, for if this magical toolkit of visual media did not work, what else could she try? She had committed herself for being with these students for a semester. Even if all the other teachers in her school regarded this group of students as unredeemable, nevertheless, her pride in being a teacher was at stake. Yet she could see that the students attended to music. In the hallways they would beat out rhythms on the walls. They drummed rhythms with their fingers under the classroom table as they ignored her instructions and placed their heads on the tabletop. Reflecting on these observations, she decided to switch roles. She allowed these students to be the teachers in the subject in which they were expert: hip-hop music. She became their student. The charge she gave them was to teach her, white girl, to dance.

In the course of this new instructional path, the new teachers had to identify and explain to their student the somatic metaphors of dance and how the body could communicate. In their discussions on this topic, the new teachers discovered they had something to say. They had points of view. At this mark, their student, subtly shifted roles and regained her role of teacher. The students explored through life drawing, ideas of what somatic gesture communicates. These gestures provoked metaphors. The exploration of metaphor led to poetry, and poetry led to expository essays. At the end of the semester, at a special evening for parents, these ostracized students—the ones who had been labeled as unteachable—displayed their artworks. They also read from their poems and essays. Of course, the evening ended with a demonstration of how they all, including their teacher, could dance.

This is an example of the unscribed stories of education that are told when teachers gather but are not

permitted to enter the educational literature because they lack institutional review board approval. By calling this art instead of research a new possibility of knowing—of alternative stories that might otherwise be lost—emerges.

Fiction allows us to address the uncertainty of ourselves

A conceit of a post-positivist concept of the world is that it remains constant until an independent variable effects change. Even more difficult, when post-positivist methods are applied to the social sciences, is that we frame people as non-volitional, static objects, whose behaviour can be altered by the introduction of a key independent variable that the researcher applies in controlled dosages. Scientific, data driven research in education requires that we accept this paradigm of people with whom we interact.

However, people are not constant. They are in a continual state of reinvention—especially children. We spend our lives creating the persona we wish to project. Just the act of maintaining our personal façade requires creative effort and discipline. Then there are the times when we choose to consciously recreate or reinvent our identity and outward appearance. Some re-creation is addition; some re-creation is erasure. Sadly, like the null curriculum, some personal re-creation is in a conscious refusal to imagine an alternative. Whether one is adding, erasing, or refusing, the projection of self requires constant maintenance and adjustment.

For example, consider Johnny Saldana's ethnodrama *Finding my place: The Brad Trilogy* (Wolcott, 2002), in which a legendary qualitative study of disaffected youth, that began as a dispassionate story of a kindly, elderly professor, Harry Wolcott, helping a down-on his luck young man, becomes restoried, in time, as being something very different. Yet, in the hands of Saldana, *Finding my place* does not focus on scandal. Rather, it becomes a journey of a good social science researcher, whose quest to get it right and "get the story straight," leads into tumultuous seas. Wolcott fails to recognize, in a timely fashion, that his desire to know is, itself, an intimate act, and that intimacy is place of personal imaginative re-creation. To focus on the scandal (if there is a scandal) in this story is to miss the point. *Finding my place* is a tale of how research, with its outward protestations of objectivity and disinterest, is driven by the researcher's own desire to reinvent him or herself through the research. Wolcott's attempts to conceal the factors of intimacy and passion in his research, as these are apparently incongruous with professionalism, quite literally nearly kills him.

Denying such complexities undermines our desire as researchers to get it right. It can harm our ability to be the transformative agents that many of us aspire to be. A similar concern animates Pauline Sameshima's *Seeing Red* (2007). Here, Sameshima, like Wolcott, ventures into academic taboo, by confronting the problem of graduate students' emotional attachment—and possibly emotional dependency—on their major professors. Doctoral research can be transformative. However, transformation is not just stepping into a new world, it may also mean leaving a previous world behind—where one perhaps has family, maybe a husband, or even children. This is high stakes. Sameshima's heroine, her doctoral candidate lost in a liminal state between two worlds, commits suicide.

A former student of mine, now in the doctoral program at the University of British Columbia, recently—over coffee in Vancouver—asked me if the journey to the doctorate was always as disorienting and personally deconstructive as she was experiencing. I did not recommend that she read *Seeing Red*; I thought its tale of lost bearings might not be constructive to her present context. However, for another doctoral student, Karinna whom I mentioned earlier in this paper, *Seeing Red*, became a life raft for her dissertation journey. As Karinna's personal and professional life imploded, she found Sameshima's tale of being lost as life affirming, at a time, when she wondered if her life, as she had always imagined it, was ending. In these cases, *Seeing Red* is not a fact that doctoral students need to know; it is a valuable heuristic for shaping some researchers' inquiry. It may provide a possible addition to the furniture of an individual's world; something the researcher may or may not

want to consider.

In the case of Karinna, she found in *Seeing Red* a parallel story to her own personal travails in being utterly lost and coming to question much of what she had believed. *Seeing Red* was a pedagogic guide through her own personal voyage through hell. In that voyage, reflecting on Sameshima's foray through this territory, Karinna learned to see her own students in new ways—particularly those students who are also in places of being lost. She speaks to a transformation of sight: to seeing what she had not been able to see before. She finds a new way to teach. We can learn from this. Thus her work of fiction, building on Sameshima's work of fiction, becomes a ladder, a new piece of the furniture of the world, on which others may choose to climb.

Teaching is working with human beings—not the least of which is the complex human being we are as teacher (or learner) in the classroom. But even when research look inward, the purpose must not be therapy or self-analysis, it must come back to how that makes us better teachers, with a lesson of how the reader, through this tale can also become a better teacher and researcher.

Fiction allows distilling and layering

I am an Associate Professor of Art Education. For the last 12 years, my chief responsibility has been to prepare young people for lives of teaching in primary and secondary schools, or to help existing primary and secondary teachers get better at what they do. However, I have never been a classroom teacher. I came up through arts administration. I worked for government agencies that gave money to artists. I worked in arts organizations and museums. I facilitated the presentation of Robert Mapplethorpe's exhibition, *The Perfect Moment*, in Washington, DC and thereby, contributed to instigating a national culture war. I helped organize the first museum exhibition of Jeff Koon's *Made in Heaven* suite at the San Francisco Museum of Modern Art. At the time, even for liberal San Francisco, Koons' meticulous autobiographic erotic works—with his then wife, pornography film star Cicciolina—were perceived as over the line for exhibition in a world-class museum. My work had little if anything to do with the aesthetic experience of 10 year-olds. Yet this is the work I do now.

When I speak in a university education seminar, I do not have the voice of experience. I have not been in a primary or a secondary room of my own, alone with all eyes trained on me. I have not done it. What I have done is spend hours watching expert teachers teach. I have listened to the stories that my graduate students bring to seminar. Through imagination and empathy, I have tried to stand in their shoes.

Such leaps of imagination are not played out in my re-enacting these experiences in real time. I attempt to understand through distilling and layering. For example, I spent two and one half years of academic years shadowing one teacher, which included observing in his classrooms. I do not remember these two and one half years in analogue time. Some of the things that I remember happened in the space of five minutes (Siegesmund, 1999). But the interaction of those five-minutes distilled what was critical to hours, days, months, and years of observation.

We choose such distilled clips of remembrance and constructed meaning. We can layer them on top of each other. In these moments, the incongruous experiences from my earlier career come into play. This may seem unrelated, and yet it applies. Similarly, many practitioners fail to see how the philosophical work of Gilles Deleuze, Michel Foucault, or Jacques Rancière, would have impact on how they, in their daily pedagogical practice, relate to a child. Nevertheless, through selecting, juxtaposing, comparing, and analysing, we come to new insight.

I often write now with my students who are teachers. We write together. We layer our voices. With my colleague Lauren, I sometimes wrote her voice as she editde mine (Phillips & Siegesmund, 2013). There were times when she would send the draft of our book chapter back to me with a section of her dialogue highlighted and a

comment—"I would never say that." With that comment, the words were deleted from the manuscript. But other lines remain. Words that I wrote, that Lauren was willing to say were hers. As Tom Barone wrote in *Touching Eternity* (Barone, 2001), this is getting the story right. Barone claimed that which words belonged to him, and which words belonged to his participants was irrelevant if the researcher and participants together took full ownership of the words. Lauren and I share a partnership. She has given me the gift of bringing me into her teaching after she has closed the door to her classroom; I have helped her to reframe and articulate the values she has as an educator. We have touched minds, in what Wolcott calls the intimacy of fieldwork. She has helped me to reinvent myself. I have helped in her efforts to reinvent herself. That work has shaped educational policy in her school, in her district, and even in the state. It changed the way I teach and how I write. We have brought other art teachers into dialogue and they in turn have claimed our language for their own. I think that is a valuable outcome of research.

At the beginning of this paper, I stated that our fictions are in the service of becoming facts. One might argue, that this is all that is possible in any kind of scientific research. Arts-based educational research is just less conceited about hiding this unpleasant truth from its audiences.

The need for criteria in arts-based educational research

The methodologies of ABER require greater refinement of criteria for evaluating educational contributions of research produced through these methods. Criteria are necessary to render judgments on research. This paper suggests three criteria for the application of fiction. These criteria could help guide the development of the doctoral research prospectus as well as assist assessment of a dissertation submitted for final review.

First, we can ask if the fictions of ABER have allowed us to address difficult questions. Are arts-based methods taking us somewhere that other, more conventional, research methods are unable to conceive, or are the arts-based methods a gratuitous illustration of something that words have already said and thought? Next, we can consider if the research addresses the uncertainty of selves. Does the researcher take the authoritative tone of the all-knowing master who, as Harry Wolcott once aspired to do, gets the story straight? How does the research deal with multiplicity and shape shifting that occurs as people daily form and reform themselves? Finally, we can ask what is incongruous in the research. How does the research method invite rupture and disrupt into its process? Once again, there must be a judgment to which these risks are authentic or whether they are merely managed confections. Bringing these three criteria to bear on a work of ABER may side step the unproductive issues of asking whether the work is true, reliable, or generalizable. Instead of these positivist criteria, a more effective heuristic would be to examine how the three criteria for fiction, mentioned here, open new spaces within the furniture of the world, and thereby expand our educational imagination.

As ABER methods attract increasing interest, it is important to allow the power of the arts to function, and not simply harness the arts to other rationale paradigms of research and inquiry (Spivak, 2012). This is a delicate balance. As researchers, we want to allow ourselves a place for the imagination to wander. Yet if we allow our imaginations to remain fictions than research runs the risk of becoming entertainment: it soothes and balm, it does not provoke, deconstruct, and uncover. We cannot be self-satisfied with fictions or view them as some unconscious insight discovered by an innocent eye. We need to remain diligent in pushing to get our fictions to difficult new forms for only in that risk can we hope that they transform into facts. If we do this, then arts-based educational research can make important contributions to the lives of classrooms and the policies that establish the parameters of what teachers can do.

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Old Medium, New Visual Strategy. A Methodological Reflection on Comics in Arts-Based Research

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Abstract

Focusing on how arts can be used in qualitative research to portray different/complementary/invisible meanings, I will examine how comics can contribute to Arts Based Research, exploring the new strategical possibilities of what is often considered an “old” medium. I assert that in the last years, after being increasingly referred to as “graphic novel”, comic art has risen to the position of being re-thought as a new technological device that can be used in qualitative research to elicit a specific response from the reader.

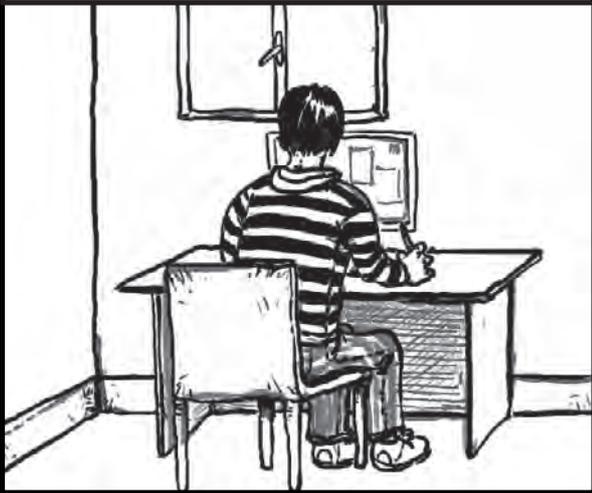
This may be based both from previous, semi-conscious knowledge of what comics are and “work”, as well with a certain reliance upon cognitive, figurative and affective elements. Therefore, I will map (if briefly) the graphic and narrative currents that inform this specific kind of Arts Based Research and rely on “comics literacy” of both researchers and readers.

Next, drawing on concepts from Peirce’s semiotics, I will describe two main tendencies leading the use of sequential art in research: the first one (which I call indexical-symbolic) is more complex and experimental, and results more apt for theoretical and conceptual ruminations. The second one (iconic-indexical) is particularly suited for narratives that evoke emotional feelings. This will bring to some final—and, necessarily open—reflections about the value of aesthetics and other structural aspects of comics. Finally, by submitting the paper in a graphic novel form, I want to show—and not just tell—the points of my methodological reflexion, using a a strategy that aims to enhance resonance between images and text, thus echoing the subject of the paper itself.

Keywords

Arts-Based Research, Graphic Novel, Comic, Semiotics

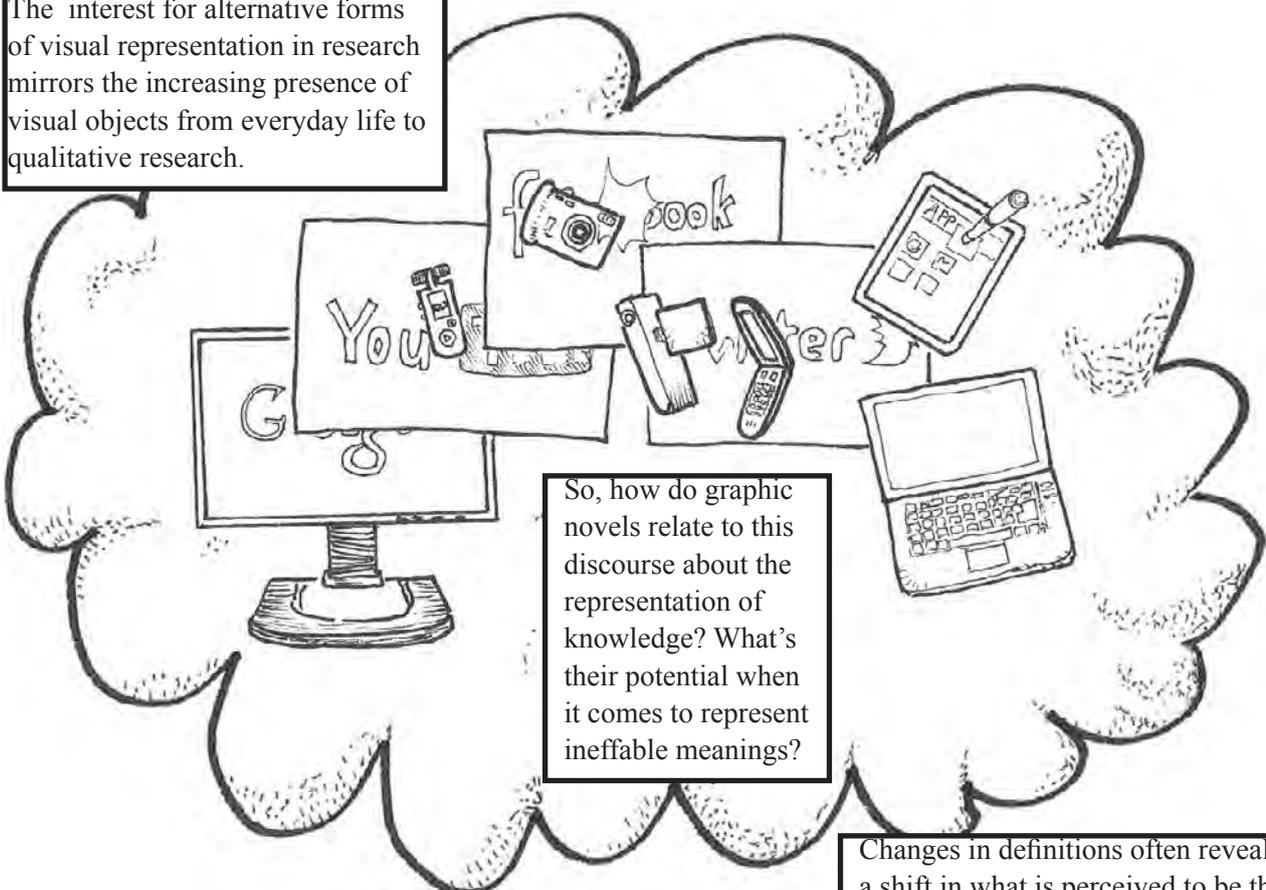
The evolving context of the relationship between arts and qualitative research is best expressed by the recent evolutions of the wide array of inquiry practices collectively known as Arts-Based Research. Many currents focus on how artistic practices can be applied to qualitative research to portray different, complementary, and invisible meaning.



