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(1970-2004)

António Cardoso

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Acknowledgements

This journal, together with projects carried out at the Instituto Politécnico de Viana do Castelo offer the students and staff the possibility of reflecting on both national and international theories and practices about art, culture and education in interdisciplinary, cooperative ways. The editorial board defines cooperation as a form of cultural activism that necessitates acting on problems and sharing actions and experiences. Cooperation is successfully accomplished when all the participants' objectives are shared and the results are beneficial for everyone. In practice this requires constant dialogue and ensuring relations in educational programs, projects, community interventions, artistic and cultural training are transversal even in professional technical support.

The editorial board wants to thank the professors, cultural organizations, research partners and community members who collaborated with them on undergraduate and post-graduate courses at the Institute in 2015; and attended the 4th International Conference of Cinema and 11th International Conference of Art on Arts and Creative Sustainability held in Viana from June 1-5 2015. The articles in this issue of the journal *Dialogos*, offer readers transnational perspectives on research projects, civic engagement, and service-learning activities arising out of these collaborations. The authors, who come from inside and outside Europe, engage with arts languages in diverse contexts and ways. The board made the decision to publish the journal in English to demonstrate that language is not a barrier to the Institute's cross-cultural collaborative work.

PREFACE

The collaboration and interdisciplinarity the Institute is seeking to achieve is amply realized in this issue of *Dialogos*. It covers a wide range of arts, including dance, music, plastic and performance and perspectives from Spain, the USA, England India, Germany, Taiwan, Brazil, Austria and Portugal. Appropriately the greatest numbers of authors are from Portugal and especially the Minho region where the Instituto Politécnico de Viana do Castelo is based. Thus much of it reflects a Portuguese reality and experience. Two characteristics of arts and educational theory and practice in this part of the world are an emphasis on patrimony and a desire to democratize the field so as to reach the general public outside arts schools. According to one author, this democracy movement dates back to the 1970s, when there was a pressing need to recover freedom of artistic expression following forty years of dictatorship. At this time everyday spaces were opened up for artistic interventions, projects were targeted at social development and the general public were involved in face-to-face contact with artists

Concern with patrimony and the arts as a tool for social reform is reflected in the Institute's provision of cultural management training. Cultural resources include not only physical assets such as paintings, sculptures, archaeology and architecture, but also intangible culture such as folklore and interpretative arts, storytelling and drama. Cultural management in its broad sense references the vocation and practice of managing all such resources. Cultural resource managers who are in charge of museums, galleries, theatres etc. often emphasize culture that is specific to a local region or ethnic group.

Ensuring that arts provision is egalitarian necessitates breaking with aesthetic theories that continue to dominate much art school training. Anthropologists understand artworks as inherently social and as vehicles of meaning for people in particular cultural contexts. Alfred Gell (1992, p.52) for example, has defined artworks as "physical entities that mediate between two human beings creating a social relation between them, which in turn provides a channel for further social relations and influences". He understands artists as working with tradition and introducing innovation by responding to change.

Graeme Chalmers is an example of an internationally recognized art educator who has adopted an anthropological stance. In a conference presentation at New York University (n.d.) he urged art educators to ignore the elitist, ethnocentric viewpoints about their profession they imbibe during their training and focus on common functions of the arts such as perpetuating cultural values, questioning them and contributing to the embellishment of people's everyday lives.

Across cultures, the arts may be used to express and reflect religious, political and other aspects of culture. The visual images, songs, stories, dances etc.... created by people that we call 'artists' make it possible for us to learn about and understand cultures and their histories and values. Sometimes artists ask us to question these values. Some times we are encouraged to imagine and dream. By 'making things special' (a term stolen from Ellen Dissanayake) artists both delight our aesthetic senses and provide objects and experiences with many socio-cultural functions.

Many, but by no means all the articles in this issue of the journal, either implicitly or explicitly, subscribe to these kinds of views-

To assist with the summaries below I have organized the articles loosely into themes. The first four papers by a sociologist, media worker, dancer and sculptor respectively, offer diverse perspectives on culture, tradition and transformation. Five papers explore issues related to the body and art from the perspectives of art history, dance education, visual arts education, sculpture and performance arts. The largest number of papers is devoted to discussing arts and cultural pedagogy. Four of them feature pedagogical models developed and applied in tertiary institutions in Spain, the USA, Portugal and Taiwan. The remainder report on small-scale research and development projects and studies the authors have carried out in a range of formal and informal educational contexts (primary schools, professional training, a migrant camp etc.,). Many of them involved fieldwork and were devised by students at the Polytechnic Institute in Viana.

Theme 1 Culture, tradition and transformation

António Cardoso's paper considers tradition and transformation from a sociological perspective. As a sociologist, he writes about culture and society from outside the Arts. In discussing cultural transition in a rural community in the Alto Minho region of Northern Portugal he draws on his participation in a large-scale research project. This longitudinal study, which employed survey method together with in-depth interviews and participant observation, set out to determine the factors that explained continuity and change in the community's social practices and policies between 1970 and 2004. A finding was that there were significant changes in the community's cultural patterns and power structures. Although the inhabitants remained attached to traditional forms of life and symbolic representations, relational frameworks between them had changed considerably, due largely to an easing of traditional community bonds and the increasing autonomy of families and individuals.

A second paper adopts a different stance towards cultural transmission in the same region. Fernando Serrão tells us that local radio stations were set up in Portugal the 1980s to fill existing gaps in transmission of local knowledge; and that broadcasting and disseminating regional events and promoting Portuguese artistic genres has led to a new form of communication. His paper discusses putting the "art" of regional communication into practice in detail with reference to the specific case of Rádio Alto Minho that serves the municipality and district of Viana do Castelo. This station has promoted musical festivals, interviewed people

from all walks of life about diverse subjects, reported on parades, folk festivals, tourism, sporting and entrepreneurial events and political debates, and disseminated senior citizens' knowledge of ancient customs and practices. He understands the contribution of local radio as decisive for preserving cultural continuity and convincing local populations of the value of their origins.

Suparna Banerjee is a dance practitioner from India, trained in Bharatanatyam technique. Her theoretical paper engages with the politics of identity in dance. She informs us that arts officers in Britain coined the term "South Asian dance" to supplant "Indian dance" in the 1990s." For her doctoral research she is examining ways in which dance practitioners and audiences are challenging labels the British dance establishment attaches to ethnic and/or cultural groups and has focused in particular on the way the postcolonial construct *BrAsian* is giving rise to discussion about a new hybrid ethnicity. She argues that the significance of her findings lies in the diversity of meanings related to a shared "South Asian" background that is by no means homogeneous or static, but conforms to a postmodern versions of identity construction, that is always contextual and in a state of becoming.

Rolf Laven, a sculptor from Austria writes about site-specific sculpture and culture change. He creates participatory installations in community contexts with a view to interacting with the general public, so as to raise issues and encourage positive shifts in thinking about society and the environment. He works with a spectrum of materials, ranging from wood, stone, dirt, grass and water that have often been discarded. Many of his installations are large-scale and necessitate the use of heavy equipment and excavation. He situates them in environments where they attract attention, and function as a medium for discussion, communication and creation. The paper details four of Laven's interactive projects (including a "wish tree forest" and a spiral stone staircase), thereby offering readers a chance to see for themselves how he puts these ideas into practice.

