

The Graduate School of Education
at The University of Melbourne present

UNESCO Observatory Multi-Disciplinary Journal in the Arts

.....

SPECIAL ISSUE

**A/r/tography
and the Literary and
Performing Arts**

Volume 3 | Issue 2 | 2013

.....

Guest Editors *Rita L. Irwin*
Anita Sinner

Editor
Associate Editor
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ABOUT THE E-JOURNAL

The UNESCO Observatory refereed e-journal is based within the Graduate School of Education at The University of Melbourne, Australia. The journal promotes multi-disciplinary research in the Arts and Education and arose out of a recognised need for knowledge sharing in the field. The publication of diverse arts and cultural experiences within a multi-disciplinary context informs the development of future initiatives in this expanding field. There are many instances where the arts work successfully in collaboration with formerly non-traditional partners such as the sciences and health care, and this peer-reviewed journal aims to publish examples of excellence.

Valuable contributions from international researchers are providing evidence of the impact of the arts on individuals, groups and organisations across all sectors of society. The UNESCO Observatory refereed e-journal is a clearing house of research which can be used to support advocacy processes; to improve practice; influence policy making, and benefit the integration of the arts in formal and non-formal educational systems across communities, regions and countries.

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Special Issue: A/r/tography and the Arts

Guest Editors

Rita L. Irwin | Anita Sinner

THEME

To be engaged in the practice of a/r/tography means to inquire in the world through an ongoing process of art making in any art form and writing not separate or illustrative of each other but interconnected and woven through each other to create relational and/or enhanced meanings. A/r/tographical work are often rendered through the methodological concepts of contiguity, living inquiry, openings, metaphor/metonymy, reverberations and excess, which are enacted and presented/performed when a relational aesthetic inquiry condition is envisioned as embodied understandings and exchanges between art and text, and between and among the broadly conceived identities of artist/researcher/teacher. A/r/tography is inherently about self as artist/researcher/teacher yet it is also social when groups or communities of a/r/tographers come together to engage in shared inquiries, act as critical friends, articulate an evolution of research questions, and present their collective evocative/provocative works to others (see <http://m1.cust.educ.ubc.ca/Artography/>).

This special issue of Multi-Disciplinary Research in the Arts invites original creative and scholarly inquiry that engages in critical debates and issues regarding a/r/tographical methodologies; are exemplars of critical approaches to a/r/tographical research; and/or extend the boundaries of inquiry-based research. Contributions are welcome from disciplines across the arts, humanities and social sciences and in a wide range of formats including articles, essays, and artistic interludes, which explore diverse forms of the arts from drama, dance, poetry, narrative, music, visual arts, digital media and more.

Excerpts and Dialogues for an Archive Shared Stories on Art Education

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ABSTRACT

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

KEYWORDS

Relational Pedagogy; Art Teacher Education; Collaborative and Dialogical Research; Expanded Education; Multiple Narratives; Projects based in Processes; Contemporary Art; Visual and Literary Assembling; Construction of Situations; Experiences