One of the main aims of Cole & Knowles' (2008, pp. 60-61) perspective of Arts-Based (or, Arts-Informed) Research is to both improve accessibility to knowledge for non-academic audience and diffuse new concepts of what can be considered knowledge, questioning the usual, positivist-influenced idea of what research (and writing for research) is.



The interest for alternative forms of visual representation in research mirrors the increasing presence of visual objects from everyday life to qualitative research.



So, how do graphic novels relate to this discourse about the representation of knowledge? What's their potential when it comes to represent ineffable meanings?

Changes in definitions often reveal a shift in what is perceived to be the essence of something. So it could be worthwhile to examine the terminological change from "comics" to "graphic novels".

COMICS

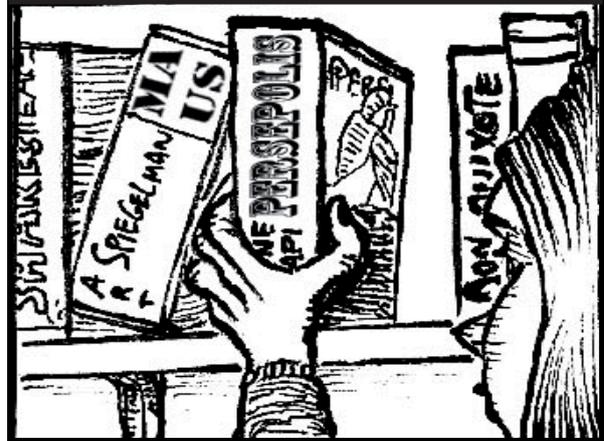
It looks like this apparently little terminological switch has really brought sequential art...



TO

GRAPHIC NOVELS

...to a new level of academical consideration. Hence, the growing interest for Comics/ Graphic Novels-Based Research.

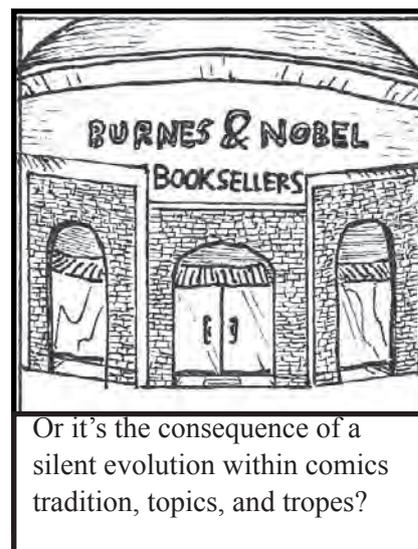


PARADIGM



But, is it just a new word?

SHIFT



Or it's the consequence of a silent evolution within comics tradition, topics, and tropes?

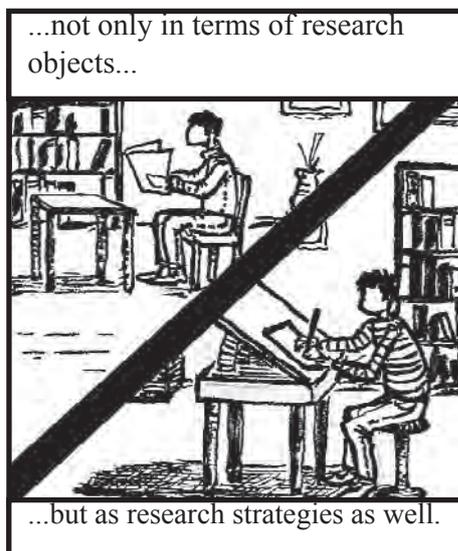
IN

SEQUENTIAL



Anyway, it is interesting to examine this rising interest in considering comics...

ART



...not only in terms of research objects...

...but as research strategies as well.

Umberto Eco said, quite appropriately, that comics were, for a long time, thematically stuck in a kind of extended adolescence (Eco, 1983), but that there were signs that they were slowly, silently evolving toward more literary ambitions.

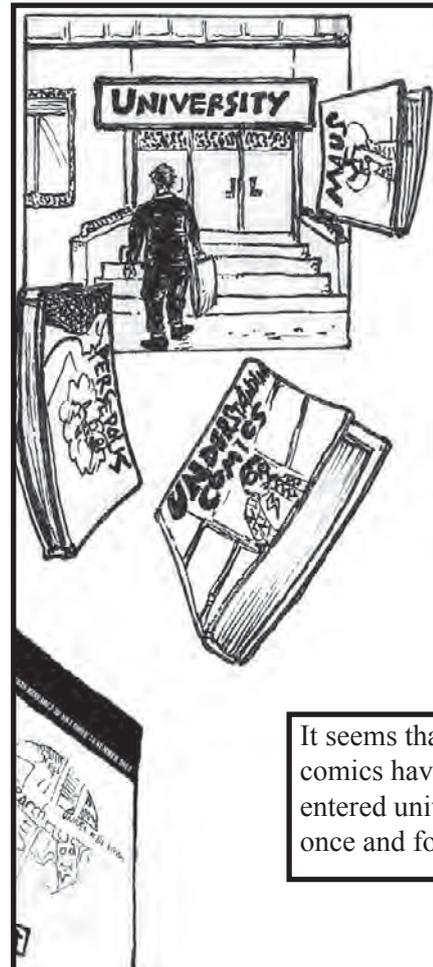


Whether and how did this evolution influenced the increasing interest that academy has shown for comics as a research strategy is matter for discussion. Anyway...

...the increasing “graphic novel talk” evidences, nonetheless, a cultural change in the general (and academic) consideration toward comics’ potential.

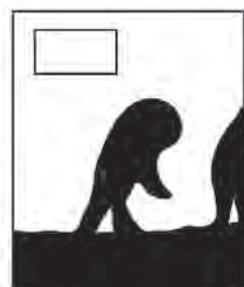


After Scott McCloud’s hugely influential *Understanding Comics* (1992), there have been recently been other notable experiments in this sense – the most impressive being, so far, an entire volume of *Visual Arts Research* (2012) edited in a “graphic novel” format.



It seems that comics have entered university once and for all.

Since it’s quite hard to find a real difference between comics, strips, funnies, tebeos and “graphic novels”, this change is not related to some deep change or evolution of the basic structure of comics.



It is, rather, a change in the general discourse about comics.

On the other hand, even if the structure doesn't change, it's important to stress that graphic details bring along relevant discursive aspects. References to a given traditions reflects position that link aesthetics to politics, even if not always it's clear whether this is done in consciously or not.

1



Therefore, I propose here a tentative map - a kind of micro genealogy - of these traditions and of how they apply to Graphic Novels-Based Research.

Published by small companies, "underground comix" were politically linked to American counterculture, and to progressive ideals and imaginery. They featured irriverent and often controversial content such as sex, nudity and drug use.

2



Political Cartoons and caricatures are also a strong influence, especially in virtue of their effectiveness in portraying a notion or a concept in just one single vignette through strategies such as dialogue balloons, labeling, and caricatures.



This graphic tradition can be clearly seen in many "introductory" books that portray simplified versions of academic knowledge.



While their heydays were the end of the 60s/beginning of the 70s, they have heavily influenced contemporary, more sophisticated graphic novels.

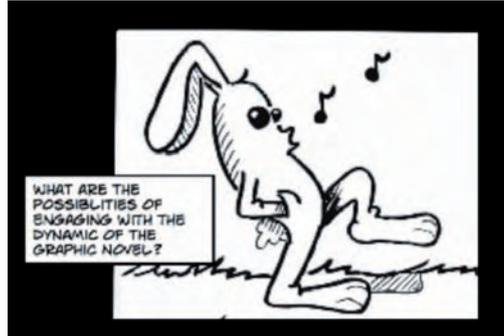


These two are possibly the most influent graphic traditions in Graphic Novels-Based Research. The political resonances embodied in those drawing styles have rapidly attracted the interest of those looking for an unflamboyant, yet stimulating graphic form for research.

But there are other traditions worth noting:

2

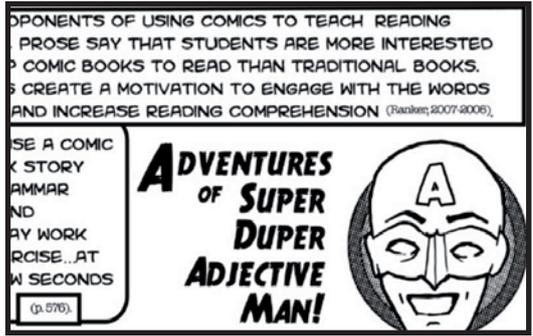
Surrealistic research narratives may display stylized, antropomorphic figures (such as the “furrries”) remi-nescents of Disney or other children-aimed comics.



3

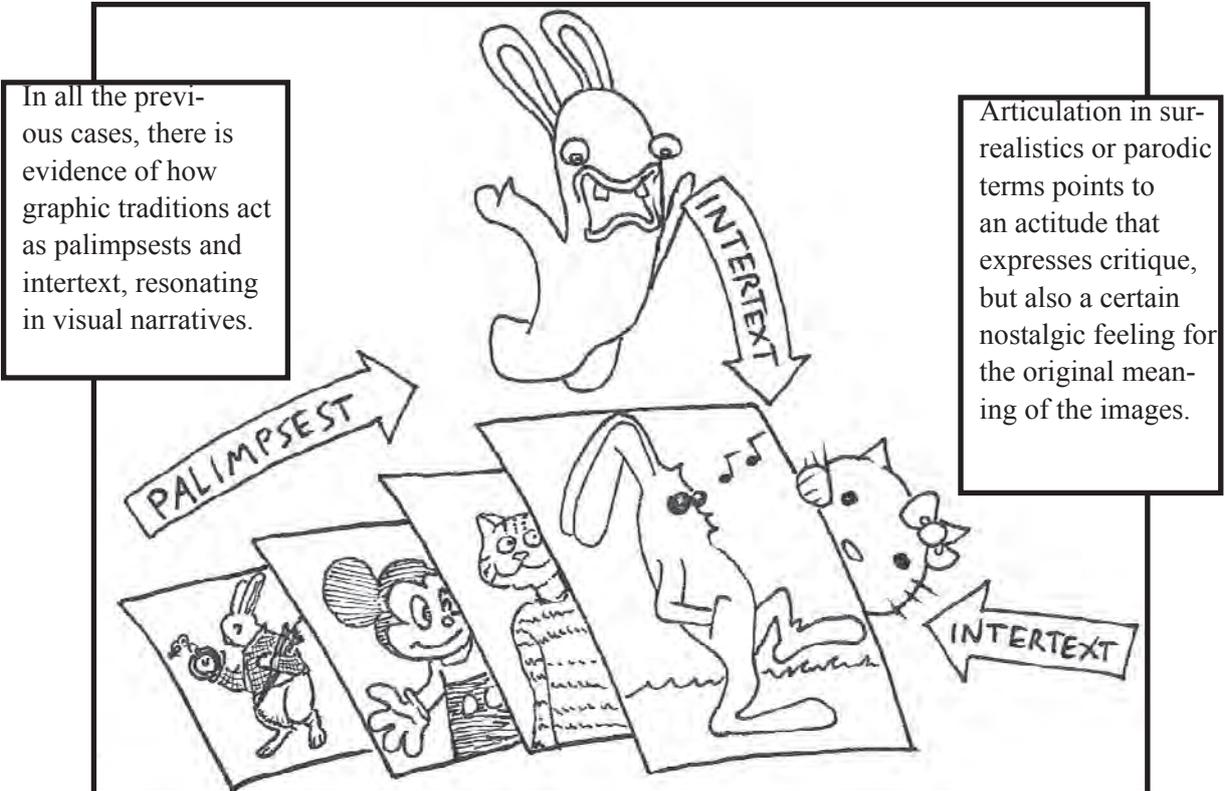


Comic books are always referred to through the lens of post-modern irony/parody/articulation.



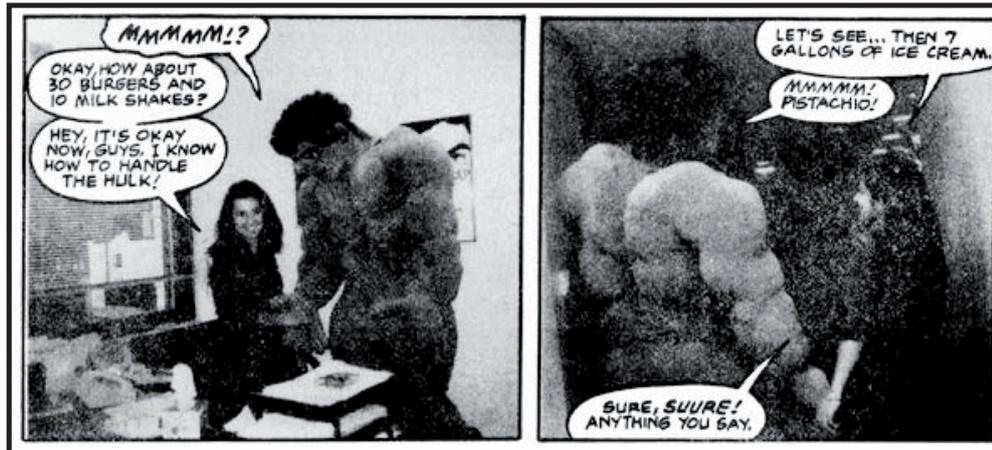
Pose, clothes, expression and writing already transmit a political subtext: making a superhero parody, the author exposes, implicitly, its reactionary aspect as enforcer of law and order.

Yet, parody is a way of making sure that author’s position be not misunderstood. It’s a strategy to avoid any possible celebrative reading of comic books mythology.



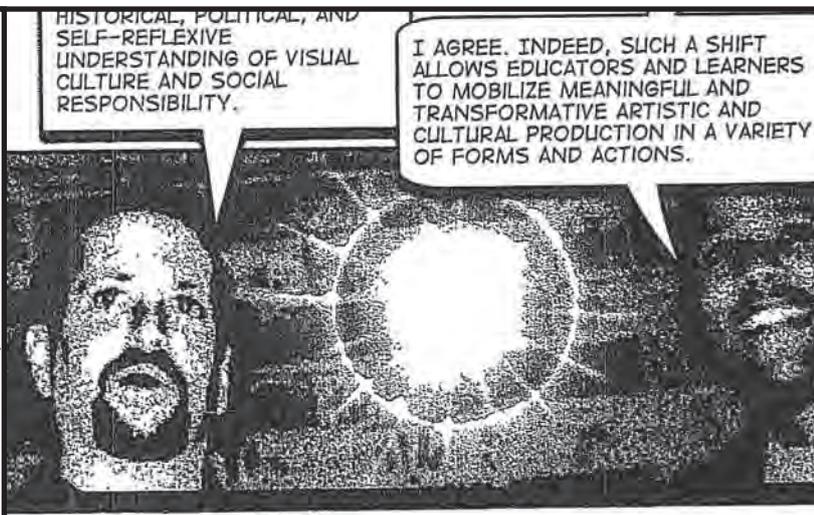
In short, there seems to be a certain tension between academic theory and juvenile affection, and it plays an important role in both creation and reading of Graphic Novels-Based Research. How could this tension be maintained, for an effective use of classical comic tropes and styles?