Theme 2. The body and art

The use of the term *archive* in Raquel Moreira's essay references a growing number of curatorial projects that invite audiences to rethink past and present representational forms. It adopts a historical approach to reflecting on ways in which the body has been and is being represented in European art. Starting with a discussion of anatomy and perspectives on representing the body that were shared in medicine, science and art, she moves on in time to examine artworks that evoke multiple body meanings. She opines that representations of it in modernity are marked by fragmentation and a struggle to overcome the disruptive social, psychic, political effects of the modern experience; and that the postmodern experimental performances, paintings, photographs, videos etc., that represent the body in pieces are reflections of unresolved tensions about diversity and identity, individuals and society and nature and technology.

Mónica Oliveira continues in to explore this theme but focuses on contemporary sculpture. Like the previous author she defines the body in postmodern sculpture as *haggard* and *dislocated* and understands it as evoking and constructing a multiplicity of body meanings, including female identity, masculine sexuality and the body as a mask. The discussion is developed in depth around specific examples of works that depict the biological, absent, sexual body and sick body by, among others, Annette Messenger, Louise Bourgeois, Barry Flanagan and Catherine Heard. She understands them as reflecting contemporary discourse about body image as a social and psychological phenomenon and manifesting concern for the most significant themes in contemporary life.

A paper by Anabela Moura, Susan Ogier and Manuela Cachadinha reflects on the body from a visual arts education perspective. It draws on their participation in two Europe wide research projects centered on using contemporary art to explore issues of identity and citizenship with school children. They point out that experts in the Sciences, Arts Education and Sociology all hold different views on the impact the media has on young peoples body image, and development of self. And that their recent studies of perceptions of people with different life experiences of their own and an ideal body had expanded on the findings about instructional strategies from the two European projects. Most importantly perhaps they note that considering how to present one's self-image to others helps individuals to realize personal prejudices and recognize stereotypes.

The topic of Margarida Silva's paper is performance art in which the body plays the key role. It examines the nature and defining characteristics of this particular art form and traces its development through time since the early 20th century, through its hey day in the 1960s when emerging and established artists inspired others to use the body to challenge and disrupt dysfunctional social practices and myths. It is clear from her account that the body is a constantly evolving tool in performance art and the incorporation of technological devices and electronic media into it today is ushering in new modes of expression. She argues that the strength of this art form lies in its immediacy and adaptability and the fact that the focus on the body is an often a political act of rebellion against traditional art forms. The paper ends with descriptions and interpretations of selected performances at the Biennial of Cerveria, an international art event that has taken place in Portugal since the 1978.

Laura Jamelli and Alda Romaguera's paper draws on theory of somatic education to help them explain and promote a pedagogical model for increasing body awareness. The methodology, which was developed by the ballerina Angel Vianna focuses on developing knowledge about the body and movement. The paper details numerous activities or tasks that individual learners and groups carry out and exercises and games with objects like bamboo sticks, stones and balls. They claim these instructional strategies increase learners' perception of movements they are unaware of in their everyday lives and that can be employed to develop

self-knowledge in all kinds of educational situations. Most importantly they can be used to integrate dance into general education when students and teachers engage with the body as a means of expression.

Theme 3 Pedagogical models

Maria Serrano and Maria Olanan inform readers of a pedagogical model applied at the Escola d' Art at Disseney de les Illes Balears in Spain that combines academic learning with organized community service. All the students at this design school are required to participate in academic service learning projects designed to respond to community needs and foster civic responsibility.

The paper includes a detailed account of "Día de la ONCE" an annual event, organised by the Organización Nacional de Ciegos Españoles, aimed at enhancing social awareness of everyday problems people with visual impairment face. The school contributes to this organisation's interactive activities for people of all ages on this day by offering a training workshop in tactile perception. Professors and students distribute three scale models of buildings and spaces in Palma de Mallorca to participants. The professors explain the workshop dynamic to the students, provide information about the models and about how to help visually impaired understand them. Then they cover the students' eyes with sleep masks and guide them around the table so that they experience the difficulties suffered by visually impaired people. From then on the students take the lead inviting visitors to join the stand, handing out sleep masks and guiding them around the table whilst informing them about the buildings and environments the models represent.

According to these authors the service-learning model originates in educational activities developed by John Dewey and William James over one hundred years ago. Students at the Escola d' Art at Disseney gain academic credit for engaging actively with communities this way and working on real world problems. Their learning experience is underpinned by continuous reflection and linked to academic disciplines. The model is beneficial for non-profit organizations involved also in that it facilitates achievement of their social objectives and disseminates the values they seek to promote.

Tsui-Lien Shen and Mei-Lan Lo's paper features an instructional strategy developed and evaluated at National Dong Hwa University in Taiwan. The strategy centers on the use of analogies as part of an instructional design process aimed at enhancing creativity. Their experiment was premised on the assumption that analogy as an important reasoning process in creative design – and more specifically, that using ideas from semantically distant domains is useful in solving open-ended problems without single, clear-cut answers—and facilitating the generation of novel artefacts and ideas. Art and Design students were divided in groups, and the teacher encouraged them to try to apply direct analogy, personal analogy, imaginary or fanatic analogy and symbolic analogy techniques in generating ideas. These four analogy techniques and their effects effect on students' learning were rigorously evaluated using an experimental research design and a creative thinking and

performance ability questionnaire. Additionally, the students were interviewed and a panel of expert judges analysed their creative outcomes.

The paper by Pedro Cunha explains a pedagogical model the Department of Music Education at the Instituto Politécnico of Bragança applies to teaching music in schools. Student teachers begin by reflecting on existing approaches to teaching instrumental skills, especially for piano. Then they improvise and perform sketches communicating their ideas and intentions for carrying out their own work at a school and conduct musical “adventures” with pupils in which they experiment with new trends in music pedagogy. A concern about “boring repertoires” leads him to pose two major challenges to colleagues dedicated to the difficult art of teaching music at pre-school and primary levels. The first is always to prepare well-planned classes and the second is to embrace challenges in the teaching-learning process and risk exploring the unknown.

Linney Wix writes about a university based course called *Image and Imagination in Art Education* in the USA. It centers on imaginal practices and working poetically with images and involves a cyclical process of image making and writing. Students make and write, describe and analogize, using ‘gadgets’ and poetic format. Working imaginally differs from many studio approaches in which an intended, conceptualized meaning precedes making. In an imaginal rather than intellectual approach it is the making that spawns meanings that are multiple and heard poetically in relation to the image portrayed. This paper draws on art therapy, phenomenology and theories of aesthetic empathy to explain the benefits of this pedagogical model that the author claims leads to fresh ways of hearing, seeing, knowing, and understanding images, self, and the world.