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

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

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

FOLD 1: WHERE WALTER BENJAMIN LIVE

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

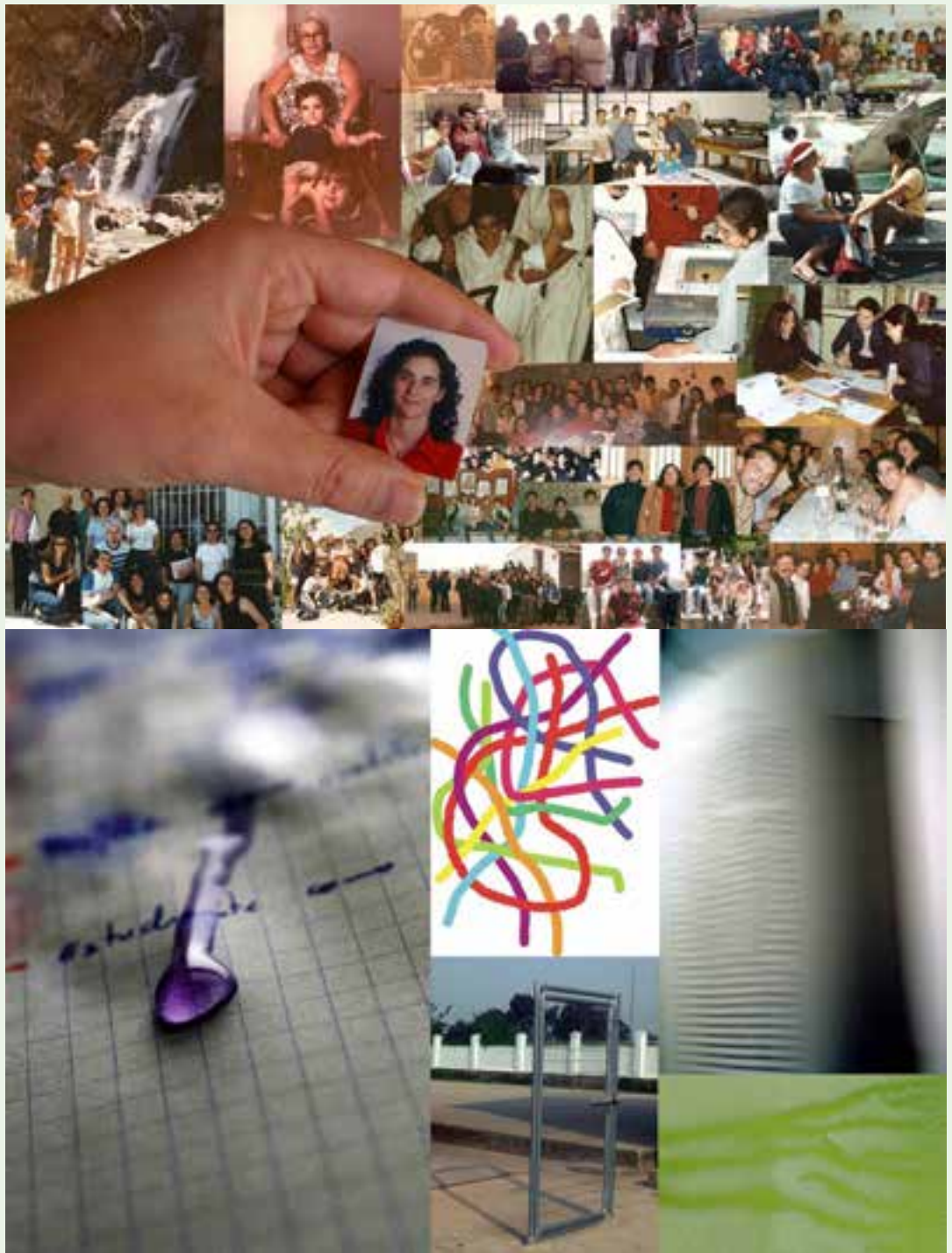
John Berger said in his first book, A Painter of Today, that, in any discipline whatsoever, the creator rarely knows what he is doing, absorbed as he is in the immediate difficulties that have arisen and having only a slight intuition of what there actually exists beyond the most immediate. And that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

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

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

NOTES FOR A POSSIBLE DIARY

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



Scenes, photographs, experiences, chats, ideas, movement, confusion; everything has room in the diary, that is a bet on representing what has been lived, on the freedom to choose the strategies. The way to do it will be to gather, store, join, digest and re-establish. The language of this process is based on constructing from the interior look. It uses tools such collage, assemblage, superposition. When mixing signals, constructions, images, paint, photographs, objects which have been found memories create a place where coexist different elements (color stains, realities, and scenes of combinations) that make us to understand.

We file, embed objects, images, papers or ribbons. We stick together a recent memory and a personal memory. We make it superimposing layers that are visible and that, when they become more defined during the evolution process, they are no longer a chance.

FOLD 2: CORNERS OF THE STORY AND ABY WARBURG

C: Knowledge represented as a collage or an interconnected network. In the *Atlas Mnemosyne* (1925-29), the art historian Aby Warburg (Hamburg, 1886-1929) has left us a visual and thematic archive which puts forward a study of art by means of image relationships. The panels of which it is composed show sets of images from different sources: prints and paintings of ancient masters, decorative arts, images from journals, science, posters, postcards. They appear organised in groups made according to recurrent motifs such as gestures and bodily expressions, that is to say, according to visual relations. What we mean is to extend the look from history of art to cultural anthropology (Guasch, 2005), analysing thus the whole of its complexity, scrutinising from where it has come and how have we received it, diving into the history of images throughout their combinations, overlays and constant changes. Its archive-panels are storage devices of a cultural memory which make research to acquire the shape of a short story. Of multiple short stories. (Elfland, Freedman and Stuhr, 2003)

A POSSIBLE EXERCISE: THE BOX OF DAYS

MJ: We'll try to concentrate an evolution of about four weeks in a few days. The question is to create a travel book in constant movement that does not intend to be chronological but to describe a life itinerary. In order to do that, we propose a narrative dictionary of days, titles and documents to reach the dimension which is projected onto impressions and emotions from art to the biographical pollution which builds up day to day.