Finally, some other graphic traditions appear, even if in lesser degree.



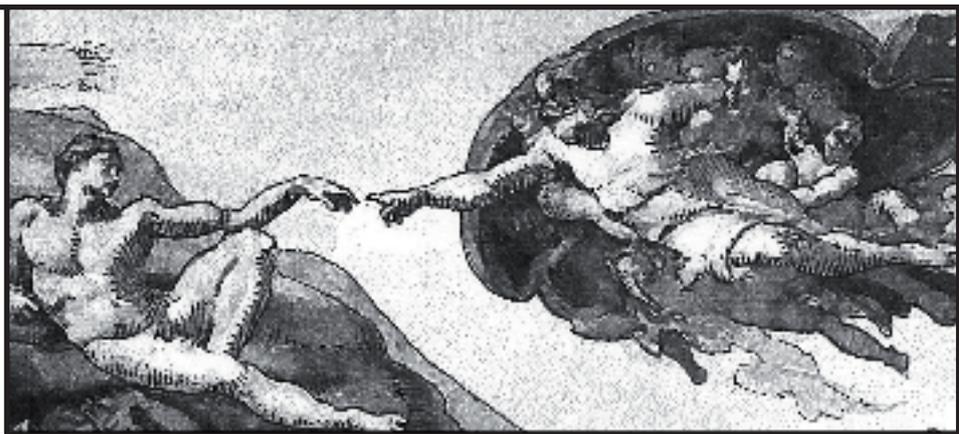
For instance, use of sequences of manipulated photographs in qualitative research recalls the so called photo-novels or *fumetti*, a genre of comics that enjoyed a stint of popularity between the 70s and the 80s.

A fine example of this is in Carpenter II & Tav-in's work (2010, 2012). Here, the photographic manipulation is significant in itself. It generates an excess of "visual noise", a disturbance.

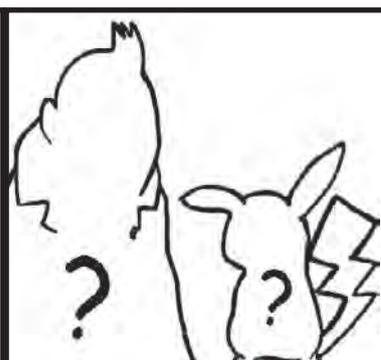


The iconic, documental meaning of image is reduced to its minimum level. The pictures become a blurred background element. Thus, the attention moves from the image to the text, that floats as the only coherent element on a visual stream of consciousness.

Also, when comics are used in Arts-Based Research, one can note occasional echoes of high art imagery, which can be read as an intent to connect with academic tradition and prestige.



Finally, on the opposite side, it should be noted that influences from Manga and from European (France, Belgian) comics are, so far, almost absent.



This is interesting, because it's revealing about researchers' literacy in comics, their age and country of origin. Their knowledge on comics possibly formed during childhood and adolescence, in times when non-anglo comics weren't so popular or widespread (manga, especially) as now. These are examples of "comic literacy" formation, and of how it influences graphic choices in Graphic Novels-Based Research.

Once recognized the inspirational sources,, another important reflection should be about why a certain strategy is used in research.

What results is a researcher trying to achieve by integrating comics styles and sequences?

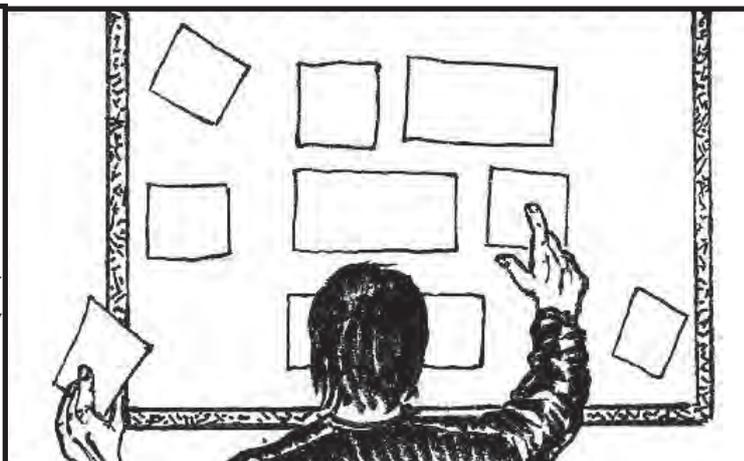


As a complimentary reflection - and, while wanting to avoid prescriptions and “how to do’s” - I consider interesting to examine this creative process, taking as an example both my own experience and the work of other researchers.

The first question is, of course, how does one “make” a valid comic in this context?

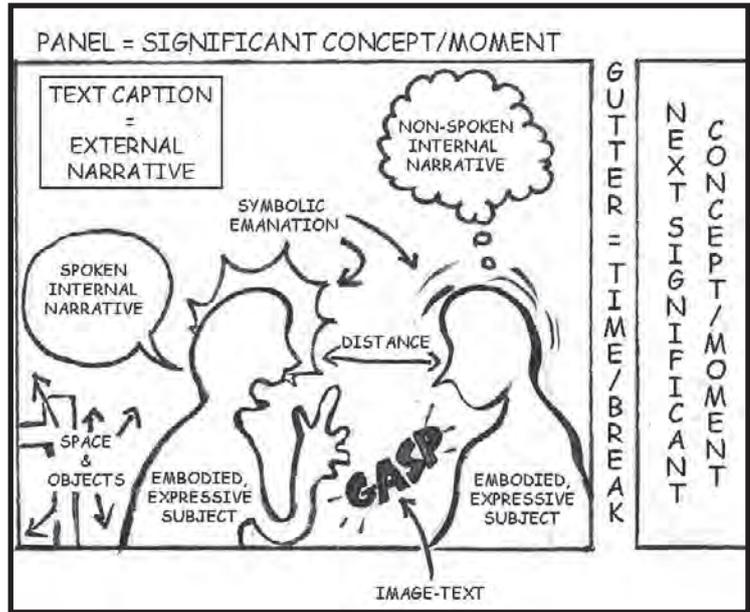


There were some methodological knots that I had to untie while planning and creating this paper. I aimed to achieve a sufficient level of resonance and generalizability useful for a proper reflection about creativity in Graphic Novels-Based Research.



Part of the methodological problem for a researcher using comics as a strategy is that he/she has to partly construct his/her own system and “tailor” it to his/her research needs. In just a single vignette, it means taking decision such as: the degree of realism, the level of graphic detail, recurring themes and rhetorical figures, the use of shadows, whether (and how) using colour or not; font types and dimension; et cetera.

Here, I modify an model presented by Crane-Williams (2012, p. 94).



Of course, some image, resonating with verbal content will be mentally condensed, ordered and, eventually, drawn in sequences.

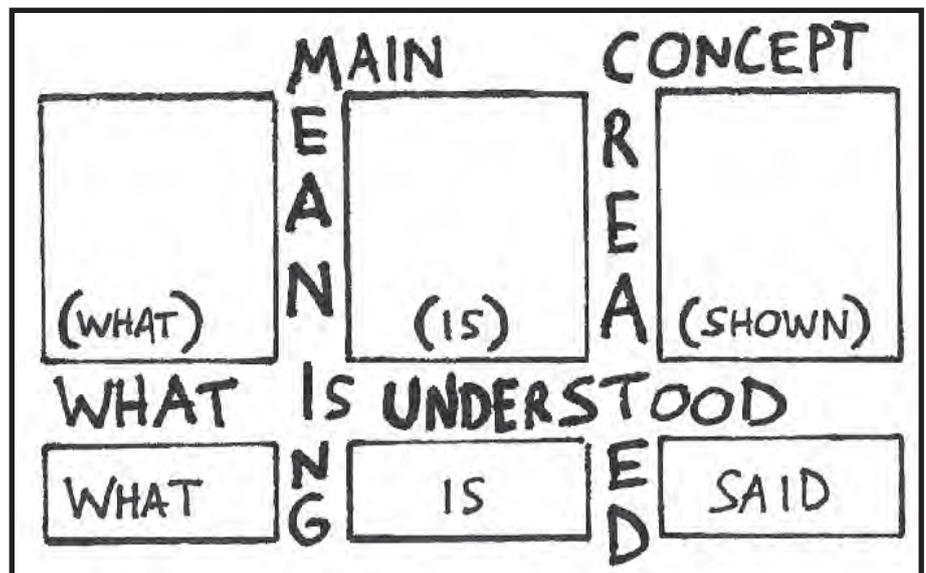
These sequences usually follow a discursive evolution that allows the plot (or concept) to grow and get clearer as reading progresses.

Almost necessarily, the use of sequential images is accompanied by an extremely concise and fragmented written text. In an academic context, this is an aspect that has to be dealt with carefully.



Academic rigour and theoretical reflections, as well as available space restrictions, are influential in avoiding semantic redundancies in favor of metonymy, metaphor or realistic representation of what the text doesn't tell.

This makes evident the link between Graphic Novels-Based Research and Semiotics.



Metonymy, metaphor and realistic description bear strict relation with Peircean semiotics categories of Index, Symbol and Icon.

(Definitions from Alexander, 2004, pp.124-125)

SYMBOL:
 a sign with an arbitrary meaning, maintained by convention.

ICON: the image-simulacrum of the external appearance of things.



So, Peirce's semiotics categories of signs can help understanding the complex relations between words, images and meaning in graphic novels.

INDEX: the evidence, the clue hinting the existence of a broader representation or meaning.

Creation of a graphic sequence can be described as a complex combination of icons, indexes and symbols. All these concepts are strictly interconnected and it's not easy nor productive trying to separate them neatly.

The INDEX is maybe the most important, because it can be seen as a bridge between a part and the whole. A comic sequence in Graphic Novel-Based Research is always more or less metonymic: it says more than it shows, quoting concepts in absence.



(What if we add words and one more image to the sequence?)

ICON resembling some kind of bird (but, which one exactly?)

INDEX of some kind of tree (but, which one?)

Maybe a **SYMBOL?**

(PEACE)



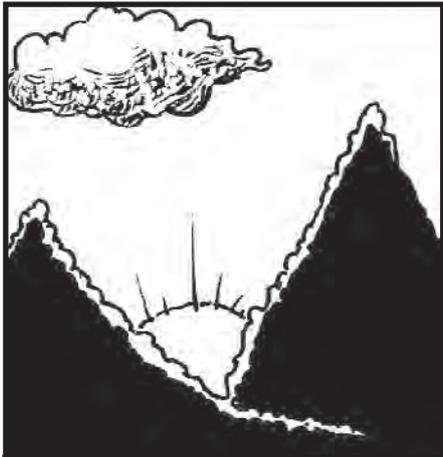
(Identified now as a dove, an olive branch, and a symbolic figure.)

Overall, iconic/symbolic/indexical meanings come to represent an abstract, non-iconic concept. Sequences can thus progressively suggest the irrepresentable.

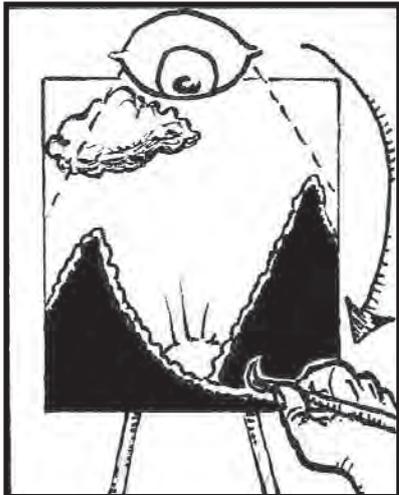


This said, I would posit that there is a polarization in the use of comics as representational tools in research

The first current, which I'll define as INDEXICAL-SYMBOLIC, is followed by researchers interested in representing non narrative, difficult and/or abstract concepts through sequential art.



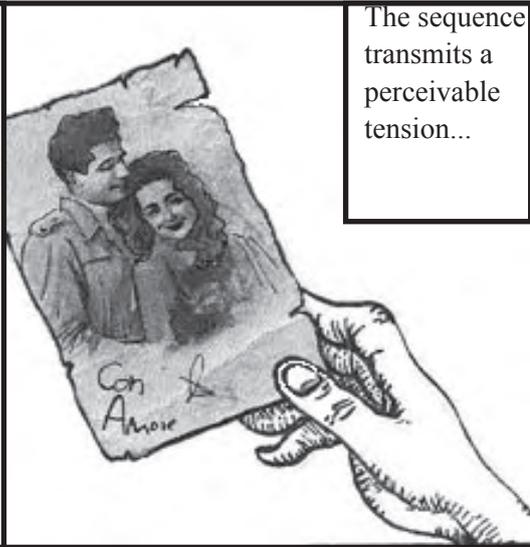
Because it defies the expectations of the reader and the established idea of "graphic novel" narrative, which needs a clearly defined subject in contextual action.



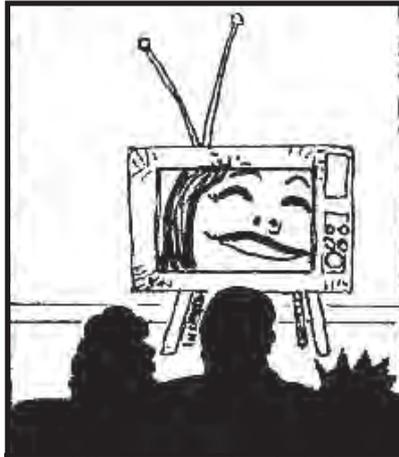
And, even if no one is featured, realistic drawing and sequences suggests someone's presence.

This is the most challenging task when using comics in Arts Based Research.

There is will to break conventions and narrative rules to explore other solutions. An indexical-symbolical sequence might use what Scott McCloud (1994, p. 72) called "aspect-to-aspect" or the even more challenging "non sequitur" vignettes transitions.



The sequence transmits a perceivable tension...



...while the meaning is left open for the reader to decide..

The artist must take decision in this sense, play with his/her reader's expectations, without knowing what the result will be.

There is a certain amount of risk in this, given the academical context.

Everything needs to be justified.

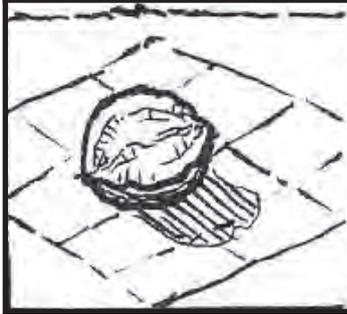
Shall the sequence serve as a landscape for theoretical reflections, helping to settle a certain mood, so to say?

Or will it challenge the reader, stop his/her wandering gaze?



Make him/her puzzle because of the lack of an immediate meaning?

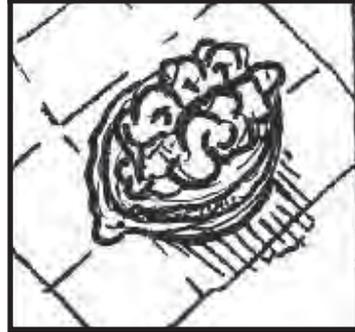
Attempts to use comics with higher degrees of abstractions complicate the usual way of reading.