Theme 4: Investigating Arts/Educational Practices

For her doctoral research Adalgisa Pontes evaluated the quality of arts provision in primary schools in the municipality of Vila do Conde. Arts and cultural organizations in the vicinity had attempted to enhance the pupils’ artistic experience in recent years by promoting the use of an arts museum, auditorium, theatre and gallery, the municipality’s cultural center, library and municipal archive. The overall objective of the study was to highlight the extent to which schools were taking advantage of these facilities. She applied a case study method to inquiry in which she interviewed teachers about their training, arts curriculum and participation in cultural events and analyzed their lesson plans. Sadly she found that they were not making full use of the available cultural facilities or of the time allocated for arts subjects in schools.

The paper by Ava Serjouie-Scholz engages with the hot topic of immigration in Europe. It reports on research into the experiences of children in migrant camps in Germany. As she points out studying children's drawings has a long history in educational and psychological research. In this case she studied Afghan children’s drawings and interviewed them at the same time. She met each child twice, the first time to talk about and draw their lives before coming to Germany and the second time to focus on their lives in Germany. After

presenting and explaining some of the drawings the paper ends by proposing a transcultural in European schools. This differs from multicultural education in that all students are viewed and treated equally and no language or culture is considered unique or belonging to a single nation or race.

Juana Navarro and Ana Macara write about the significance of costume in dance performances. For these authors all the archetypal activities of human society, such as language, the myth and the cult, are rooted in play. They point out that dressing up and wearing disguises is a fundamental aspect of festivals all over the world and an integral part of the narrative of parades, yet their significance is seldom addressed in literature about dance. A large part of this paper is autobiographical and taken up with one author's reminiscences concerning her feelings about clothes she wore as a child, in dance performances and work with dance groups. Whereas ornament, decency and utility are basic functions of dress it has much greater symbolic significance. They point out that when children play at dressing up they imagine situations, experience different lives and learn about themselves. As a consequence they urge teachers to pay more attention to costume in dance rehearsals and stage performances by young people.

Margarida Dias' paper summarizes a qualitative study carried out as part of a Masters course at the Instituto Politécnico de Viana do Castelo. She investigated the work of five theatre collectives, attached to a recreational and cultural association in the town of São João de Rio Frio. Whereas her main aim was to provide wider visibility to the scenic and dramatic arts activities the theatre collectives were carrying out she attempted also to evaluate the association's work as a whole. To achieve this aim she formulated two research questions (How do the actors perceive dramatic arts? and what is its impact in the local community?) and adopted the role of non-participant observer whilst association members practiced a performance. One finding was that dramatic arts had a low profile in the association's activities and folk arts were considered more significant. As a consequence she proposes their value resides in enabling communities to become more outward looking and in providing the kind of knowledge and inspiration that shapes individuals at every stage of life.

This collection of articles is proof that artists and cultural workers of all kinds can and do play a significant role in cultural development and educational innovation and it provides much food for thought. Inevitably English translation issues make for a lack of clarity in a few instances and some articles are missing the detailed descriptive information that bring practical arts-based experiments and projects to life. But this is a thought provoking edition of the journal that is an excellent advertisement for the work of the Arts and Cultural Management undergraduate and post graduate Course Leaders at the Instituto Politechnico and makes a strong and distinctive contribution to international literature on arts and cultural practices.

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1 | Embodying Image: Working Imaginally in Art Education

Linney Wix

ABSTRACT

In this article the author discusses working imaginally in art education, sharing ideas about supporting students and artists in making images and watching their artwork unfold from one image to the next, allowing what appears as image to guide the direction of the making. Physical materials and paying attention to process and to form hold the center to this particular embodiment of making art. Ideas and practices core to the chapter derive from archetypal and imaginal thought (Corbin, 1978; Hillman, 1977, 1978, 1979, 1987; Berry, 1982), aesthetic empathy (Wix, 2010), and artistic experience (Robertson, 1982).

Keywords: art education; imaginal practices; art therapy

INTRODUCTION

Making and working with images is at the heart of my teaching in an art education program at a state university in the US. My teaching practices in art education derive from archetypal psychological thought as originated by James Hillman, Patricia Berry and others. Over the past 15 years I have applied imaginal tenets to art education. Prior to this I taught in and directed an art therapy program grounded in archetypal psychological thought and practice. Because of these experiences, infusing imaginal thought and practice into art education coursework makes sense to me. The word archetypal is often used interchangeably with the word imaginal. Due to its relationship with imagination, I prefer the latter and will use it throughout this paper.

To work imaginally means to work poetically with images, deliteralizing them to hear what is seen as metaphorical, or poetic, insights. The word 'poetics,' deriving from poesis, means to create anew. In working imaginally over time, images unfold visually and poetically as the maker explores them in language that "stick[s] to the image" (Lopez-Pedraza in Berry, 1982, p. 57). Language that sticks to the image is concrete and sensuous; it mixes up the senses and thus becomes a way of seeing through and hearing into images (Hillman, 1979). Sticking to the image goes hand in hand with imagining precisely, a most essential practice in imaginal work. Using language that sticks to the image, that inheres to its shape and structure, helps makers keep track of their images via resonances. Keeping track of images supports keeping track of self because understanding one's images can contribute to understanding self. Close attention to the unfolding

makes the image matter, increases its value, and keeps it alive even as it evolves. As Hillman (1978) wrote, [T]he act of making...receives value from the activity itself (p. 176). The act of paying attention increases the maker's relationship to the image. And so there are sketchbooks and portfolios full of visual images and image-writing available for re-view. Without looking back into the art and writing, the reflective practice of attending to and recalling the luster of a particular image and experience is lost, and the journey of unfolding goes missing.

If there is a prescription in my teaching it is to watch closely to really see the ways images unfold from one to the next. In an environment where choice of materials and content is honored, the work carves its own path. Makers trace the path using art and writing practices that amplify the poetic nature of the unfolding. The process is holistic, involving the head, the heart, and the hands.

In teaching, I find that trust can be an issue in working imaginatively in art education. Trusting the processes - offering choices, allowing materials to lead, tracing images over time - can compromise trust because many approaches to art education that students experience teach toward singularity of material and image, resulting in a single right way to create and in student artworks that look like the teacher's demonstration example. The singleness of image is often accompanied by singleness of meaning laid over the image like a blanket. According to Ayto (1990), trust relates to 'confidence and firmness' and to 'consolation' (pp. 543-544). I am confident in the materials and in the makers' hands to give form. I have faith in the emerging image; I trust the form that appears as it takes shape in materials. I am confident that, given time and repeated opportunities, makers will recognize their own aesthetic sensibility image by image. As they familiarize themselves with an aesthetic sensibility that is theirs only, they too can begin to trust their own hand giving form, begin to trust the process.

Alongside making images, writing is also a way of making. Engaging in image-writing to hear poetically the making of and the completed image is particular to the unfolding potential of imagination. The unfolding is into a body of art, both visual and written, a series of visual art works held together by writing in between making and by making in between writing. The cycle engages both visual and written images circling one another, holding together the unfolding body of art. For me, there is consolation in knowing, teaching, and practicing this cycle image upon image, semester after semester. Berry's (1982) words about repetition comfort me: "Repetition would seem a fairly important business...Have we some deep investment in our repetitions—some love for them? Is there a beauty there? ...[R]epetitions are strangely durable...and point toward some deeper need" (pp. 118-119). She continues, "Words circle within themselves aesthetically and self-reflectively" (p. 119). I trust that in image-making and image-writing, the sticking-to-the-image words become "words of an aesthetic self-longing" (p. 119). Herein lies a passion too often missing from education, including art education.