FOLD 3 : OF ON KAWARA BOXES AND DAYS

C: Boxes, days, autobiography, questions. How to fit all this information in the vital, artistic process? How to make sense of the daily? Looking for connections, I bump into *Date Paintings or Today Series* by the conceptual artist On Kawara (Japan, 1933). An ongoing autobiographical project (it started during the 1960s and ended in the 1980s) carried out in file format. This work consists mainly of some canvases where precise dates are shown. There is no discourse, only the date which for years On Kawara painted daily on a black background. Each one of these "personal calendar pages" is accompanied by a wooden box containing some short sentences or notes by the artist which are related to real events together with a newspaper page of the day and city where he "registered" that page of his life. From 1969 onwards, he started other series using notebook-file format. Here the artist wrote down the people he met (*I met*), the places he visited (*I Went*) and everything he read (*I Read*). Postcards, telegrams have also been the subject and object of his works in subsequent proposals. There is not discourses but possibilities of connections.

Art is less involved in making sense of the world and more involved in exploring the possibilities of being, of becoming, in the world. Less involved in knowledge and more involved in experience, in pushing forward the boundaries of what can be experienced (O'Sullivan, Simon, 2001, p.128)

MJ: In our note books, days will be like theatre-boxes with visual, auditory, playful, narrative and literary pollution. A story of an author who catch hold of the daily voice, the texture of the known by boosting zoom apertures in an outer world. Customary places, in transit or of the interior. Proposals where time is left suspended. The process reaffirms itself as an active, intended part. A narrative-visualisation which intends to bet on the vision of many people and puts forward an analysis of the real, of what has been learned and devised from questions.

This is art's function: to switch our intensive register, to reconnect us with the world. (Art) transforms, if only for a moment, our sense of our "selves" and our notion of our world. (O'Sullivan, Simon, 2001, p.128)

5TH MARCH: GILLIAN WEARING AS A PRETEXT

MJ: The first day of class has arrived and I have suggested to my students to write a question on art education on a piece of white paper and take pictures of each other looking for a similar framing against different backdrops. Surprised faces, certain nervousness could be felt, a question on art education! That which first comes to your mind: which question do you ask yourself today? Movement, laughter, action. We downloaded the pictures on the computer. Among all of them, we chose the one we considered the best image of each of them. And now?



FOLD 4: SPACE OCCUPIED BY WHISPERS SHOWN BY GILLIAN WEARING

C: *Signs that say what you want them to say and not signs that say what someone else wants you to say.* This is the title of the work that the artist Gillian Wearing (England, 1963) carried out in 1992-93. An artistic proposal which consisted in asking the passers by to write down on a blank piece of paper what they were thinking at that precise moment. People allowed to be taken a picture of themselves with their words: their worries or their wishes. The artist doesn't interpret but attempts to look for ways to find new things about the others and to discover during the process more things about herself.

MJ: We make good use of this action in order to approach the work of the artists Gillian Wearing and Ken Lum. Debate, similarities, differences. Learning something from everyone!

We observed that the written questions talked to us about our previous ideas; our personal experiences; our lived, silent doubts; our life stories; our education; our past as a live element. All this led to the need of rebuilding art education stories of our memory, : what do we recall about the art education we have lived through till now?

The written word is a bearer of images and the images, that we see when we read, highlight the word making it visible. The word conveys the memory of the senses which dwell in it and which now coexist with the written word. When words move from one person to another, they need the context to accompany them so that they can live with complexity. Without emotion, the social context and history are pure ideology and there is no ideology without aesthetics. Otherwise, collective history could never be observed. (Coixet /Berger, 2009, pag.9)



CERTAIN DAY IN MARCH: THE HOUSE OF WORDS

MJ: We watch some videos and the movie *Freedom Writers*. We have lots of information. We need to reflect, to look for reasons and ideas on how to make our artist book. The notebook should reflect the vital process, but how to do it? and what about the words? We're missing the words! And so we went to look for them with Cristina to the Galician Centre of Contemporary Art. We started to have a dialogue with ourselves, words, images, smells, paint, papers, sounds.