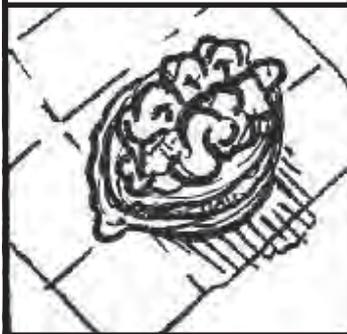
Graphically, the compositions develops a concept though images.



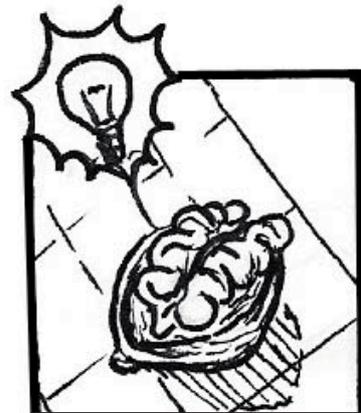
Sequentiality evokes a sense of space, time, movement, direction, and transformation.



Analogy, metonymy, metaphors are preferred to iconic representation.



Even nonsense looks acceptable...

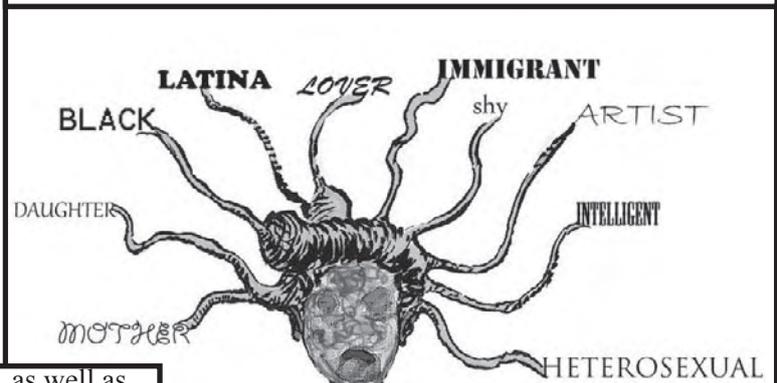


...if it suggests useful associations.

Another strategy often used is the pairing of vignettes with contrastive meaning.



In those explorations, there is an obvious desire of reaching the borders of the medium, deconstructing it, breaking its narrative and visual conventions ...

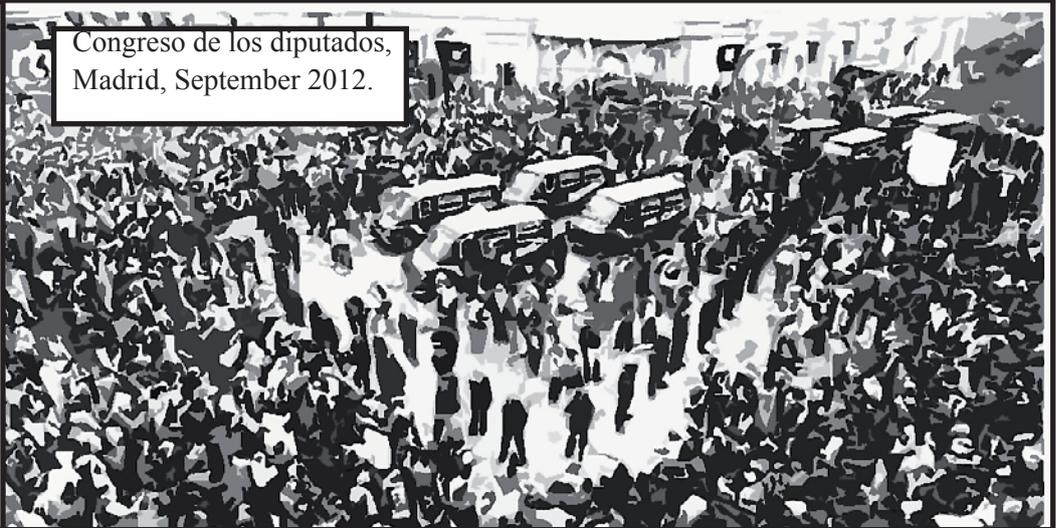


...as well as a fascination for Deleuze & Guattari's concept of rhizome.



The comics become non-linear maps that "must be produced, constructed" (Deleuze & Guattari, 1987, p. 21)

In other uses of comics for Arts-Based Research, the sequences are, perhaps, easier to both read and conceive since appear to be more factual, depicting real life experiences with decidedly iconic signs and a linear narrative flux.



This stays more faithful to the conventional concept of “graphic novel”, triggering well known psychological mechanisms such as identification, projection and affinity.



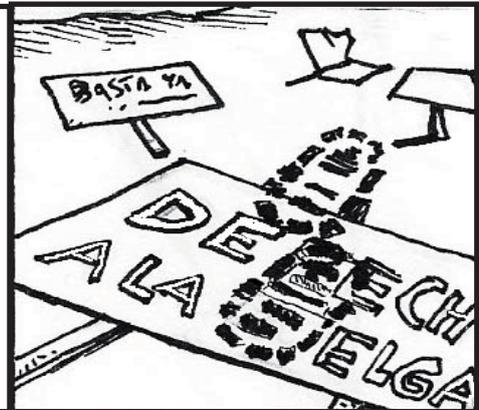
Even where text is almost absent, the information about “what’s happening” is visually and narratively transmitted, along with details and subtleties that would hardly emerge otherwise.



This graphic strategy looks particularly suited for narrative inquiry, autoethnography, participant and, generally speaking, embodied research, where a plausible tale seeks to transmit a sense of sheer presence and provoke an affective response from the reader.



The sense of the place and time, as well as the presence and the voice of the participants can emerge in this kind of Graphic Novels-Based Research.



I'll define this second current **ICONIC-INDEXICAL**. Iconic, because it features more conventional, realistic narrative comics para ABR; and indexical, because the overall meaning is not exhausted in the represented scene in itself. It always refers to something else - a second level of meaning that can be inferred, metonymically, by what is drawn.

Words, here, are also relevant, because they make meta-narrative emerge, preventing the fictive, absorbing effect of the story to prevail over theoretical accuracy and reflexive thoughts from reader's part.



Quite interesting (and transversal to both currents) are the possibilities of doing graphic editing and use samples and visual loops, thanks to the incremental improvement of computer technology.



This allows the researcher to easily duplicate and manipulate the perception of aesthetic qualities, and to easily correct mistakes, change editing and try new solutions.

...and yet, more reflections is due about how sampling, copy/paste and duplicating images influence narration and readers' perception, and about the vantages and drawbacks of such a practice.



The use of colour is another interesting issue. Graphic novels, almost always, rely on black and white (just inked images) narrative, and this applies to most published visual essays es well.

Obviously, this is likely to be due to printing limitations and costs - which, on the other hand, may have been a primary reason for the generally limited presence of images in research papers so far.



But, since digital technology allows for costless on-screen colour, this situation is going to change pretty soon.

So, the role of new technologies in writing, drawing, colouring and editing Graphic Novels-Based Research is another issue that deserves further exploration.



One last aspect that I want to point out, and that is extremely important for practical purposes of qualitative research, is the relation, in Graphic Novels-Based Research, between:

AESTHETICS
VALUES



ACADEMIC
RIGOUR AND
SPECIFICS

Can I elaborate on aesthetic qualities in order to improve rhetorical values and so increase the validity and rigour of my Graphic Novels-Based Research?

Wha--? The call for papers says 4000 words minimum.. How will they consider my vignettes?



How many words is an image worth in qualitative research? A thousand, how the proverb goes? It's hard to measure its qualities, yet quantity and space are an important aspect of published research.

And, last but not least, as copyright issues are a major problem for the development of Graphic Novels-Based Research.

The unclear extent of fair use policy and the danger of using (even if redrawn) but a few copyrighted images, along with the lengthy process of obtaining cost-free reproduction right are problems that common, written research doesn't have to face - yet, that makes it a fascinating challenge.



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Image Credits (left to right)

Page 246

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Page 247

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Last vignette includes facsimiles of:

Sir John Tenniel. (1890, public domain). *The White Rabbit checks his Watch*.

Robert Crumb © (1959). *Fritz the Cat*.

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Ubisoft ©. (2006). *A Rabbid*. From the videogame *Rayman Raving Rabbids*.

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B. Stephen Carpenter, II & Kevin Tavin © (2010). P. 329, detail. From Tavin, K. y Carpenter II, B.S. (2010). *Drawing (Past, Present, and Future) Together: A (Graphic) Look at the Reconceptualization of Art Education*. *Studies in Art Education: A Journal of Issues and Research in Art Education*, 51 (4). Pp. 327-352.

Page 250

Original version of first vignette by Rachel Marie Crane Williams © (2012). P. 94. From Crane-Williams, R. (2012). Can You Picture This? In Visual Arts Research, 38 (1). Illinois: University of Illinois Press. Pp. 87-98.

Page 252

Last vignette uses a modified frame from: *Dramatic Prairie Dog* (2008, April 3) [Video File]. Retrieved from <http://www.youtube.com/watch?v=oTKybiHJBKA> (last visited on 2013, April 15).

Pages 254-255

Sequences inspired by images from:

25-S Rodea el Congreso: Más de 20 detenidos en las protestas en torno al Congreso de los Diputados (VÍDEOS, FOTOS, TUIITS) (2012, September 25). [Picture Gallery]. *El Huffington Post*. Retrieved from http://www.huffingtonpost.es/2012/09/25/25-s-rodea-el-congreso-detenidos-heridos-fotos-tuits-videos_n_1911683.html (Last visited on 2013, April 15).

Choque entre policías y manifestantes alrededor del Congreso en el 25-S (2012, September 25). [Video File]. *El País*. Retrieved from http://politica.elpais.com/politica/2012/09/25/videos/1348601224_973288.html (Last visited on 2013, April 15).

Visualization, a Common Bond between Art and Science

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Abstract

Both art and science need to express abstract thoughts, insights and suspicions, extracting them from the unseen world to the seen one. Once identified visually, these hidden ideas can be shared with others where they can be comprehended and developed. This process, called Visualization, generates fundamental, essential knowledge that artistic research has efficiently produced throughout history. This is very clear in scientific visualization, an area that takes advantage of art research by using the creative visual experience in art and applying it in an objective way to authorize its discoveries. Visualization is not only an external face, but a deep and complex, cognitive underworld. It shows how art has been able to make structures from subjective human perceptions into patterns that increase achievement in scientific areas

This proposal highlights the fact that visualization in art—its interpretation and pattern evaluation—is subjective, while, on the other hand, scientific visualization is completely objective. Science transforms the same subjective, visual experience garnered from art research into objective scientific knowledge. It also aims to demonstrate the necessity of developing a visualization technique, not only to achieve a given result but as an organized methodology of increasing creativity and sharing openly, new discoveries that can be universally understood. To truly utilize visualization, a functional methodology is required. In this work, I will offer a clear way of following specific rules to increase creative results in art and help artists make physical representations of their unrevealed imaginations.

Key words

Visualization, unseen patterns, visual metaphors, integrate knowledge, representation.

Artistic and scientific visualization

Albert Einstein, in *Essays in Science* states, “Man tries to make for himself in the fashion that suits him best, a simplified and intelligible picture of the world; he then tries to some extent to substitute his own cosmos for the world of experience, and thus to overcome it. This is what the painter, the poet, the speculative philosopher and the natural scientist do, each in his own fashion.”

Both art and science need to express abstract thoughts, insights and suspicions, extracting them from the unseen world to the seen one. Once identified visually (Visualization) these hidden ideas can be shared with others where they can be comprehended and developed.

This conversion from a timeless and virtual realm into a shaped and present one is the natural human tool called representation. Man utilizes this process over and over in order to grasp complex or abstract intuitions. This is the human world and its fate; the better he represents, the better reality he gets.

This is a very general and complex process where many neurobiological functions are implied. Here we are going to use three concepts to investigate our creative mechanism: Imagination, visualization and representation; All science and art use them to make their ideas visible. These elements that take part in this creative process where art generates fundamental, essential knowledge by representing—the key that artistic research has efficiently produced throughout history.



Garden of Earthly Delights by Bosch

Image, etymologically speaking, is derived from idea, appearance and mental picture, and is the main primary step. If we create reality by bringing to the present the unseen and virtual world, the first step has to be directly with “to appear” and the task of the image or the imagination is to be the vehicle to materialize its apparition.

Imagination is our primary way of representation, giving image and expression to our perceptions, feelings, needs, etc. This is a pre-linguistic act. The most sensible part of human beings have their own forms and expressions by themselves, before the symbolic linguistic process appears. In this area, is where imagination appears, as a primary footprint of our perception.

How do we go from imagination, which is an inner, private, and silent world to represent out loud a new reality? How do we make ourselves visible and communicative? Here is where art is necessary in translating this mental subjective primary image into an objective second image or its representation.

From this process which we call imagination, we work to the next step; "to make visible" by (visual) representation. This is the basis for most all artistic research and its result, the final visible part, is an artistic product. There is no knowledge without representation. Science depends on abstract thinking and language to explain itself, but in order to make its complex ideas visible; it needs the knowledge of art to communicate.

As Gianni Vattimo says,

the impossibility of leaving the presuppositions that we always have had in the world and their meanings [...] is the same possibility of finding the world. Knowledge is not a go from the subject towards an "object" simply present or, vice versa, the interiorization of an (originally separate) object by an originally empty subject. Knowledge is rather the articulation of an original understanding in which things are already discovered. This articulation is called interpretation. (Vattimo, 1998: 34)

Science is a mix of logic and imagination

Science is based on the power of reasoning using logic, inference, demonstration, and evidence as tools in the construction of reality. However, scientists must start with a hypothesis that can be developed in the imagination and through the use of creative patterns.

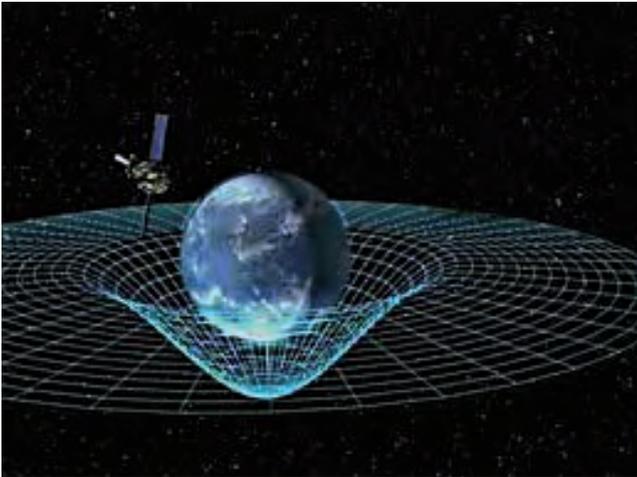
Scientific method uses visualization to develop and show its results and theories.

Firstly, science admires some phenomena of nature and creates the necessity of giving them a representation in order to analyze them.

Secondly, once surprised by nature, the scientist imagines a behavior, he launches a hypothesis. This hypothesis is a mental picture that is intended to mimic the law that governs the phenomenon under study.

Thirdly, the scientist needs to check the validity of his hypothesis.

Einstein said that there were two types of scientists: the mechanical scientist's laboratory, which developed the ideas, conceived by others, and the empiric, artistic scientist who is capable of imagining the laws of nature.