Form emerges through active involvement with materials—wedging clay, smudging pastel on paper, pushing paint on canvas, cutting, arranging, and attaching papers and found objects to make collage, wetting watercolor cakes to soften color. It takes the wedging, smudging, pushing, arranging, attaching, wetting to bring the image into appearance. Hillman (1977, 1978, 1979, 1987) wrote that what appears wants attention. Paying attention is a way of practicing imagination. Practicing imagination, as it wends its way into and through making and writing, keeps the image present while deepening it and the maker further into it. In teaching, all of this requires a close eye—requires paying close attention to students and to their images.

Ideas Beneath Working Imaginally in Art Education

My seemingly simple, yet complex trust in the relationship of hands, heart and head in image creation reflects Corbin's (1972) ideas on the sensory, imaginal, and intellectual perceptions as they correspond with body, soul, and mind. Corbin wrote that the imaginal world (*mundus imaginalis*) lies intermediary to the sensory and intellectual worlds. The heart and soul are in between and central. He wrote, "This world requires its own faculty of perception, namely, imaginative power...which is as real as that of sense perception or intellectual intuition" (p. 77).

Corbin (1972) suggested that the analogical workings of the imaginal world free makers and thinkers from relying solely on intellect. Education's focus on intellect entrenches teaching and learning in the literal and logical, which have little use for imagination. Even in art classes images are often overlooked in favor of conceptual meaning. Then all is left behind for the next assignment. Little or no attention is paid to the work itself, leaving it no chance to unfold into what wants to come next.

Corbin (1972) offered a third space in the common body-mind duality and assigned imagination to occupy and hold this in-between soul space. In so many ways, trusting this third space, trusting what lies in between and is occupied by imagination has been and remains central to my teaching practices. Hillman (1979) extends the realm of imagination, discussing it as being like an operation,

That works within the other [functions] and a place which is found only through the others—(is it their ground?). So we never seem to catch imagination operating on its own and we never can circumscribe its place because it works through, behind, within, upon, below our faculties. (p. 133)

Hillman (1977, 1978, 1979) furthered Corbin's ideas on imagination as he incorporated them into his archetypal psychological theory. While Corbin (1972) remained philosophical, mentioning but not applying analogical and descriptive practices, Hillman (1977) turned analogy and description into practical operations through what he called 'gadgets,' to be used in speaking and writing about images. Gadgets offer ways of

playing with words to deliteralize them by increasing the poetic and metaphorical echoes in the image. Using gadgets in writing or talking about images also facilitates sticking to the image. Hillman (1979) favored the appearance of images over their meaning, thus aiming toward poetic and metaphorical insight. He wrote, "The act [of metaphorical insight] does not dissolve what is there, the image, into what is not there, a meaning" (pp. 138-139).

Hillman (1987) wrote that the heart "is where the essences of reality are presented by the imaginal to the imagination" (p. 18). He continued, "[T]he thought of the heart [is] the aesthetic response" (p. 27), which he further discussed as the in-breath, the gasp. Heart and soul (art and soul) become locations in between spirit and matter, places in which imagination resides and functions. When makers enter into imagination, they may gasp at what appears, at that which has been formed by their handling of art materials.

Hillman (1987) presented the phenomenological 'aesthetic response' in this way: The in-breath is followed by the out-breath: the "aah of wonder." In breathing in the image, there is first "in-spiring the literal presentation of things by gasping" (p. 32). The second phenomenon involves taking the image to heart through interiorizing but not intellectualizing. Third, "'taking in' means interiorizing the object into itself, into its image so that its imagination is activated, so that it shows its heart and reveals its soul" (p. 32). Of this process of interiorizing images, Hillman wrote,

Here begins phenomenology: in a world of ensouled phenomena. Phenomena need not be saved by grace or faith or all embracing theory, or by scientific objectiveness or transcendental subjectivity. They are saved by ...their own souls" and our "aah of wonder...The aesthetic response saves the phenomenon....(p. 32)

The aesthetic response, the gasping in-breath, saves the image. And breathing out the 'aah' engages imagination. Wonder activates the aesthetic response that engages imagination. Repeatedly, I encourage students to breathe in their images, to interiorize them into themselves toward finding and noticing and maintaining contact with their particular aesthetic sensibility and themselves in it.

Alongside working imaginally-from an imaginal perspective and through imaginal processes-my teaching practices highlight the multiplicity of relationship in image-making communities-hands on, helping others, listening for insights. The emphasis is on processes of giving form to images, which relate intimately to knowing self, other, and self and other in their respective worlds through making art. Familiarity with images deepens knowing and relationship. Becoming familiar with images by working with them to know them better is an aesthetic act involving empathy.

Aesthetic empathy (Wix, 2009, 2010) as idea and practice emerged from research into the art teaching of artist and teacher Friedl Dicker-Brandeis. Dicker-Brandeis, who taught art to children in the Terezín concentration camp during World War II, derived her teaching approach from the Basic Course taught by

Johannes Itten at the Weimar Bauhaus during its foundational years (1919-1923). During these earliest years of the Bauhaus, the aesthetic doctrine was based in empathy (Franciscono, 1971). Thus aesthetic empathy has to do with actively caring for students' art and for them as makers.

The practice serves students in a variety of art contexts including art therapy and art education. The following tenets characterize aesthetic empathy:

- It pays close attention to the subject of study, whether it is an object, an idea, a feeling;
- It supports participants (students, children, patients) in choosing and elaborating their own form;
- It facilitates image-making to show or communicate inner and outer states and experiences;
- It supports participants in making and maintaining attachment to their images and experiences;
- It cares for participants by caring for them as art makers and by caring for their art. (Wix, 2010)

Aesthetic empathy encompasses process, relationship, imagination. It was Dicker-Brandeis's care for her students as artists and for their art that saved the more than 5000 works now housed in the Jewish Museum in Prague. While she could not save the children from the gas chambers, she did save their images, thus allowing us access to the inner worlds of children, both those who did and who did not survive the war.

When practitioners and makers stick to the image, stay with the phenomena as they appear, including the form in which they show up, beauty has a chance to manifest. Dicker-Brandeis (cited in Wix, 2010) acknowledged the relationship between form and beauty in a 1943 essay: "As children independently choose, find, and work at their form, they gain courage and truth and unfold their imagination, power to judge, ability to observe, endurance...Thus, access to the realm of beauty is assured..."(pp. 129-130). Her words presented beauty as a realm (just as imagination is a realm), rather than an attribute or an adjective; presented beauty as basic to the sensate nature of knowing and being (Hillman, 1987). Hillman corroborated the ties between form and beauty, writing, "Beauty...refers to the appearances as such, created as they are, in the forms with which they are given..." (p. 28). Beauty then is the particular form of what shows up to be seen and heard in images and texts. Like imagination, beauty requires that close attention, itself an act of devotion, be paid it.