FOLD 5: OF EXPLODING WORDS AND RESCUED IMAGES

C: On a day in March, M^a Jesús 'group of students arrived at the art center, where I work, to meet words. I like altering things, changing the meaning and waiting for new meanings to come up. My words, when they have reached you, are already different from what they were. At least one of them will lead to others, which, in their turn, will create images and these will create stories. I chose several works of art and activities so that I could use them with the students. Given that they had begun their art book, I thought it could be interesting to show them visual poems, to talk about the micro-stories arisen from images, to look for connections in between visual and written language. My selection of artists and works was completely subjective, and also the proposal of activities which I suggested around visual poems or short short stories which started from images. I made the selection without thinking of a chronology or unifying line of argument. Conceiving a project is to accumulate superimposed layers of information: texts, drawings, images. Each time we add or remove a layer we modify the meaning and everything changes. In this way is how we shape our experience. This proposal intends to highlight the "seams" or connections of the different parts until the project acquires meaning for us. We try to activate those moments when we are "sewing" our thoughts. Stopping at that instant, observing a microcosm in order to find universes.

Do you remember? The proposal I made to them was rescuing images. Among magazines and newspapers, we looked for the people who appear in a picture by chance, those who were just passing by and sneaked in the picture without knowing it. We rescued them from anonymity and revealed their story. We cut them out and created new contexts for them. Afterwards we placed them on a large mural where every rescued person had its place with the necessary space around him/her, apart from the background. We forced our eyes to stare at those things that usually are left aside. Combining, relating, deconstructing, reconstructing. Every new cut out person in the panel changed the relationships, stories and situations. History is also made with little stories that capture our eyes. History is a permanent rescue of the minimal from where we try to understand the present.



Apart from rescuing images, we play with words breaking them, turning them into onomatopoeias, into explosions; we create short stories with de pictures of Chema Madoz and Joan Broso; we play to write this stories from the end to the beginning; we explore ourselves in other languages.

A GIVEN DAY IN MARCH: HAVING A COFFEE

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

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

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



A GIVEN DAY IN MARCH: PULLING THE THREAD

MJ: Let us tell our story made of strokes, metaphors, journeys till we know the concept of art that we have got nowadays. Interview yourself. To start a journey but where do you want to go? Search, create, make up a map of that place. Why do you want to go there? Find a reason for it. How will you carry out that journey? How is your suitcase? What do you think you will need? What kind of information do you need? You can go to a travel agency or to the real adventure. What are you carrying in your luggage today? You can add or remove things as days go by. How do you visualize words? Write down all the reflections on your travel notebook.

Ideas began to emerge about education, art education, art and in particular about contemporary art. After it, we carry out a global assessment: what was the most and the least difficult and what I liked the most. I want the students to immerse in their own selves so that they could know their relationship with education and art, and could be able of showing their research through a creative process based on the artist book.

These accounts and stories of life offer us some information not only on the institutional reality but also on the daily one, on classrooms, by refining, extending or questioning the impressions or knowledge we acquire only from visual, textual, videographic documents, etc. These stories are not copies of real events but reconstructions, creations, because as Bruner says, stories are not created, are not found in the world. (Connelly y Clandinin, 1995, p. 22)

If artists' works (writings, diaries, memories, portraits and self-portraits) were essential to understand the artistic making and extract some teaching strategies based on art, then also life stories could bring us closer to the knowledge of education, to art education.

Narrative complexity includes the fact that the same person can live, explain, re-explain and re-live those stories all at the same time. (Connelly y Clandinin, 1995, p. 22)

I think you'll understand, I think you'll have realized, you at least, what these re-encounters mean to me. They imply searches, feelings, affections, painful and funny moments.

My memories on art in pre-school education are rather vague.

Of primary education I've got worse memories about art education as it was a secondary subject which was used as a reward in most cases.