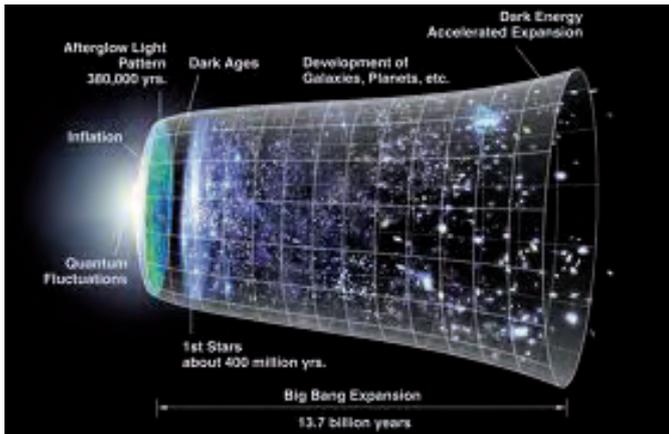


Gravity

Although visualization is often regarded as a process and as a result by multidisciplinary areas, it originally belongs to the most pure act of human creation. Man is obliged by nature to bring to the present his unseen world to be able to manage it. Visualization is, then, one of his priorities to survive as a species. This process, from individual perception to forming mental imagery to the concrete act of representing these images and sharing them with others, creates a cultural field of meaning.

Visualization is not only an external face, but also a deep and complex, cognitive underworld. It shows how art has been able to make structures from subjective human perceptions into patterns that increase achievement in scientific areas.

This proposal highlights the fact that visualization in art -- its interpretation and pattern evaluation -- is subjective, while, on the other hand, scientific visualization is completely objective. Science transforms the same subjective, visual experience garnered from art research into objective scientific knowledge. So why is it so shameful to talk about objectivity in art? Left and right parts of the brain are working constantly together, so what's the difference between art and science?



Big Bang Theory

We can admit an essential distinction; the intent of both, the aim, and the final purpose. But further than that, we can conclude that the intention leads directly to its formed reality. It also aims to demonstrate the necessity of developing a visualization technique, not only to achieve a given result but as an organized methodology of increasing creativity and sharing openly, new discoveries that can be universally understood. To truly utilize visualization, a functional methodology is required. There is a clear way of following specific rules to increase creative results in art and help artists make physical representations of their unrevealed imaginations.

As Sir Wm. Hamilton says, *Lectures on Metaphysics*: "A vigorous power of representation is as indispensable a condition of success in the abstract sciences as in the poetical and plastic arts; and it may accordingly be reasonably doubted whether Aristotle or Homer were possessed of the more powerful imagination." (The Representative Significance of Form, VIII.) Art does and can represent, and does not and need not literally imitate. A literal imitation, leaving nothing for the imagination to do, does not stimulate its action. The artist's aim is not to imitate but to represent his imagination a mental and physical journey from the unseen world to the visible one.

Seventy percent of the brain is comprised of neurons devoted to processing visual stimuli. Most of our lives are now connected and affected by visual inputs, audiovisual language and communications media, etc. When we say "To see is to believe" attests to the trust we place in our visual sensory apparatus. "The eye of the witness" in legal proceedings, and in the accuracy of visual memory. The eyes are sending vast amount of data to the brain every second for processing. We may not know everything about our way of assimilating information but visual thinking is based upon an interrelationship between visual perception and memory.

"Stored images in the mind are the basis for new creative ideas" (E.W. Sinnott).



Portrait of Ambroise Vollard, Picasso (1910)

Art knows how to express time (animation, what movements and positions in space read well, the use of light, shade and color, etc.) and how the eye and brain respond to the juxtaposition of these elements even before the representation. Visual representation is in this way a precise and exact science of comprehension that needs to be deeply known and that's what art has been doing throughout time; accumulating the ability to translate the vague, abstract ideas of our imagination in order to represent our cultural reality.

Scientific advancement and visual creative thinking have always been closely related. This relation can be observed in the role of intuition in the creation of a theory or a hypothesis, the application of knowledge in geometry and trigonometry and has contributed to the success of science for many years.

Scientific visualization knows that images are the best mode of data for representation and communication. Eyes can read vast amounts of data in multilayers. Kinetic, three-dimensional models can describe complex behaviors, which may be impossible to understand or communicate in any other way. But as much as it's a great tool, there are dangers in making wrong visual decisions, because the risk is to create a new reality or to not.

Summary

Why visualization itself is the key in making representational any result, even when the final representation is not visual.

The most precarious instrument to manage existence is the imagination (mental visual representation). From here, man can build the whole symbolic area where humans share and agree on a cultural representational code as language.

Art is the embodiment of our imaginary realm, working always in acting and in research, striving to make visible the unseen, hidden and intuitive part of the human world. Along this point of view art is pure research and we could define it as research in how to make our reality a representation for us. So art itself, as big art or as a humble anonymous contribution is the motor of reality. (as we decide to perceive it)

The progress in “how to make visible” is an objective or subjective purpose? The same elements art share with science in helping its visibility are used and have been used for all areas of knowledge considered objective or scientific.

Representation exists as an effort to configure a possible reality. The individual and subjective representations that are still in an individual's imagination must go through a communication process to be authorized by others.

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Geburte¹, the Hypertextual Negentropy: New Uses of the Alignment Sequences Between the Interactions of Science and Art to Rescue the Meaning

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Abstract

Our purpose was to define the work methods of a research team in order to make an approach to the tools they use. Geburte creates an hypertext using a sequence alignment applied at transcriptions of BSC's Computational Genomic² interviews. The goal of this process is to rescue the meaning of the referred interviews using the negentropy concept.

Key words

Sequence alignment method, Computational genomic, negentropy, metamethod, artist book.

1. Context

Our new research group *MetaMètode*³ looks for new methodological strategies to visualise and interpret the art procedures. We are interested on connecting with the research structures that other disciplines apply in their projects. Therefore, we can understand them, read them and, in a later stage, adapt and modify them from a creative perspective, where a new original thought appears, new ideas that can generate new concepts.

The aim of *Metametodo* is to start (in Art as a process and production) new relationships between theory and practice and science and technology. Therefore, we can create multidisciplinary links based on research by means of establishing similarities and differences between the scientific method and art.

We want to find new prospects of study that reconsider the multiple relationships between art and research, regardless of any preference or hierarchy between them. We seek to motivate, encourage and socialize dialogue between science and humanities.

Geburte is a new *Metametodo*'s subproject carried out by doctors Aleix Molet and Eloi Puig that is centred in a group of experiences with the BSC's computational genomic equipment. These methodologies are based on the observation of scientific research working methods to chart them, as a way of looking at data and transform them to creative processes to create knowledge.

First step: *Reading, collecting data to establish connections, injecting entropy.*

Our goal is to obtain information by means of the analysis of the group context. We inject entropy by means of interviews to obtain different inputs from the researchers-readers-authors of the genetic code that take part of the research group (we do not know what they will answer, there is no logic either mathematical method that arranges the answers).

Second step: *Rewriting*, negentropy injection and binding.

While the reading entropy tends to disorder and the extinction of meaning, the more we ask the less we know, the negentropy is the tendency to order, the rescue of the meaning that creates knowledge.

The second step rewrites the reading of the first step with the sequence alignment method. We start from the transcriptions of the group to inject negentropy to their answers so that it generates a documented hypertext in a notebook. With the use of the sequence *alignment* there is a mathematical rescue of the hidden meanings of the reading of two texts from the extinctions and coincidences.

The *rewriting* is negentropic, opposed to the entropy and chaos, due to the fact that the more we write the more the organization increases. When we align different texts of answers regarding the same context (the genomic one) the hypertext that results is more organized. However, as it is shown in our notebook results, it is not always more understandable (although there is a mathematic logic that orders it).

2. First stage. Read and collect data to establish connections, injecting entropy.

2.1. What is an investigation? The question is more important than the solution.

“The mere formulation of a problem [a question] is far more essential than its solution”
— Albert Einstein

In the context of the debate on art research and bearing in mind the text of Mr. Henk Borgdorff, professor of Art Theory and Research in Amsterdam artistic School of Arts, our project *Geburte* is included in his tipology of arts research. This type of research does not accept the separation of subject and object and does not cover any distance between research and artistic practice⁴. It is important to note that since the beginning of our research projects, lead by the teacher and artist Dr. Alicia Vela, we always maintained the same principles and position.

We have positioned ourselves in the defense of artistic production as a research process itself. See the aims of “*Prospeccions Binàries 1998*”⁵. This claim has been hold by our team since a long time so that it gives us credibility with the great debate generated around these issues catalyzed in the Bologna process.

Based on the above, *Geburte* is an artistic research project that does not establish any fundamental distinction between theory and practice. As Borgdorff says: “Concepts and theories, experiences and beliefs are related to the artistic practices and partly for this reason, art is always reflexive. Hence, the research in art tries to articulate some of this knowledge expressed through the creative process and the artistic object itself.”⁶

Within the analysis of the project itself and within *Geburte* *Metamètode* spirit, we tried to understand other research methodologies, such as the bioinformatics research, also named computational genomics research. Genomics as a field of scientific research has the aim of creating knowledge. To produce knowledge in science, the hypothesis (a possible answer to the question) is the key. The beggining of most of the researchs are based on a question (a problem), and the compilation of information and data, sorted and analyzed. All research should be objective, it must describe and explain the processes to eliminate the subjective criteria, using all the tests necessary to check the validity and reliability of the data.

The data of an investigation are initially scattered because the research process is not linear that is the reason why the stages have been adapted for each investigator. When someone designs an investigation it does not stars from zero because the researcher links concepts and existing theories to bring out new hypotheses

that provide new answers by means of meta-methods. These new answers retro-feed their own research and produce emergent knowledge, this stimulates the reflection and the thinking of the researcher, generating responses about hypothetical problems (questions).

The research key feature is to discover general principles, based on the results by induction.⁷ When using the induction process you have to collect and record the answers and use the appropriate tools to interpret them. This reinterpretation is done through a software system for sequence alignments, the Swat5.

First, we take the data (answers) recorded and then we put it in a notebook to sort it out (formal part of the investigation), specifying the methodology and processes used to do the research (just as the document you are currently reading).

2.2. Introduction to text alignment genome: empty spaces and coincidences.

Humans are created with a single cell formed from an ovule and a sperm.

This single cell is divided to the billions of cells that form the human body thanks to the text with instructions called DNA. The DNA text, also called the genome, is written in four letters opposed to our alphabet that is composed of 28, without commas, spaces, or new paragraph. But research in bioinformatics requires a number of letters equal to or greater to the number of letters of the alphabet, because their field of study involves more changes. Due to these changes, bioinformatics and grammar use a similar number of characters to determine differences with precision and scientific accuracy. In Computational Genomics to compare samples taken from reality (disordered) with canonical models sorted scientifically, the sequence alignment method is used to detect similarities and disappearances of text between real samples and textual scientific models.

The genome was a text unknown until 1990 when the Human Genome Project (HGP) began to decipher the approximate 3,000 million letters of genetic code. By that time, they found the first words and spaces, but these early investigations failed to define exactly the order of fragments in the text.

The appearance of the phrase "computational genomics" coincides with the availability of complete genomes sequenced. It was in 2001 when the first versions of text were integrated, but they were stucked with each other, without spaces or points and part was illegible. Currently, to finish the text is necessary to make alignments to know which is the meaning of every word, i.e., know where is each gene, their blanks and paragraphs to make legible and meaningful sentences.

3. Second stage. Rewrite, inject neguentropy, align and bind.

3.1. How to explain the empty spaces?

One hundred years before the advent of computational genomics, the poet Stéphane Mallarmé already sensed the importance of white space between words and letters in his famous poem "*Un coup de dés, jamais n'abolirá le hasard*"⁸. When using the experimental syntax, Mallarmé with great skills introduced as one of his outstanding contributions, the blank space between fonts to create an objective space where each reader determines its duration and relation to the script below. The complete absence is to Mallarmé what should lead the poem, to "*aboli bibelot d'inanité sonore*", an empty area where nothing resonates.⁹

Umberto Eco, in his important work open text, introduces the figure of Mallarmé as an example of "openness" of an art work and focuses its attention on the areas of nothingness.

Blank space surrounding a word, typographical adjustments, and spatial composition in the page setting of the poetic text, all contribute to create a halo of indefiniteness and to make the text pregnant with infinite suggestive possibilities. This search for suggestiveness is a deliberate move to "open" the work to the free response of the addressee.¹⁰

The scientists also face an open work, where is necessary to put the spaces to give meaning to the words. In a sense, they rewrite the grammar. As in quantum physics under the Heisenberg uncertainty principle, that states that the matter is presented in a wave and particle form at the same time, the observer determines whether it is one or the other. The equivalent of Heisenberg in the field of writing is Roland Barthes. "I write because I read"¹¹. This statement of Barthes refers to re-write in our minds all we read so that each text become a new text. While reading we stop when we want, although the stop is not voluntary or conscious, the reader makes associations in everything that reads from his experiences, memories, feelings, previous readings... Returning to the scientific level, reading is like the sequence alignment used in bioinformatics, which emerges a hypertext full of matches and disappearances between two lines of information encoded in the form of letters. In reality, these letters are jumbled but when a scientist with the alignment program group this words, he can create words in the scientific community named gene.

For Barthes the text is: "Multi-dimensional space in which various writings agree and contrast, none of which is original: the text is a tissue of quotations from the thousand sources of culture."¹²

To continue our investigation we start from a statement: this is how DNA samples are. These are a set of quotes from the text of genetic natural selection. This interlaced continuous texts, the biological and the linguistic, break as it was proposed on the second half of the twentieth century, in the "Linguistic turn"¹³, the idea of a text like a closed body. The main property of a text is that it can be modified and rewritten by the reader. This is what Barthes calls the "Read lifting the head"¹⁴, that is, stop reading continuously due to the large influx of ideas, movements and associations caused by reading, "we wrote our own inside when reading"¹⁵, "What I like in a narrative is not directly its content or structure, but rather to the scratches that I impose in his beautiful wrap: run, jump, lift my head and go back to plunge."¹⁶ According to Barthes, the reader is "a producer of text"¹⁷, now in the context of our research, the reader becomes an analog aligner. For the French philosopher there are two types of texts, writable and readable texts. The writable texts are called classics, these can be read but not overwritten and the reader has no productive desire because they are a product. Instead the re-writable texts are based on a production model:

The writerly text is ourselves writing, before the infinite play of the world (the world as function) is traversed, intersected, stopped, plasticized by some singular system (Ideology, Genus, Criticism) which reduces the plurality of entrances, the opening of networks, the infinity of languages.¹⁸

The re-writable text is not a product is a process, a production, an injection of neguentropy. As in the sequence alignment in bioinformatics, Barthes says that reading is to find senses. The text is writable or re-writable depending on the evaluation and alignment that makes the person who reads it.

3.2. What are aligned in an art project on Science? A textual symphony.

Within our research process, we now have to align transcripts of responses from the various researchers, authors as Barthes says, who interpret the genetic code in order to create an intertextuality neguentropic, hypertext result of a meta-linguistic method. This hypertext is comparable to what Barthes called "The Death of the Author"¹⁹, that is, the movement of the figure of the author towards the figure of the reader. The hypertext reader or author, combines several authors reading at the same time, that's why in this project we have aligned responses of different computational genomics group members to have an emergent hypertext of the question

method. This "intertextuality" between responses from a group of scientists, where individually blocks of information are connected and subsequently leaked to the sequence alignment, makes the reader of "readers-writers" jump from one side to the other by associations between the responses weighted by a negentropy computer program generator, unable to stop in a linear reading.

“Landow raises the status of freedom that promotes hypertext while his readers are able to participate in them making comments, supporting or contradicting the original interpretations and adding these views to the text.”²⁰

The hypertext emerging from the questions of alignment between computational genomics research group becomes a text choir widely polyphonic and plural, a textual symphony in the negentropy key.

4. Hypothesis

4.1. *The Geburte notebook.*

The first phase of the reading project was drawn from three meetings (September, October and November 2011) to meet different members of the team of computational genomics and learn about how it works and topics of interest. This process has been registered by publishing a blog compiled: <http://geburte.wordpress.com/>.