Robertson (1982) wrote that the first prerequisite of the artist is the "positive enjoyment of his material" (p. 3). To this end, she encouraged students to play with materials even if at first no tangible product resulted from the play. She wrote that if in playing with the material, "an idea comes to you of what it might be, then perhaps you would like to bring out that idea...to shape it into the form of the thing that is in your mind" (p. 4). Thus, she, like Dicker-Brandeis addressed giving form, emphasizing that form extends from contact with materials. Robertson believed deeply in offering students "the experience of the artist, the experience of creating" (xxi). Still today, this is a worthy aim of art teaching.

Focusing on experience in and with art, she wrote,

...art is a way of coming to terms with experience. Here we are brought face to face with the mystery of the self which is shaped in the act of shaping material things, and created anew in the act of creating...We must have faith in our own experience - that art does re-create; and we can only have our faith renewed by making recurring opportunities for our personal re-experience of this (p. 107).

To intimately understand creating by experiencing materials and images was core to both Dicker-Brandeis's and Robertson's art teaching approaches. As a model teacher-researcher, Robertson's study of her own teaching and its related research still today invites readers into imaginative and generative participation with her work. Both teacher-artists placed creating at the center of their teaching, certain of its influence on students as well as on teachers. Their faith in experience links first-hand experience giving form with materials with aesthetic empathy as a way to care for students. These practices are intimate with imaginal practices in art education.

Image and Imagination

For some years now, I have been fortunate to teach a course called Image and Imagination in Art Education, core to which are imaginal practices, which aim to stick to the image and understand images poetically. Tending an image by sticking to it draws out its inherent wealth (Hillman, 1978). In the class, students engage the gadgets as set forth by Hillman (1977, 1978, 1979) and Berry (1982) toward hearing and seeing anew (poesis). The work calls for repetitions—once is not enough. Students write and write and keep writing beyond what they think may be the end. They describe and analogize, using the gadgets and poetic format (varying line lengths and punctuation). They describe what they did; they analogize the process and what they see in the image. They use prepositions to see and hear placement: They also simultanize by using when...then; limit an expansive image by singularizing (only when...then); and extend an image by eternalizing (whenever...then). And they restate to hear the image in its multiple resonances. (Underlined words are gadgets.) Using gadgets helps makers get farther into the image and its imagination by being precise in their use of language about the image. While being precise can be difficult (again, easier on the ego to explain, which means to flatten), the word work can have a playful quality to it. As Hillman (1977) wrote, "Let's start playing and get to work" (p. 79). (See Figures 1, 2, 3 and accompanying image-writing for an example of using gadgets to write about the image.)

Working imaginally differs from many studio approaches in which an intended, conceptualized meaning precedes the making. In an imaginal approach, the making spawns the meanings, which are multiple and heard poetically in relation to the portrayed image. The work may lead to fresh ways of hearing, seeing, knowing, and understanding images, self, and the world by noticing and honoring resonances in the words and the work. Working precisely leads from appearance to essence and to greater insight.

Example of image writing

Figures 1, 2, 3: White/Wire Circling

Processes:

Dampened paper. Layered over wire. (Describing)

Rubbing. Rubbing over and over, around and around.

Rubbing with fingertips leaves traces of rust.

Fingertips tracing round and round raises traces

That stand out from the flat page.

When tracing, then traces appear. (Simultanizing)

In the end, there's stitching two together around edges

Stitching runs edge to edge, tracing a circle to show its traces.

Circling traces/traces circle. (Restating)



Fig. 1. White/Wire Circling, 1: Squaring the Circle

Wet paper over wire. A damp rubbing embosses, leaves a circling trace. (Describing)

No dampness/no trace.

Stitching runs around the edges,

Just a simple running stitch at the edges, all around. (Prepositioning)

Stitched edges hold papers together.

Stitching edges the square that holds the circle.

Two papers, each embossed, each holding traces of a wire circle, sewn together.

Stitches hold

Two together. Without a stitch that runs, there's no holding together.

When edges are stitched, two papers hold firm. (Describing)

Stitching holds.

What edges, holds/what holds, edges. (Restating)

Only when stitches run are edges held. (Singularizing)

When held together, traces of circles mirror, touching inside.

Why inside and not outside? (Contrasting)

Fingertip touching traces inside hollows

Hollows touch when empty and inside. (Simultanizing)

Touching hollows.

When empty, emptiness touches itself inside,

One empty side of the circle next to another.

An inside emptiness touches on another.

Inside emptiness holds a space—a space of a trace of something that was once there,

The space of a trace of a wire that was once there. (Describing)

Outside, what traces is like an outward pressing circle. (Analogizing)

Outside, circling is a vestige of what once was inside. (Etymology: emboss: vestige, trace)

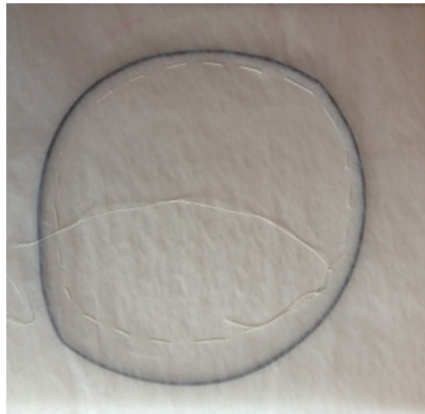


Fig. 2: White/Wire Circling, 2: Seeing Through

There's a seeing through, a slightly obscured transparency. (Describing)

Stitching is no longer around squared edges but inside, in the middle. (Prepositioning)

Stitching inside holds a wire circle between sheets of glassine. (Describing, prepositioning)

Sandwiched in between,

Inside stitching holds/inside, stitching holds. (Restating)

There's a fragility to the stitching but still, it holds.

Threads twist and touch, no longer run a straight clear line, more a lace-like stitch. (Analogizing)

No edging this stitching but still holding: Holding two sheets of glassine together, Holding the wiry circling in between sheets. (Describing, prepositioning)

Stitching holds wire, seen through glassine. Stitched not wired. Wire stitched in.

Stitching holds two together, holds what wires and circles in. Holds in. Holds.

When stitching holds, it holds loosely.

There is room to move when stitching is inside, not outside.

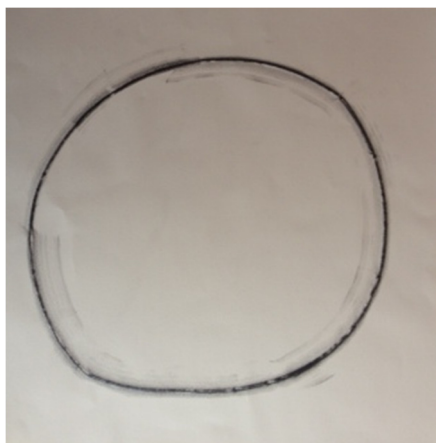


Fig. 3: White/Wire Circling, 3: Single Circling

When only paper, there's only rubbing and no stitching.

Rubbing the circling wire leaves the backside embossed, the front side a graphite darkened near-circle.

Why rubbing, not stitching? Why one sheet and not two?

When the circle squares for the third time, one paper only, No stitching.

Nothing to hold together. Nothing to hold/nothing held/holding nothing.

Tracing/Rubbing/Embossing/Stitching. Vestiges of what once was.