More than teaching, teachers used to give us the materials and instructions of what we had to do without leaving us space for imagination. As an instance of this, the first day of class the teacher showed me several art works and asked me which of them I wanted to paint.

My personal art story, where should I begin? They are so many, the things I lived in relation to this subject that stopping to think about for a long while would be a good way to begin. During my childhood, I hardly manage to remember what I used to do; only some scribbles we did with colors and the plasticine figures we made.

I don't need more luggages for my journey than feeling alive...

On my journey I need to walk, think, not think, discover, re-encounter, laugh, smell, look, taste, touch and remember.

Before I used to think that I had lost everything somewhere during my journey, but surprisingly I have found many things. Besides, I've got some things which didn't occupy any space in my suitcase that were looking to start again.

Today I come to see if I can find something I left the last time I was near you.

When I think about how I relate with art, the written word stands out above everything else. Like a neon sign which advertises rest and pleasure on a lonely road, the written word appears in my way.

If you asked me what art is, I would answer something like this: It's everything which fills and empties you; everything which you yearn to know yet you can't understand; everything which guides your steps without being even conscious of it; everything which makes your heart beat day after day but which can also stop it in just an instant. Art is everything which your life is, because it is in your life that art awaits you.

We have realized that images are kept or otherwise forgotten. When we look into ourselves, a big amount of images and photographs appear which make sense when assembled in the way of a biological pavement. An essential narrative like a film without being assembled: a private album, reading images like if it were a book. Found and glued prints, beached objects, dusty, cloudy colors. Petrified steps, pieces of lives, ashes.

A GIVEN DAY IN MARCH: A MEETING PLACE FOR OUR STORIES IS FOUND

MJ: This meeting place had begun with an interview to ourselves on the memories of lived experiences. After it, we decided to share our story with the elders of our environment in order to exchange experiences among generations and see what points of agreement and disagreement existed among the lived experiences. Starting from there, we would search for alternatives for today and tomorrow.

We intend to preserve and share the individual memory of the art education of today through both the students and our personal experiences, mixed with those of past times, the testimonies of the elders who experienced them as children and adolescents. Initially conceived as an approach to our past self, *Historias compartidas* becomes an appropriate instrument to make adults think and to allow teachers (future teachers) to recover the memory of past days which, in a greater or lesser extent, would change the fate of many people forever.

For two weeks, students contributed a lot of documentary materials: recorded interviews with people from their family context. They asked them to make the effort to stir within their memory some facts and situations of daily life in relation to art education during their childhood and adolescence. Interviewees shared with

the spectator memories on topics as diverse as the games they played drawings they used to do, what they remembered about school, food, religion, war, the female world and even their haircuts, fashion, the art books they had. It was a reconstruction of our history, narrated with the subjectivity of their protagonists. The youngest interviewee was 58 years old and the eldest 94. Their socio-cultural origins were diverse. Interviews were carried out in both urban and rural environments. Each person was interviewed in front of a camera.

Fragile materials such as time (photographs, neglected clothes, old biscuit boxes...) and memories, which form part of people's belongings, are inconsequential testimonies of our life. My grandmother, like Boltanski, in order to start telling me her story, went to look for her table cloth in the wardrobe where she used to keep it, and then she began to tell me...

My name is María and I was born in 1940. Since a child I've always loved painting, but I had many limitations to be able to progress in that area. We had to work, but whenever I could, I used to make little drawings on the walls with pieces of slate, with chalks I found or with different colored stones with which one could paint.

I wanted to become a nun due to the great admiration I had for Sister Irene, one of my teachers. One day we were given some lovely prints of the Virgin Mary and I thought of painting her lips. Very proud of myself, I went to the nun to show her work and she punished me with no lunch and no playground time. Then I decided I didn't want to become a nun.

I also remember that, walking on the street, I saw a branch on the ground. There was a gardener pruning the trees. It seemed so lovely to me that I asked him if I could take it. He said I could take as many as I wished. Later on, at home I painted it in white and stuck some cherry flowers on it. It was for a shop window of spring clothing.

To my grandmother art is above all something plastic because that was the way how she experienced it in her life. To the question of what is art for you? She answers that it is the expression of the spirit throughout beauty.

A GIVEN DAY IN APRIL: PHOTOGRAPHS OF THE PAST.

MJ: The interviews conveyed intense and moving videographic and photographic documents which were of social, historical and above all human and educational interest.