The interviews follow the guidelines:

- a) There are four questions to the six researchers of the group "Computational Genomics."
- b) The questions are the same for all, are made individually and can not be put together beforehand, though, if a researcher wants, they can be prepared alone.
- c) Researchers' responses are recorded on a voice recorder.

(September)

Made first contact with the group with a series of questions to find generic components, what their research lines are and their individual or collective work areas.

(October)

Second contact with specific questions about systems and working methods used by six members of the team. These questions are divided into two blocks of four questions:

Block-1: Questions about the genome.

Block-2: Questions about mistakes in research and testing failures or rejected.

The two blocks of questions revolve around different fields of science such as serendipity, aging, deletion or existence of God.

(November)

We question the head of the research team (D. Torrens) around the work system that runs on the team, working in horizontal or hierarchical collaboration, specialization of its members, political publications, etc.

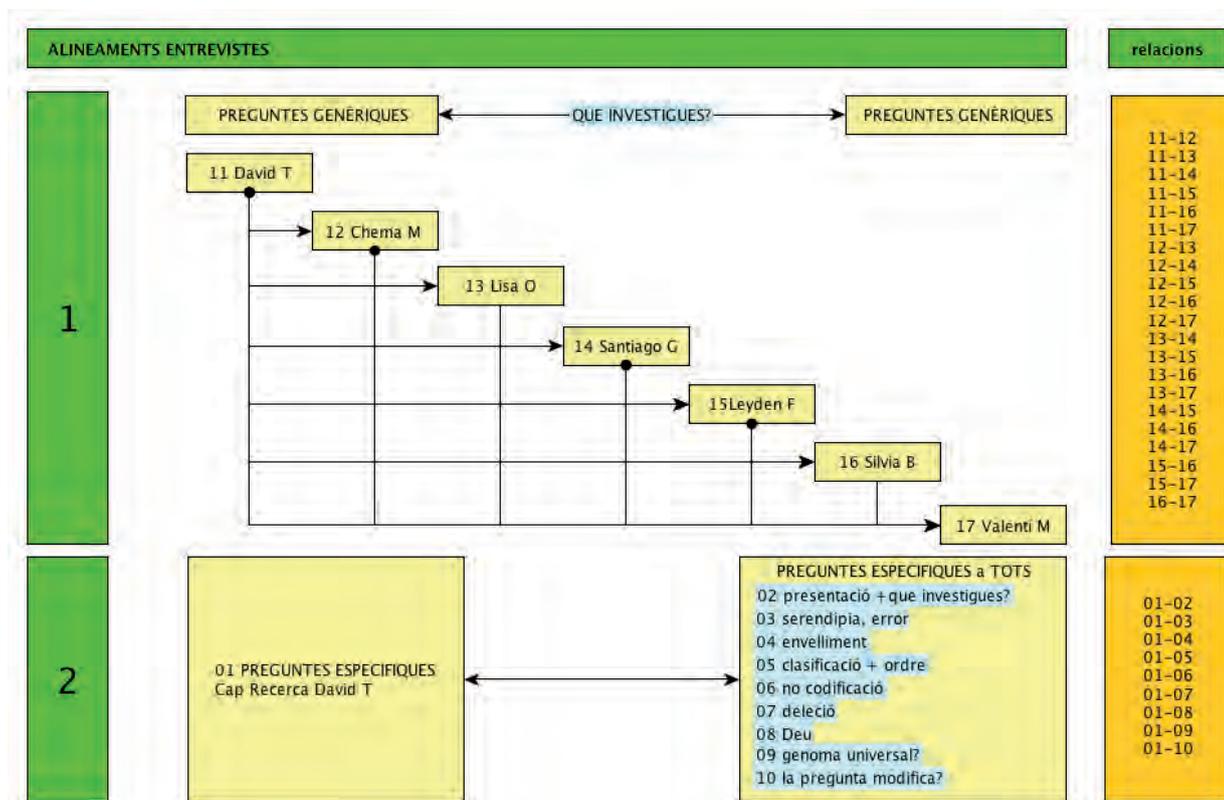
All audio records from the interviews were transcribed and then applies a taxonomic procedure used to sort all the data. This classification creates a pattern that serves to support search procedure which can be applied to the data itself. The result of this process arouses our interest in one of the most basic methods from which genomic scientists begin their research, the method of sequence alignment used in the studies in bioinformatics.

Start of rewriting

Detected our possible work line we pond with David Torrents (head of the research team) our expectations to make an alignment of interviews to the group of scientists in the context of real research. The answer is immediate, Swat5 software is the solution. This program can be used applying words when replacing the nomenclature of the proteins by a dictionary, which has no accents or capital letters. The Swat5, modified by a member of the scientific research group (S. González), becomes part of the process and generates a meta-application-artistic response.

The second phase is the most technical, because it consist on applying the meta-method, neguentropia that's why we use the following schemes:

1. Alignment of the answers of the first **generic question**, What do you investigate? to all members of the group including its director.
2. Alignment of the answers to the **specific questions** of the group with the answers to the **questions to the head of the team** (David Torrents).



Once at this point, we are dealing with a text that compares itself, detect replays, keywords, topics of interest, such as morphology and syntax.

Faced with questions about all the projects which focuses Geburte project: how can we define the Computational

Genomics team working in BSC? How does it work? how to manage your research activity? what relationships exist between the human group that makes up the team? ... We get nequentropics results from the application of the method of sequence alignment, we use a method of their own work team to define it, to use its own to know him structurally.

We present a book that condenses in the form of keywords, "cloud", our experience has tried creative venture into an unknown environment and obtain finally a textual approach that identifies and recalls the work of the team doing research in computational genetics.

This booklet consists of 22 pages and 30 copies were published. Also parallel to this process has contributed to other projects where we have used the Swat5.



Installation of the project TE LA, displayed on Arts Santa Monica in Barcelona. May 2012

4.2. TE LA. (Text Local Aligement). Installation ²¹

Is there any internal structure in the relationship between the descriptions of science and city? Is there a repeating pattern that can characterize this relationship?

It has built a device so the audience can do it by relating it by a local alignment (TE LA) the story of two videos of the Science of the City.

Science of the City is an exhibition project that starts with a video contest. Prizes will be awarded to the best two-minute videoclips connecting scientific topics and the city. Contestants can upload as many videos as they want in three different categories: discovery (What have you found in your city?), experiment (user your city to run an experiment) and question (scientific questions and answers suggested by your city). Download the instructions for participation from the TechVirtual.orgwebsite. You can upload your videoclips there during the next three months videos and also ask for advice for your clips from other participants and comment on their work. <http://www.scienceofthecity.net/2012/>

In a first phase of our work, we get the transcript to Spanish of the *Science of the City* video, *Why does planet Earth change?* and English transcription of the Video *City Sounds-A New Source of Energy?*. From there, and already moving on to a second phase, we perform an alignment between the two transcripts in order to compare them and try detect to what degree they are related in their textual relationships. Then we compare their morphologies. The results show the alignment of two videos that relate Science with City. Based on this method of alignment, and considering that the protein chains of DNA are represented by using a code based on a minimum of 28 alphabetic characterst, our procedure replaces the chains proteins of DNA proteins by the text of the two translations.

TE LA (Text Local Aligment) is a specific formalization for this exhibition and it is one of the results of the work we develop in collaboration with the Computational Genomics research team of the BSC-UPC (Barcelona Supercomputing Center).

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Sy - DisEmpo

Sample of the text resulting from the alignment between the texts of selected videos that showed in TE LA installation.

4.3. Sara sings. Live reading + digital printing

Sara sings is the result of the "alignment" of the traditional song *Ten Little Injuns*²² and its interpretation by Sara, a 2-year-old girl. The ability to form plurals, some verb conjugations, etc. brings the child to make mistakes. During language acquisition, children make mistakes because they are learning the rules of their native language and they apply them with inflexibility, which looks like a "problem" in the evolution of language acquisition and evolution of the acquisition of grammar.

This phase of adjustment known as "error" that occurs during language acquisition in children between 2 and 5 years will be used as a basis for the development of the project. The field observation of this process extends from the time when the child begins to recognize words of songs and play with the removal of consonants.

The resulting alignment is printed on plotter and, during the opening of the exhibition, there was a reading

language spelling²³.

This project was part of the group exhibition *ERrÁTICA Una poética sobre fallos, anomalías y errores* (Erratic, a poetic about failures, anomalies and errors)²⁴, presented in the space Corretger5 of Barcelona in May 2012.

Notes

1 <http://geburte.wordpress.com/>

2 <http://www.bsc.es/life-sciences/computational-genomics>

3 <http://www.ub.edu/imarte/research/metametodes/>

4 Taking as reference the text *Research in Art and Design* by Christopher Frayling, Henk Borgdorff distinguishes two other types of research in the arts, research on the arts, which states a fundamental separation between the researcher and the object investigation and it appears that most academic disciplines in the humanities. And research for the arts, where the studies are grouped in the service of artistic practice, studies that provide findings and tools practices. http://www.ips.gu.se/digitalAssets/1322/1322713_the_debate_on_research_in_the_arts.pdf

5 <http://www.ub.edu/imarte/projectes/>

6 <http://www.gridspinoza.net/sites/gridspinoza.net/files/el-debate-sobre-la-investigacion-en-las-artes.pdf>

7 Inductive reasoning consists of inferring general principles or rules from specific facts. Is based on a series of significant examples where there is a specific feature and will we infer that individuals in similar or analogous situations. The induction hypothesis allows to establish and advance knowledge. The degree of certainty or truth always remains in question, so you can find exceptions that contradict the hypothesis http://en.wikipedia.org/wiki/Inductive_reasoning

8 http://es.wikisource.org/wiki/Una_tirada_de_dados_jamás_abolirá_el_azar

9 <http://www.calidoscopio.net/2009/05Junio/Letras06.html>

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- 21 http://www.ub.edu/web/ub/ca/menu_eines/noticies/2012/05/055.html
- 22 http://en.wikipedia.org/wiki/Ten_Little_Injuns
- 23 Spelling alphabet http://en.wikipedia.org/wiki/Spelling_alphabet
- 24 <http://erratica.info/obras-artistas/ten-little-injuns-by-sara-5-05-2012-eloi-puig/>

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Between the Dot and the World

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Abstract

Space is a fundamental structure of all the dimensions of our life, specifically as the field in which all visual arts develop as the exploration in two-dimensional and three-dimensional media and in their articulation.. It can be taken as the structure of systems affine to the ones that embrace the core of our existence.

This paper focuses an art based research of space relationships within a system, between its units and the whole, exploring different connections between the small units materialized by the dot and the world it helps to build, both in metaphorical and real contexts. Accompanying the development of an exhibition, namely its context, basis and characteristics of the installations of one of the exhibition spaces, some important parts of its construction process are presented, making public some of reflections built around it.

Key words

art, research, space, system

Structuring

Art is research. It has always been relentless research. Quite recently it has acquired a research status recognized by science as a different way that allows access to the ultimate goal of knowledge that is life and to the human beings that live it (Barone & Eisner, 2012). Art based research provides the opportunity to develop an investigation about meaningful knowledge, gaining an insight about ourselves and the world that we build and ultimately are.

This text covers the process of construction of an individual exhibition entitled *Space*, held in the Cultural Centre Adriano Moreira in Bragança, Portugal from March 10th to May 7th, 2011. It is not an account of the artistic research materialized in the works exhibited, but rather presents the research developed on artistic basis, relating practice and theory into a whole, sharing the process, uncertainties and achievements undergone. The text is divided in four parts: structuring, building, presenting and reflecting. Exploring transitional characteristics of an artistic process, as something on-going, these parts are intended to emulate the research developed, presenting them as a sequence, and therefore sharing it with the reader. All the images are from the author.

Structuring is about finding out and laying the fundamental structures, upon which all the actual construction will be developed, either practical, theoretical, or a mixture of both. In this part the operative concepts of the research are presented, characterized and contextualized. Beyond an individual approach of the concepts, it is valorized the relations that are held among them, establishing working and analysis parameters.

Building is the part related to the construction of space, especially referent to the exploration of systems previously covered. There is an analysis of the different modes of space construction through the artistic works developed, assuming options and consequentially, pathways that point into some particular outcomes.

Presenting is the part related to the actual exhibition, analyzing some aspects of the relations uniting the expected results and the real contexts that are present in a real event.

Reflecting is the final part in which some reflections of both the process and the results are shared, drawing more than conclusions, further questions to be answered.

The exhibition had two main concepts: the exploration of relationships in systems between the units that constitute them and the whole that they constitute, and the exploration of the material exhibition space as an active element.

The first main concept of the exhibition questions the relationships that unite a system and its parts, establishing a close connection to humanity as a social body. Every human being is an individual, belonging to one or several systems, such as a family, a community, or a society by a complex net of relations. These relations are far beyond numerical characteristics, building a system that cannot be taken merely as the sum of individuals. The individual subject is a small part of something that transcends him or her, being nevertheless important as every part is, even the apparently and metaphorically smaller ones, as we are aware either by economic or ecological issues that concern us nowadays. Parts within systems are always connected, so systems cannot be downsized to just one individual, or to just one aspect of the relations operating within them, even for the sake of analysis. Every art form is both the theoretical and operational creation of systems that have a wide frame of references, building something that is more approximate to the actual human systems, even if it is a little bit simpler, but not compromising the main issues. In order to develop this first concept, relationships between multiple elements should be present and available to increase further relations throughout analysis, showing the multiplicity of human relationships. Trying to work in a field common to human relationships capable of providing a fruitful context of interaction development, space was thought to be an ideal ground to work through art based research. Space is the structure of all artistic exploration in two-dimensional and three-dimensional media and in their articulation. All works in the Fine Art field are developed through an act that transforms and sometimes suggests space. Relationships within a spatial system are highlighted in this research, trying to fill gaps between the unit and the whole, going all the way from the dot to the world it helps to build.

The second main concept relates to the fact that exhibition space is the whole of the material elements upon which all the exhibition develops - floor, walls and ceiling. Being the architectural space, or its extension, it is the most basic structure of an exhibition. Over and in this structure are placed, suspended or projected all works, regardless of their content or form. In spite of its relevance, it has rather a secondary role in an exhibition (O'Doherty, 1999), being considered just the hanging place of the real meaningful spaces, the artistic works. An objective of this exhibition was to value this space, placing it at the same level of the plastic works.

Exploring the context, basis and characteristics of the installations of one of the exhibition galleries, space is analyzed in its structure, and afterwards, construction. In this sense, space exploration is identified as a conceptual, compositional and expressive structural element, proving to be a field more important than the mere consideration of background commonly taken. In the end it will be addressed one of the perils of art based research, the enclosure of its results, building a cryptic system.

Space is a primal human structure, being always present at whatever the dimensions of our life. In art it is the structure that allows a building act, by combining the simplest movements in space and time. Space is also the content of this building act, as it is constructed and transformed and sometimes subject to a purposeful developing, achieving the status of goal. To think about space is somehow to think about art, being so often mixed up and combined throughout history. Space is much more than the Euclidian system to which we are so closely attached, being the root of our phenomenological bond to the world, as well as connecting and structuring several other important parts of our live as time itself. In this sense, art has explored other paradigms, such as the Dadaist space where absurdity is the norm, or Cubist space that provides an apparent visual chaos but obeys to the laws of time in space. The space that Op Art generates being dependent of vision

is far more exterior to a regular view and mostly to its reconstruction than the one that Surrealism needs. In other ways, there is a growing number of researchers that investigate other dimensions of space, as social space (Lefebvre, 2000), phenomenological construction and conscience of space (Moles & Rohmer, 2012), or the relation of space and technology (Virilio, 2007), to name just a few. These and other researches questioning space discover further dimensions of something that is complex in its composition, as it is in the ways that we relate to it.