What poetic insights do I see and hear when I keep close to the image through language? I hear about how to leave a trace, there must be dampness, even a damp rubbing. In rubbing, the fingertips touch and rub, feel their way around a wire. I hear ways that inside and outside mirror each other and that inside, it is emptiness that touches and holds. The emptiness inside is important. It holds a space, a trace, a vestige of something that once was there. I hear that it takes stitching (sticking; pricking) to hold things together; that stitching holds something inside; and finally that when there is no stitching, there is no holding.

In the art room

I teach Image and Imagination and all courses in an art room. Cabinets and closets hold a plethora of art materials. A bank of windows provides light and a view to buildings to the north and east to the mountains over which most fall terms, the full moon rises at least once during an evening class period. And while the room reflects the seasons by being cold in winter and hot in summer, it at the same time offers a rich space for imaginal work, which has occupied its walls for more than 30 years. Hundreds of university students have learned the ways to stick to the image in this room, working to know the wealth of their art works. Its space has held their processes of spiraling deeper into their art making and giving their work the value it deserves through noticing closely. In this space, students are invited into imagination, just as it moves into and through them and their images.

While I said in the beginning that there is no prescription aside from sticking to the image, I have developed a firm and trustworthy structure to teaching art and art education from an imaginal perspective. To begin, there is a starting point, most often a poem, which I read aloud. Selecting from a wide choice of materials, students respond to the poem. No two students' work is ever alike even though all begin with the same source. Upon completing the responsive image, students write about their making: Did they push paint? Spread glue? Layer color? Tape edges? Stitch thread onto paper? All students have access to the same materials, which include marking materials, paints, collage items, needles and threads, clay, wire, and various sizes and weights of paper. Time and space are also consistent (Rubin, 2005): Classes meet in the same place at the same time each week; the same art materials are available in the same places. The teacher, whose work is to facilitate, is available to all students as guide and active observer. These are basic to every art period, whether in a university or a public school classroom.

Over time, as the art sessions continue and as makers look back at what they have already made, time and space reveal the image unfolding into more images. Patterns and rhythms in the art and in the schedule become familiar. Working directly from what has already been made, the image continues to reveal itself in form and through process.

During every session and for every art work, students write descriptively using the gadgets. The words echo the visual image; the echo deepens the image and the experience. Van Manen (1984) discusses poeticizing the lived experience. He advocates language that "speaks the world", that "reverberates the world" (np), that in our instance, speaks and reverberates the image. Makers observe, attend, share, and witness their own and others' work. The witnessing draws makers into relationships and back into the making to make further, carrying on the unfolding. I ask students to suspend judgments in favor of watching and waiting. The cycle of making/writing/making calls attention to the multiplicity of inherent relationships: relationships within and among works; between makers and their works, and between makers and their peers and works made by peers.

While making art in an art room is expected, writing is not. Students ask, "Why write?" and comment that their own students do not want to write in art class. However, I argue that writing about art helps makers pay attention to the images they make, contributes to their unearthing the riches in their artwork by writing to hear poetic insights seen in the work. Writing helps students look closely at and engage aesthetically with their images. Hillman (1978) advocates keeping the image around for awhile. Writing does this, forging a bond between artists and their images. Writing provides a quiet moment to reflect on the image and its making and can thus be used in self-assessment. Writing activates attention-paying and facilitates closure.

For me, working imaginally in art education is art education at its best. The artists, rather than the teachers, are in charge of their works and processes. Teachers facilitate, witness, guide. Art education taught and

practiced imaginally draws out (*educare*) from within; it actively engages processes of witnessing and serving (*therapeia*) images and self.

Students who teach art to children tell me that the admonition to stick to the image, so core to imaginal work, while helping to still and focus children, also keeps them (the teachers) focused on their students' art work. It helps them see the value in children's art instead of wishing for something else (like for children's work to look like the teacher's example). They practice watching for what shows up and encourage its unfolding, eager to understand children through their imagery.

Conclusions

For me, teaching art education from an imaginal perspective is about connecting theory and practice with body, heart, and mind by way of images. As personal imagery unfolds, so do meaning and self—but not without dedication to working with the images. The process is aesthetic. It takes time. It is not about offering lesson after lesson to be completed in 45 minutes. Instead it is about watching the evolution of images, interiorizing self-knowing in the process. As Dicker-Brandeis (cited in Wix, 2010) wrote, “To insist on the correct form of expression is not the way to go...the main thing is to provide opportunities for [children's] own expression and wait for what will come about” (p. 129). The waiting involves what Hillman (1979) calls close noticing. In classes I watch and wait as makers give form to images and to self. Through making (giving form) and tending both process and product, meaning and self take shape. Working imaginally in art education is about making self through making art in environments conducive to creating and exploring images in a particular way.

And why does this matter to me? It matters because my work seems always to have lain in liminal space in between the related but separated fields of art therapy and art education. For me, spaces in between have proven fertile for delving farther into ideas and practices that impact both areas of study while belonging solely to neither. Working in between parallels the processes of working imaginally in art education and provides access to two separate but related fields of art therapy and art education. The practices parallel the heart and soul work that takes place in the recesses in between mind and body. Teaching through an imaginal lens has offered me, as I have offered students, opportunities to think and work at borders, softening the boundaries that sometimes falsely divide areas of thought and practice. In the process, the work has supported students in understanding themselves by engaging deeply with their images.

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2

Art and the Body Image: about Self and Stereotypes

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ABSTRACT

The subject of art and the body image is entrenched with values, beliefs and representations which have been generating a lot of research, academic and sociological debate, both in the fields of science and art. This article describes different perceptions about self and the body image by people from different cultural and generational origins and it aims to describe how they have developed self-motivated interests and practices, as well as how contemporary myths used by the media and consumer society serve as archetypes of behaviour and instructive models of ways-of-being in the multicultural world.

The articles and research consultation on the concept of body image leads to different views from Arts, Education, Sociology as well as areas such Science and Religion, which becomes apparent when discussing self identity. This article aims to reflect on the body and visual culture concepts as an interface with art education and sociology. It has resulted from previous studies developed in two international projects since 2008 (*Images and Identity* and *Creative Connections*), where two of three authors of this article have worked with other researchers from six European countries in the analysis of concepts of art education, visual culture, identity, citizenship through contemporary art. The article intends to expand the knowledge produced in these projects relating these concepts to the body and visual culture in the light of sociological and art educational reflection.

Keywords: Body Image; Visual Culture; Self; Stereotypes

Introduction

The subject of art and the body image is embodied with values, beliefs and representations, which have been generating interest in research through academic and sociological debate, both in science and in art fields. This article describes different perceptions about self and the body image, by people from different cultural and generational origins and it aims to describe how they have been developing self-motivated interests and practices and how contemporary myths used by the media and consumption society, serve as archetypes of their behaviour and instructive models of ways-of-being in the multicultural world.