In this sense, the reconstruction of experiences is used as a methodological device, as a way of knowing, organizing and communicating experiences. Also it is the way of getting to know how the school is on the inside, how it is lived and how our life period in the school institution is recalled. The exchange of those personal stories in a genuine dialogue generates a comprehensive approach to the other, invites us to join his/her story and causes a collective reflection, not as a mere contemplative act, but as a recreation of what has been experienced in order to reason out new actions.

Historias compartidas tries to share the individual and the collective memory, the memory of the present and of the past. It also attempts to look for points of agreement and disagreement, to make both spaces and times coexist and to enrich them with art, to learn to be sensitive and to build up from here.



FOLD 7: OF FILES AND FRAGMENTS

C: Since the end of the 1960s up to the present, there have been many artists, theoreticians and curators who have given a turn towards the consideration of the work of art as an archive. According to art historian Anna M. Guasch (Spain, 1953), the common interest which all of them share is memory, both the individual and the cultural, historical memory. They resort to index, repetition, modular systems, series, objective photography, accumulation in order to transform the hidden historical, fragmentary or marginal material, into a physical and spatial fact. In these cases, the archive, both from a literal and metaphorical viewpoint, is understood as the legitimating place for cultural history.



A GIVEN DAY IN APRIL: POINTS OF AGREEMENT AND DISAGREEMENT

MJ: We start basting the stories and it is surprising the big capacity we have to retell, even though at the beginning, we tend to be descriptive. Little by little emotions and feelings appear, and we see how through the fissures and affections slip all those points in which our stories (and those of the elders, the artists and our own) meet. But the question that is mostly repeated is why feelings are still so far away from education?

Art deals with an experience lived through the senses, a physical experience in which our body becomes a magnetic field traversed by cables of beauty, of chaos, of vertigo, of cruelty and of infinite possibilities of those sensations, feelings and ideas which art may provoke. (Olivares, R. 2011, p. 5)

It doesn't matter whether you write, do crafts or take pictures. The vehicle each one uses is the least important, what really matters is the journey and the experiences obtained along it. (Elías, primary education student in his second year)

Where our main resemblance resides is in the meaning that thorough art we give to exist. Because this is our way of expressing ourselves and being free, it is our journey and our goal, something worth getting up for every day; and here is where our common place lies. (Brais, primary education student in his second year)

A GIVEN DAY IN MARCH: GOING FOR A WALK IN ORDER TO THINK, WILL YOU JOIN US?

Historias compartidas should be understood as an alternative research method in coherence with postmodern society, as Diamond, P. and Mullen, C.A. (1999) have put it. This method approaches the educational situation by using art forms to express and/or document ideas and personal experiences as a way of increasing professional knowledge. Actually, art researchers suggest the use of subtle languages – metaphorical, figurative, poetical, connotative, even ludic– as well as diverse visual representations.

Whereas traditional research methods pose specific questions to be answered, this kind of artographic research stress research processes. This is why questions evolve and modify the direction of the research. Planning is done as a whole, plans are changed and we learn and re-learn. Artography is a dynamic research which uses as a support diverse art forms and text in order to extend perception and comprehension through its rhizomatic relationships. It is based upon aesthetics, learning and relational research. Relations are not free from tension, therefore surprisingly rich connections and breakings take place in these social, densely significant spaces.

All of us are artists and educators interested in collaborative research and we feel that we face many challenges. These challenges were unavoidable in an artographic research because artographic artists know that they need paying attention to the tangential, to worrying conversations, to break ups.

We were beginning to learn that the rhizomatic nature of artography offered a methodology of situations. As artographic artists, we knew we had to look into our own art and pedagogical research within the project. (Rita L. Irwin, Barbara Bickel and others, 2009)

This project began because I wanted to give voice to those who are never listened to; to observe in a way that had nothing to do with the academic institution or the traditional research; to pay attention to the voices not uttered but felt, the voices of those who hardly ever had been listened to (the voices of my students, teachers, elders.) They were voices of dreams, expectations, failures and successes, reasons and feelings. I liked the idea. They are narratives with no beginning or end, they are life transits. They don't have a beginning, a development and an end; they are being, they are similar processes of living a life.

The images in the text reflect works done by the students excepting the one in page 12 that shows a view of Villar, installation video of Eva Koch.

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