Being a structure, space is one of the most relevant contents of the plastic arts, explored in a systematic way from Renaissance to the present day, particularly from the beginning of the 20th century by its development under different conceptual structures. Space development comprehend generic systems applied to particular circumstances as linear or parallel perspective, as well as profoundly personal explorations that are applied to generic contents, as mind maps allow to build.

Space is a plural and multimodal content, as wide as our imagination allows it to be. Beginning by a sensorial exploration of reality mediated and altered by rational contents, the dimensional construction of space develops not always consciously and voluntarily in two ways - two-dimensional space and three-dimensional space. These ways are open and often communicate between each other, as the drawings of light that Picasso made in 1949 and 1967 (Mili, 1970). They are relevant not only as three-dimensional drawings recorded and presented through photographs, but also because they were made in the air, not being limited to any regular boundaries.

As human beings we construct space concepts along our life through our neurophysiologic system that comprehends genetic data, as other data obtained by experience, building an operational body of knowledge created, systematized, mediated and altered through different ways that structure the relations of a subject and space. These ways can be organized in five axes that structure space concepts: perception, cognition, memory, imagination and action. Being active processes of apprehension, construction and projection of space, they are nuclear poles that unite different natures that imply the conscience of a spatial location with time implications, the selection of relevant data either sensorial or from memory, and response control (Posner, 2008), with the consequent preparation for future situations. This is in the end the main function of space concepts, the contextual understanding of what involves us and the development of creative actions adequate to the ends and media in the present or future contexts. In spite their separate presentation, the five axes of perception, cognition, memory, imagination and action aren't hermetic nor antagonically developed. They present specificities that require a particular approach that allows understanding the whole that generates from them. Perception reports to data obtained through the sensorimotor experiences implying an phenomenological relation between a subject and what he or she feels, either related to him/herself or to the exterior. Perception isn't an isolated activity being attached to particular circumstances, requiring cognitive action and recollection of acquired processes (Hershenson, 2000). Cognition deals with data resulting from sensations, gaining new contexts and organizing them. It deals as well with data generated within its own body. Memory mediates and alters data obtained in different times of its cognition or perception, while imagination creates new data from the existent. It is up to imagination that is required the resolution of hypothetical situations overcoming data obtained in specific situations not suitable to repeat in the same circumstances. Action comprehends all aspects of the participation of a subject in the reality that co-constructs. In spite having different degrees of consciousness, field of operation and determination, it imposes as the subject's intervention in a context in which he or she projects him/herself.

Generally, to space has been attributed a dual nature: absolute and relational. Absolute space is general and non suitable to be particularized, resulting from an abstraction of reality. Relational space refers to specific aspects of reality, establishing and recognizing connections between them, in either case, art provides not only the visualization of concepts, as its construction, such as the already mentioned Euclidian space or mind

maps.

These relationships are philosophical because they tend to explore the core knowledge that humanity values, the one that is meaningful to itself in a very straightforward way. As such, Heidegger (2010) pointed the functional role of a phenomenological knowledge, expanding Merleau-Ponty (1999) this concept to the action that the use of something implies or allows (Wrathal, 2011: 20). In a phenomenological point of view, art is capable of providing a more embracing knowledge than the one obtained through its references, focusing the process of transformation and construction. Art is about results, but in an art based research the process is highlighted, involving functional aspects, the expected outcomes, or the concepts undergone either in a production or reception stages. In this sense, the space that art explores, refers commonly to the space that the artist mobilizes and the one to which is mobilized, though the used points of view in a close context of time. The space of experience cannot cease to be personal and with different degrees of significance to the one(s) that have lived it.

Building

Any exhibition is a dialogue between the space dealt by the works that constitutes it and the space in which it is developed, like an architectural space. Independently of the fact of the works are or not developed towards a particular space, they establish always a relationship that is materialized in their disposition in particular places, searching the best value according to the structural idea, the concept that guides the exhibition. If the works are developed to a particular space, as it was the case, they are most certainly made to explore the final concept since its birth, dealing eventually with variables that in other contexts would be impossible to anticipate.

The works present at an exhibition vary from one to a number that by its extension may not be accounted, admitting however the finitude of the whole. As a compositional rule, lesser the works, greater should be its relevance in terms of attention and visual perception and vice-versa. A great number of works admits a greater dispersion of the viewer, with the real possibility of his or her saturation regarding the considered whole. In this exhibition was explored the relationship between the unit and the whole by different articulations. Therefore it was required the construction of systems built of several units, allowing to relate absolute concepts to relative ones.

Exploring the sensorimotor and rational data dealt in perception, cognition, memory, imagination and action, the works exhibited were installations, articulating different fields in an essentially dynamic and spatial layout. In the four installations that constituted the exhibition of one of the exhibition galleries, space was worked through the exploration of a common form that coordinated the interventions. As so, this common form assumed a transitional character, residing not in itself its basis, but rather in the relations that were established. In this sense, it was important the exploration of a regular and elemental form that being aesthetically meaningful and appealing wouldn't constitute itself as the focus of attention, allowing the viewer to converge to the aspects pursued, the relations established between the unit and the whole and the valorization of the exhibition space. This form should correspond to six dimensions of mental representation of forms (Treisman & Kanwisher, 1998), allowing the most unequivocal efficiency. This form should be a direct witness of the material and visual perception that we develop; it's structure should be simply, effectively and completely described; it could be easily be inscribed in a formal typology; as there should be a profound knowledge about it; shouldn't possess negative emotional meanings and lastly, it should not condition the contiguous and the exterior environment. In this context it was needed a simple and fundamental form, structurally regular and stable either from its conceptual nature, as for its construction in different materials. This form should have planar surfaces for a sequential organization of its own space, and also for its quick and normalized construction. This is the

polyhedron field, regarding the most elemental forms. Polyhedrons that would provide a good base of work were the tetrahedron, the rectangular prism and the cube. Octahedrons, dodecahedrons and icosahedrons, being regular forms, present a formal complexity not suitable to accompany the intended characteristics of the adopted form.

The regular tetrahedron, having equilateral triangles is the simplest regular three-dimensional form with the pointed characteristics, but presents three aspects that made it unsuitable to be explored: aggressiveness, perspective and affinity. This form is constituted by acute angles, possessing a physical and visual aggressiveness that, being subjective, is nevertheless quite present. This form is seldom used in the everyday object array, lacking the visual background information needed to contextualize it in different situations, as happens in perspective drawing. Drawing a regular tetrahedron in a perspective system, one obtains several views that are hardly recognized as the form, requiring the adoption of particular and suitable views, restricting the available possibilities. Lastly, the affinity of the elements that constitute the regular tetrahedron is relational and not visual, making the visual appraisal of the regularity of angles and distances more difficult than its metric measurement.

The rectangular prism is a stable form in its bigger axe, being as easy to construct as the cube. It is extremely common in our society, both in its formal exploration in different objects and by being a geometric structure in which common forms can be inscribed. Its exploration in perspective doesn't present the difficulties of recognition of the regular tetrahedron, having however a characteristic that made unsuitable its adoption as the structural form of the works. The differences of face dimensions present both in its material construction and in its drawing in perspective provide a differentiated visual rhythm that gives the form more visual relevance than the pretended.

The cube is a polyhedron that has a regular constitution laying on simple rules regarding just one dimension replicated throughout the entire form. This replication develops according to a Cartesian coordinate system that we consider one of the (if not the only) main reference frames of space. The orthogonality of the angles and consequentially parallelism and perpendicularity of its faces differ it of the regular tetrahedron, as the equality of dimensions distinguishes it from the rectangular prism. Possessing the advantages of these polyhedrons, doesn't share their circumstantial inconvenient.

After the construction of models of the cited forms for advantage and disadvantage evaluation, the cube was chosen as the most stable unit, being regular both visually and materially. Its constitution allows that its direction can be changed without modifying its perception, being the consideration of a base or a top extremely flexible. That doesn't happen in the perception of the rectangular prism, in which the bigger dimension axe is more important than the smaller dimension axe, making its rotation assume different directions. As the position of regular tetrahedron changes in space regarding the viewer, one of the vertices can detach from the others assuming the overall form a particular direction. This happens by the fact that the form is constituted by triangular faces, to which our perception and understanding attribute a direction, being nevertheless the consideration of a base and a top merely circumstantial and therefore flexible to a change.

The cube is explored not as a suggestion of a three-dimensionality that has its origins on the matrix of the concept of image- its plausibility, regarding a reality that precedes it, therefore representing something, but presenting a reality in its own right, modelled according to the concept that generates it. In this sense, the reality that the cube presents is purified in its most significant aspects exploring structures and not contexts. A cube acts as an ambassador of systematic and serial forms and spaces, as a radical abstraction of the particular spaces that we are and that embrace ourselves (Battcock, 1995).

The cube was explored in the two structural media dimensions of plastic arts: two-dimensionality and three-

dimensionality. As a three-dimensional construction it was made in two installations using different processes: adding and subtracting matter. As every cube has the same dimensions, their expression is related to the materials and processes used.

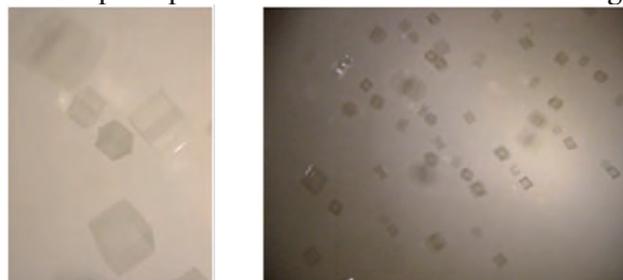
The exploration of the two-dimensional surfaces appeals to a plausible reading of cubes by dedicated processes developed in plastic arts, particularly in those that depend entirely of this kind of illusion to suggest depth, as in drawing, painting or engraving. The processes used were form exploration, direction, framing, occlusion, dimensions difference, shadows and perspective. Being simple and opaque forms, and as the suggested spaces did not presume great depths there weren't used detail differences or refraction. Form exploration relates to the presumed reading of it, developing an image with a high degree of iconicity (Kress & Leeuwen, 2007). In the case of the cube, this is something that relates to it straightforwardly. Form direction refers to the data obtained in a particular three-dimensional viewpoint. A cube can be seen in three ways that originate the viewing of one, two, or three faces. The frontal view that provides the viewing of one face is as correct as the others, but it lacks important data, therefore, the other ones were developed, presuming its oblique direction to the viewer. Framing justifies and reinforces the three-dimensional characteristics of a form that in its material constitution is two-dimensional, by adjusting the outer limits of the perceived specific space. Occlusion is one of the most elemental processes of three-dimensional suggestion because it is inferred that if two elements are presented with some kind of connection, and the further one is somehow incomplete, it has some occlusion of its constitution by the closest one, organizing the space between them and the viewer. Dimensions difference refers to the fact that form dimension is closely related to distance, so, the greater the distance, smaller are the dimensions of the elements. Shadows are a byproduct of light projection over any kind of material surfaces. Perspective comprehends a set of articulated processes that systematize perception data, adapting them to an autonomous and directed use. It assumes a great degree of data simplification, as a unique stable and immobile viewpoint, but is nevertheless functional and trustworthy.

The installations were placed near or on the walls, making them part of the exhibited pieces and not just something around them, excluding by this option an exploration of the space comprehended between walls, floor and ceiling, because any of these elements would be read as a background.

Presenting

Installation 1

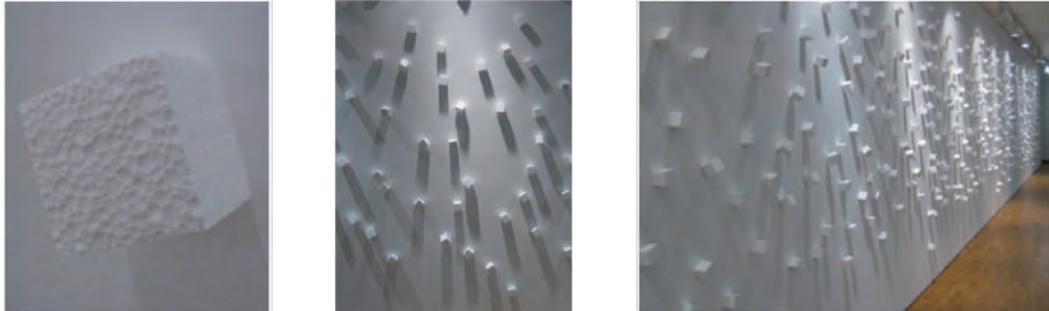
Installation 1 was constituted by 40 cubes made of A4 polyethylene sheets (transparency film) built through cutting and bending faces, united and suspended from the ceiling in different heights by nylon string. The overall dimensions of the installation were 2.5x4x1.5m, and had just a spotlight, doubling the visible forms through the shadows projected in the near wall. The installation had movement of all the pieces, altering their shadows and reflections. They grew in number and volume from the entrance door to the opposite wall. As all the cubes were transparent, the ideal perception of the installation was through movement around it.



Images 1 and 2 - Photographs of installation 1

Installation 2

Installation 2 was constituted by 472 cubes made of expanded polystyrene (white Styrofoam), each having 5cm of height and suspended in the wall by pins. The installation occupied all the wall, measuring 2.85x20m and had 13 spotlights placed in a rail at just 30cm from the wall, which projected long and defined shadows along the wall. The disposition of the cubes was rather irregular. Each cube had an important visual texture of dots provided from the material that it was made of. The dot was also present in another dimension of the work, as each cube was read as such from the distance that allowed the vision of the whole.



Images 3, 4 and 5 - Photographs of installation 2

Installation 3

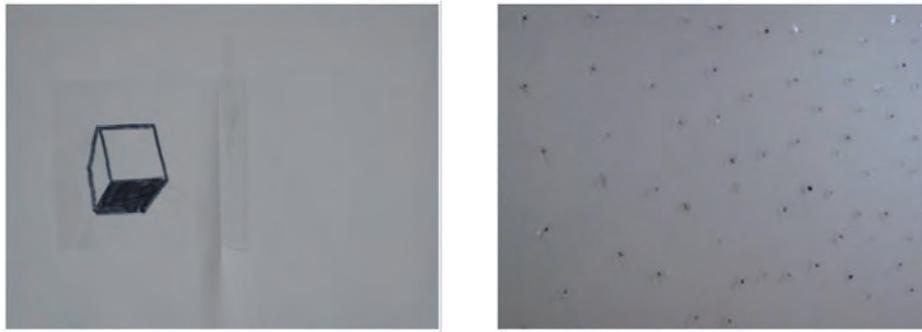
Installation 3 was constituted by 510 representations of cubes measuring between 3x3 to 8x8 cm each, and the whole 1.5x5.5m. They were made in polyethylene sheets (transparency film), drawn with permanent felt pen, painted with red synthetic enamel and glued one over another with transparent adhesive tape. As each piece is a plausible representation of a cube, and there is a general overlapping, the sense of depth overcomes the reality of the materials. The installation was lit by two spotlights.



Images 6 and 7 - Photographs of installation 3

Installation 4

Installation 4 was constituted by 371 pieces dispersed randomly throughout the wall occupying all its area of 2.85x13m, and lit by 5 spotlights. Each piece was a square with a rectangular basis made of polyethylene sheets (transparency film), hang orthogonally in the wall by transparent adhesive tape. In the square was drawn a cube with felt pen, having the suggestion of a shadow in one of the faces opposite to the spotlights. This installation questioned some of the characteristics of space and form in regular perception, as the better viewing angle wasn't orthogonal to the wall, but rather close to it.