The articles and research consultation on the concept of body image leads to different views from Arts, Science, Education, Religion, Sociology. However, up to now it has been very difficult to evaluate the direct connections between the body and construction of identities, given the lack of academic attention in particular to the prejudices and stereotypes associated with the body. This article aims to reflect on the body and visual culture

concepts, as an interface with art education and sociology to draw attention to these prejudices. It has resulted from previous studies developed in two international projects since 2008 (*Images and Identity* and *Creative Connections*), where two of three authors of this article have worked with other researchers from six European countries in the analysis of concepts of art education, visual culture, identity, citizenship through contemporary art. This article intends to expand the knowledge produced in these projects, relating these concepts with the body and visual culture in the light of sociological and art education reflection.

Living art is not only that which exists in museums and other collections, but also that which exists in society. It is indicative of culture, of the aesthetic receptivity of culture in society on the intellectual and emotional level, and how we essentially see ourselves. Culture is, according to Brian Eno (NACCCE Report, 1999, p. 41), *‘where we live our shared mental lives. We need a way of understanding this habit, of treating it with the respect and care it deserves’*. In their pre-adolescent years children form basic attitudes about different experiences, including art, but it must not be forgotten that in Portuguese society, it is the school that is the institution officially responsible for teaching children about art. In the UK it is also the most likely place that children will encounter an art education, due to necessity for schools to provide a ‘broad and balanced curriculum’ (Claddingbowl, 2014).

However, some problems can arise because art teachers are not the only intermediaries in these artistic experiences. The values which operate throughout much of society influence the child through visual forms both at home and in the environment in which they live. This formative process commences at a very early age, and in this way they form artistic concepts, which might be quite different from those they will find at school, in museums and galleries and in daily life. Students need to be illuminated and educated visually, in order for them to be able to understand their world. Stokes (2002, p. 10) states that *“The use and interpretation of images is a specific language in the sense that images are used to communicate messages that must be decoded in order to have meaning”*, highlighting the essentiality of the skills involved with visual literacy in a fast changing world for today’s young people. Their emotions, their feelings, their ideas begin to be shaped in the early years and the school is a privileged and safe environment for discussion and critical reflection on prejudices and stereotypes, therefore it is the ideal place to educate for positive attitudes and behaviours. Fig. 1 shows how UK children aged seven and eight years have portrayed themselves in a natural and free way. Although this drawing is done during school time where every child wears a school uniform, most children have chosen to portray themselves in their own out-of-school attire. These fits with the findings of the research project Creative Connections as, when interviewed, primary aged children did not see school as a place where their personal identity was truly valued.



Fig. 1: Children's free drawings of themselves

However, an education that values the 'self' in this way requires training (fig. 1), not only of students, but also of teachers. Many prejudices are not simply the result of the education children receive at home, but are absorbed by a multitude of factors formed from society in general. According to SOS Racism (1996): 'Children are frequently taught racist ideas in both very subtle and explicit ways. It is difficult to free ourselves from prejudice, especially when it is acquired at an early age and subsequently confirms experiences of difference that lead to the first 'explanation' [the explanation given by those who conclude that a whiter skin correlates with socio-economic superiority and assume that biological differences cause cultural differences]. In the younger generation, the habitual preference for one's own culture and distrust of people we do not know, reinforce racist tendencies' (p. 61). According to the Portuguese Constitution, any form of discrimination based on colour, 'race' or ethnic national origin is illegal. Likewise, in the UK it is illegal to discriminate against anyone, as prescribed by the Equality Act, 2010.

Body and image on a sociological perspective

The body and the issues associated with it also assume a prominent role in contemporary Sociology due to a combination of social and sociological factors, especially since the 1980s. The understanding of human corporeality as a social and cultural phenomenon, symbolic reason, objective representations as well as imaginary, is located on a speciality Sociology that Le Breton (2006) called *Sociology of the Body*. The renewed interest in this discipline relates to social factors such as, for example, the discussions generated by feminism, the expansion of the society and culture of consumption, population aging, the expansion of postmodernism and the proliferation of different meanings that surround the notion of the body (Williams and Bendelow, 1998).

Sociological factors associated with the development of interest in Body Sociology are related to proliferation after World War II, within the designated specialized/ sectorial Sociologies.

In the logic of Sociology, the body is shaped by the socio-cultural context and constitutes a semantic vector through which evidence evolves over time through its relationship with the world. The body, despite being a biological reality, exists within the whole of its components and is impregnated by the simultaneous effect of the education received and identifications that lead the subject to assimilate the behaviour of their social context. Learning of bodily forms begins in childhood and extends throughout life according to the socio-cultural developments and lifestyles socially constructed by each individual. Bodily expressions are socially modular, although they may be lived out according to a particular style of the individual.

"First of all, that there is body. Trying to understand this place that is the core of man's relationship with the world, sociology faces a vast field of study. Applied to the body, is dedicated to the identification and understanding of social and cultural logic involving the extent and movement of man "(Le Breton, 2006, p. 7).

Looking at this systematically the main areas of reflection and research in the Sociology of the Body, Le Breton notes three key areas:

1. The social and cultural logics of the body, which includes bodily techniques, gestures, body tag, the expression of feelings, sensory perceptions, the techniques of treatment, the body inscriptions and "bad" bodily conduct;
2. The social imaginary of the body, which includes the "theories" of the body, the biological approaches to corporeality, the difference between the sexes, the body as support values, the body of "racism" and the body "poor";
3. The body as the social mirror, which includes appearances, political control of embodiment, social classes and their relations with the body, "modernities", risk and adventure and body "supernumerary".

In the latter (the body in/as a social mirror) can lay, for example, the problem of construction of body image by associating it to the realm of appearances (Cunha, 2014). According to the same author, "the socialization processes promote the internalization of outer universes and that the individual and collective practices of the subjects aimed inner universes" (p. 20).

Constructivist approaches have led educators and sociologists to question the identification of the body as a distinct and different sphere, and authors have increased the importance of bringing the body, as a topic for consideration, to the centre of Sociology, interpreting this phenomena through body action (Corcuff, 1997 and Cunha 2004). In this logic, we can also mention the refusal of the division between body and mind through a commitment to living body and its existence in the world, including the way it shapes society and developing social norms (Williams and Bendelow, 1998 e Cunha, 2004). Body image is a concept that points specifically to

overcome the opposition between the mind and the body, and involves a form of individual representation in the world, built a reflective way, through social contact and in a given cultural context. Thus, we affirm the existence of an embodied sociology.

Study Context and Background

This study was conducted in two International Higher Education Institutions; at Viana do Castelo Polytechnic, in Northern Portugal, and Roehampton University, in London. The three authors analysed the perceptions of eleven people from different age, gender and cultural background and how they perceive that they are influenced by the mass media and visual culture regarding their own body and the ideal body they would like to have.

Data was collected during 2nd semester of 2015, through the conduction of twelve (N=12) interviews, available in two languages, including Portuguese and English, according to the language spoken by the respondent. This data collection method was selected, as it was the most appropriate to our aims, as interviewing is one method of obtaining information about feelings, opinions and suggestions.

The sample consisted of seven females and five males, aged between 10 and 79 years. These interviews were aimed at a more detailed understanding of the concept of body image, from the perspective of people with different living experiences. The structured interview was conducted in accordance with a script composed of six questions. We explained to the interviewees that we wished to know their opinions about their own identity and their beliefs and attitudes towards their bodies. We defined the sample group and we found voluntary people from the fields of dance, visual arts, sports, one former student of psychology who is currently only housewife and four children (2 Portuguese and two English). They accepted to answer to our questions, whilst maintaining their anonymity.