Images 8 and 9 - Photographs of installation 4

The installations that constituted the exhibition were materializations of a reflection developed through and in space. Being formally difficult to be interpreted, they needed a contextualization that allowed informing its reading, opening it rather than closing to superficial aspects. Text that always accompanies image was in the present case, sparse to provide the needed context, as captions contained mostly technical information. It was intended that the catalogue had some further information, offering a general context that comprehended the exhibited works, addressing the observer to some particular aspects. In this sense, the catalogue, presented the concepts worked in the exhibition, as well as referred to some works or to its details. Being the catalogue also an exhibition space in a different dimension of the material one, text was articulated with image in the same direction of the exhibition itself. Text was not taken merely as an element of verbal communication, but was assumed as a visual element, changing its view from a regular frontal plane. It developed over faces of a cube, modular form of the exhibition, acquiring different directions that made reading more difficult, but more close to the core data held in the exhibition.

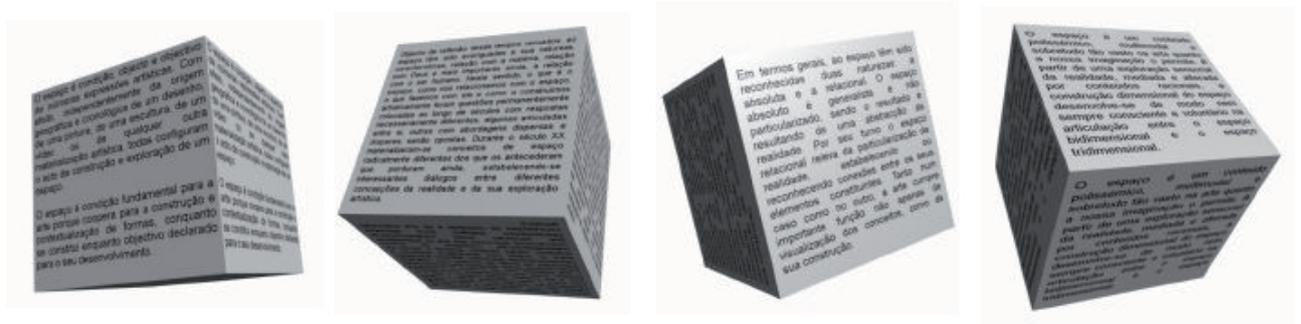


Image 10 - Extracts of the catalogue, articulating text and image. Blender file

Reflecting

As a visual artist, my work is developed throughout several pathways that don't include the works here presented. They were constructed solely through the reflections and relationships held in the process.

This exhibition provided ground for relevant individual reflections and consequent actions, but as it is intended with every art form, its connection to others meant a great deal of effort to overcome the enclosure of its results. Art is always research, but not in the same way as science. It exists only when its results are open to meaningful and perhaps different readings, while science aspires to a more straightforward reception. Art based research must take great care in working towards an efficient and creative reception, rather than becoming a closed monologue. This was prevented throughout the exhibition by an adequate theoretical framing through the catalogue, and by guided tours. The catalogue presented the context, concepts and general framing of the

exhibition, providing both iconic and textual general information. The guided tours were directed towards different age-levels, providing focused information for each of the visiting groups and its participants, from 3 to 82 years-old. What was intended was simply to offer data that allowed the visitor to build his or her own reading. Afterwards there were some further approaches that explored some of the aspects of the exhibition, as this paper, sharing and promoting discussions around it.

Space is the structure that allowed this exploration of relationships between the dot, as a singular unit, and the global system that encompasses it. The individual, as the dot, is always in connection with others and ultimately to a system to build a whole that is better than him/herself. Those relations are not suitable to be reduced to the system itself, but must be enhanced to other spaces that encompass the system under analysis providing a global, yet somehow incomplete view of the whole, for there are far more systems than the ones that we are prepared to see. While incomplete, this viewpoint provides relevant data regarding our positioning over the world and ourselves. This exhibition and paper are just two contributes to this discussion.

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3 Points Of Inflection: Collaborative Research Strategies Using Arts-Based Methods

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3

POINTS OF INFLECTION: COLLABORATIVE RESEARCH STRATEGIES USING ARTS -BASED METHODS

Arts-based research methodologies may offer many opportunities to assist educational researchers by providing non-linear **ways of thinking and reflecting** with an array of tools and research instruments that may be applied in the broad field of qualitative methods. Arts-based researchers systematic use artistic processes as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies.

In this presentation we will relate to some of those potentialities, such as collaborative visual research methods and a/r/tography as they are viewed by the **three authors** of this presentation. The authors are members of the research group C3, a group of researchers and practitioners involved in **PROVOKING ARTISTIC-BASED SITUATIONS** to initiate debates and reflections about theory and practice in arts education.

Teresa Torres de Eça, independent researcher, is currently engaged in collaborative inter-cultural projects through **hybridisation of art languages** both in inquire and production to generate axiological experiences. She is interested in studying annotation and coding visual data in collaborative research projects and how participants can increase their role in reporting and analysing data.

We see ourselves in the between spaces of being artists, teachers and researchers, we fill our lives in the liminality of our experiences in arts and education, searching for meaning and understanding through all our senses and ways of expression.

In her **search for making meaning** of her world, Ângela Saldanha, other artist and researcher, is searching for making connexions in her life experiences and finding an informal education setting in the community of her grandmother. A group of people coming from an industrial, society which does not exist any more, surviving in the era of Knowledge and information by maintaining old processes of sharing and knowing. Though her artist lens, Angela discovers a new reality and she his determined to understand and preserve it, in **collaborative community** art projects.

Finally, Luísa Vidal, committed in resisting and in teaching to resist any code of human existence. Collaboratively with a group of young people she explores the possibilities of **visual arts education as an ethical space** enabling us to understand the complex weave of relations which confines us and, from that position of **critical conscience**, to experience the active and the inventive elaboration of each subject by himself.

The three authors of this text recognise themselves as

A/R/TOGRAPHERS.

The term a/r/tography was created to signify the multiple roles played in arts-based

research: *artist-researcher-teacher.* Practice-based underpinnings focus on how “theorizing through inquiry seeks understanding by way of an evolution of questions within the living-inquiry processes of the practitioner” (Irwin & Springgay, 2008, p.xxii). The practices of artists and educators are considered to be forms of research and the “intellectual, imaginative, and insightful work” they create is “grounded in on going forms of recursive and reflexive inquiry engaged in theorizing for understanding” (p.xxii).

Teresa, Ângela and Luísa share the same commitment with action, they are interested in research to **create events that are personal learning encounters**, most of the time collaboratively. Art production may be lived as learning encounters, as Dennis Atkinson’s (2011) puts it

“learning encounters that precipitate new forms of learning” (p.15).

Researching through arts makes collaborative and personal experiences as valid ways of knowing; reflecting upon situations and concepts; collecting and organising data using arts based processes of thinking and making ; and furtheron analysing it.

Looking for a type of understanding that is *relational*, **embodied** and

ACTIVE. Through this research perspective, using **hybrid**

methodologies, the authors recognise their potential as artists/teachers/researchers and are seeking to report their research using art forms. What the three are experiencing is a quest to find their personal ways of doing research respecting each other. They chose to be a/r/tographers because a/r/tographic

researchers **draw upon personal experiences**

as they work through the arts to question, ponder and theorize new questions and possibilities.

xperience through the arts may generate new knowledge, and in their own way the authors are immersed in experiences where the arts, and in particularly socially

engaged forms of art thinking and making.

TERESA WORKING WITH NETWORKS; FINDING BALANCES AND WAYS OF SUPPORTING EDUCATORS TO BE ACTIVE AND CREATIVE, THROUGH SHARING THEIR EXPERIENCES AND TRYING NEW COMMON STRATEGIES DOING INTERCULTURAL AND INTERDISCIPLINAR ARTS EDUCATION PROJECTS. WORKING IN COMMUNITIES OF PRACTICE WITH DIVERSITY, WORKING SOME TIMES, WITH EDUCATORS WITH OPPOSITE WAYS OF UNDERSTANDING ART EDUCATION, FINDING STRATEGIES TO INCREASE THEIR NEED TO REFLECT ABOUT THEIR OWN EXPERIENCES AND REPORT THEIR KNOWLEDGE IN FORMS THAT ARE MORE RELATED TO THEM. SHE MOVES IN THREE WAYS OF INTERPRETING EXPERIENCE, THEORIA (KNOWING), PRAXIS (DOING), AND POESIS (MAKING) TO CREATE SPACES IN WHICH MEANING IS “INTERROGATED AND RUPTURED” (IRWIN & SPRINGGAY, 2008, P. XX).

In other hand, Ângela is interested in social memories and how these memories intercept her life and her work as an artist.

Surrounded by images, objects, narratives, personal memories and community memories, she wants to understand what is her place as teacher and an artist, creating new ways of experiences and knowledge inside communities.

She understands people's life is a melting pot of experiences and memories with which they construct a singular person. Her projects are collaborative and focused on the unique experiences of the working group. This diversity is very open in her own work as a teacher, where she works with students and reflects with them about their roots, in the between spaces, to project and questioning the future in ways that may make more sense for her? Their? Personal happiness.

Not only in her work as an artist, as a teacher and as a researcher, but also in all the other spaces of her life, Luísa engages in the métissage (Irwin, 2004) of the a/r/tographic experience which much more than a research methodology she considers a way of living. Pluralist, rhizomatic and always in unexpected state of becoming, a/r/tography disrupts essentialist, determinist and linear forms of doing and reasoning and replaces it with a dialectic tension which profoundly respects the dynamic movement coming from the infinite number of contingencies each unique being is made of. This very defence of one's singularity – questioning every universalism which subordinates our existence and emphasising our creative liberty to become whatever – intimately inhabits Luísa's work and is now renewed in the collaborative arts-based research where together with a group of young people she inquires on the opportunities that visual arts education may offer to enhance our capacity to resist dominant codes and so to imaginatively shape our own lives.

The role of the researcher is to *evoke*, to **provoke** and to **empower**. Using concepts rather than specific methods, organising information in flexible and intersubjective ways of associating meaning to construct interpretations, this kind of process might be closely related to the term “**RENDERINGS**” described by Irwin and Springgay (p. xxviii), but other terms could be used. Since the authors advocate for the validation of different forms of reporting research and based on the rendering concept, In the last section the authors focus on 3 points of inflection using *non linear ways of expression*.

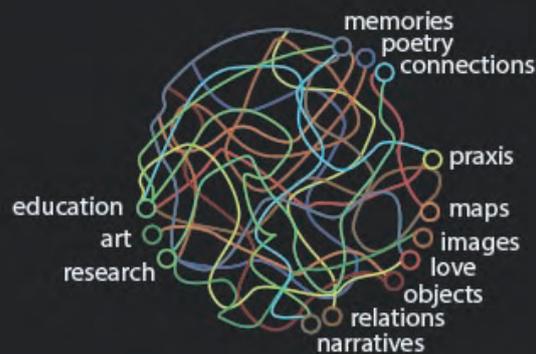
1. Contiguity/Living Inquiry

TERESA

Being in and out; jumping from education to art and to research; being nowhere; in-the-between spaces where living is possible using our drawings to report questions, experiences, and understandings.

Is it possible to report silent ways of research?

ÂNGELA



LUÍSA

I am (researching) my experience: this-and-that-and-everything-I-can't-expect.

2. Metaphor/Openings

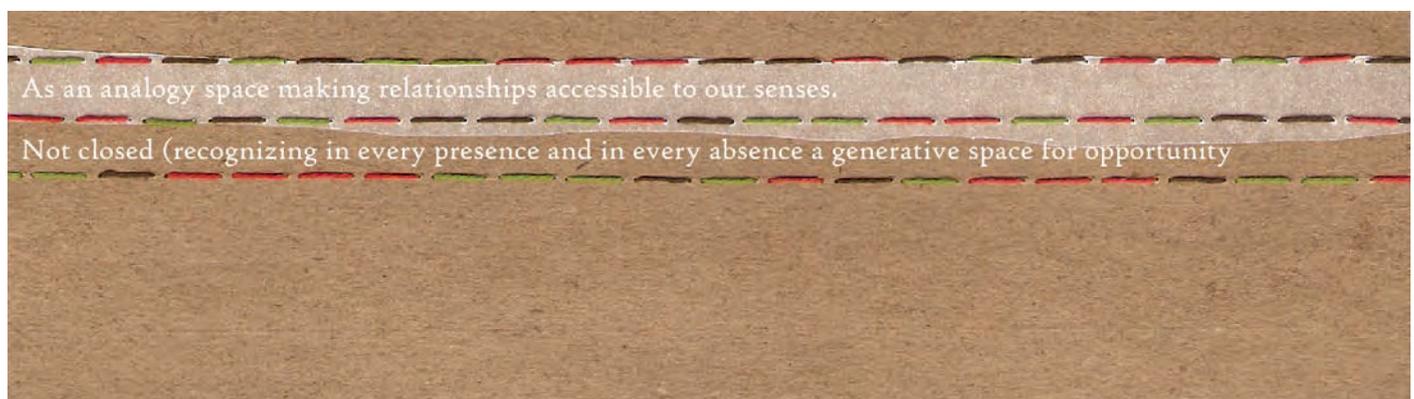
TERESA



ÂNGELA



LUÍSA

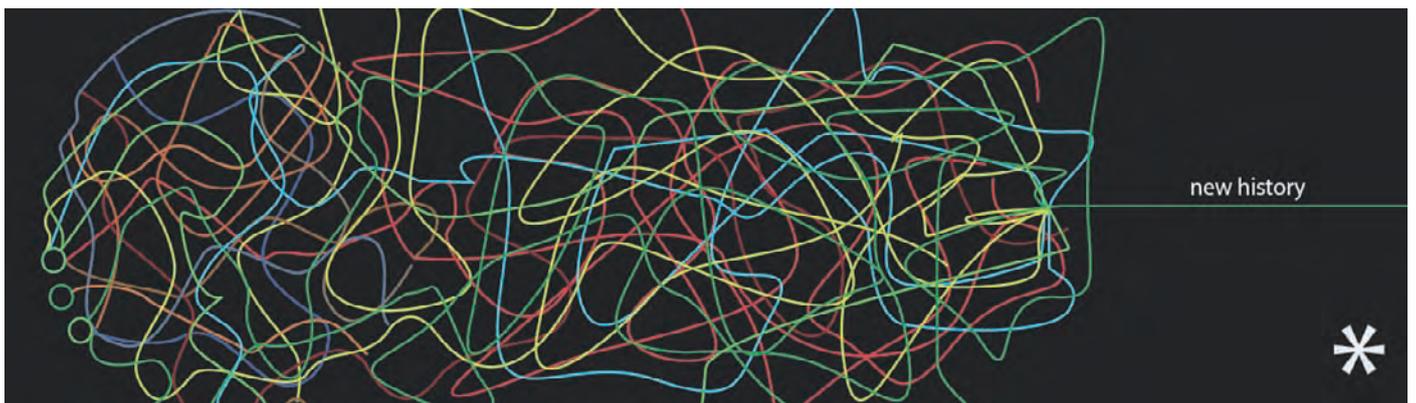


3. Reverberations/Excess

TERESA



ÂNGELA



LUÍSA





These images were developed trying to find a way to transmit the idea of involvement, growth, identity, movement, and actuality.

We start up with a schematic and stylized DNA (genetic code, where you can read all the information about a particular being) and electronic connectors (representing innovation and interaction), representing idea with a humanized and fluid dash like a representation of a map.

We tried to pass mutable concepts, as the researcher acquires information and knowledge throughout their practice, thereby increasing their level of comprehension and understanding.

New concepts are being added to the initial image, which can then be perceived through various angles (divine who leave silhouettes of people who come together and change creating new forms) according to the viewer's eye, in a collaborative practice.

WHY DO WE NEED ARTS BASED RESEARCH PROCESSES IN ART EDUCATION?

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