Analysis and discussion of Data

The analysis of data considered the eleven interviews, which provided the categories: body image; identity; cultural beliefs; personal values; visual culture. The key words emerged as exclusively descriptive of each person's perception about the body. In this article we are concerned with the concept of body image and how it is discussed by different people, with different life experiences. The role of visual learning using art media and visual culture is discussed as well as the way it influences the population, and an analysis demonstrating some responses about self and perceptions of self is given. This study also serves to illustrate the complexity of issues concerned with body image.

The body has always been an inspiration to Western and non-Western civilizations within artistic and cultural traditions. This concept is deeply associated with many other aspects of people's lives and is understood in very different ways whether by professionals such as researchers, educators, artists, by doctors, biologists, anthropologists, scientists, or by the general population: people of different ages, genders and cultures etc..The way the body has been represented over the centuries has also undergone many changes. Silva (2008, p. 385) wrote an essay related to the body where he said that he tried "to establish an investigation strategy in the confluence of philosophy, theatrical and performance theory". He defined body as a tool *par excellence* (p.387), but clarified that the interpretation by the philosophers Jacques Derrida and Gilles Deleuze related to this concept has little in common. According to this researcher, Derrida and Felix Guattari, relate politically, socially, historically and artistically the body with the world, meanwhile Deleuze understands how the body relates to others, and sees the body as a way to understand the human as animal. In his essay, *The Body, The Meat and the Spirit: Becoming Animal*, he uses the work of Francis Bacon to exemplify and examine how the body can be represented as animalistic through art. Silva focused his research around the concepts of body and experience's notion, and identity: "...the Body without Organs – the production of an open body to all creative possibilities as well as the starting point to the actor/performer's work – Becoming – expressive potencies, fleet lines to travel in the Body without Organs construction." (p. 385). It is in our youth that these concepts seem to be most easily played out. The imagination of a child means that anything is possible and with a supportive and rigorous education in visual art, is well able to express the body as animal. Fig. 2 shows a six year olds interpretation of himself as a creature.



Fig. 2: child's drawing of half human/ half creature

The way people understand the concept of body is also very different, either in a very objective or subjective way and it is generally related to the experience of each one person (fig. 2). Body is understood by Silva (2008, p. 390) *“as a sign within a certain structure or context, but at the same time, it is not a sign because nothing else can replace it significantly, as we are irreplaceable and we know life through speech and body”*. Therefore the notion of that every individual has a uniqueness, and that this can be expressed visually, is a powerful message and one that can be exploited through art education at every level, from early years through to adult education. If individual responses are valued and developed, then an awareness of how we visually present our own bodies to others becomes a symbol of who we are, which in turn determines how others perceive us within the wider experiences of our social interactions.

Understanding the body as a form of visually representing personal identity is linked with artistic and social psychological studies both inside and outside of formal education. The two EU Comenius funded projects, Images and Identity (2008 -10) and Creative Connections (2012-14) both used art education traditions with primary and secondary pupils in, respectively, five and six European countries, to explore personal and group identity, and to challenge stereotypical views. In a context beyond formal education, the work of Howarth (2011) demonstrates how using art to explore identity was a successful vehicle for engagement with visual representation of personal identity, with an inner city local community, and how this was key to being able to address prejudices, such as racism with that group. In this study, art workshops were set up to enable children and young people to consider

their presentation of 'self' in relation to promoting positive cultural identities, and to provide a safe space for them to explore cultural heritage, as well as to gain skills and confidence which might help them to address racism, should they encounter it. Howarth states that the study "drew on both a) social psychology to facilitate a clear understanding of the connections between identity, representation and prejudice and b) art – as a means of bringing somewhat abstract concepts to life - such as the gaze, self-image, social young people, to build rapport and disrupt the power dynamics of much social research"(p.2).

In our research for this article we were also interested in people of different ages as this might indicate further the impact of visual perceptions at different stages of life. The answers to the question 'Do you consider that you present a certain image of yourself to others? What is that image?' revealed that the majority of interviewees identified it with self, identity, health, confidence; stereotypes. Examples of interviewees' replies to this question show a variety of very personal and revealing responses:

- Confidence and empathy (man – physical education teacher)
- People who know that I have 3 children consider that I am a person who cares for the body and the diet (woman - mother 33 years)
- Yes of course, being a public figure my image is important and I think that my body transmits care and professionalism because my job depends largely on my physical and mental condition! (Man- sportsman 34 years)
- I think it is a person's image that is no longer young, but accompanying the present. At least I try to keep up. (Woman - retired arts teacher 79 years)
- Yes. Depending on the context, others perceive me as a South Asian, and hence traditional, cultural. My body has often been stereotyped in the western world. (Dancer, woman, teacher)
- I think I used to have an image of relaxed and uniqueness that was important to me. My image is deteriorating. Aging, weight and physical problems that affect my walking, making me limp most of the time make me almost ashamed of the way I look now. Also, it is extremely difficult to find the clothes I like in my size- I am really at a bad place, right now, concerning my image. (Dancer, woman, teacher, retired)
- My image is quite unpredictable. I like that! I don't like people to judge me for what I look like. I also like to play with my image to see how people can change behaviour and actions considering your look (Artist, woman, 32 years)
- My appearance does determine my actions or behaviours. I have got an accurate perception of my body-size and –shape. Accepting my body and understanding that all bodies are different, I feel comfortable around people of all shapes and sizes. I understand that a person's physical appearance says a lot about the character and value as a person. Therefore I refuse to spend an unreasonable amount of time worrying about my appearance, weight, health condition, food or calories (Artist, man, teacher).

It is clear that they associated their personal ideal body image to aspects of age, 'western taste', ethnic stereotypes, and appearance. Although many of the interviewees' responses expressed general satisfaction with the image of the body that they presented, some demonstrated intense awareness of changes to their body, such as ageing, having a negative affect on their sense of self and self-esteem, as in the example above of the retired dancer.

Others attempted to answer the question by endeavouring to portray an objective view of them, by saying how they thought others saw them. For instance the woman,

Mother, aged 33, who tried to be objective by stating how she perceived others might see her, which was, of course, not the question. Perhaps this in itself reveals a reductive sense of self that relate to feelings of self-worth, despite the fact that she says others might think that she looks after herself and her body. It is very common for young mothers to spend much time looking after other people, and not necessarily have a great deal of time to consider their own feelings, let alone their own sense of self and image. However, what other people think seems very important in this instance. Howarth (2011, p. 1) states "*The images that others have of us impact on identity as we develop a sense and a vision of self. The images, and so representations, that others have of us sometimes affirm or jar with our own image of who we are*".

On another level, the female, dancer, teacher's response clearly showed an understanding of the notion that one person has multiple identities depending upon the context in which they are to present themselves (e.g. school; family occasion; work place; religious community; social settings etc.). Over all they each noted that having considered the question of how they present their own image to others had helped them to realise and discover their own prejudices and stereotypical views. Benwell & Stokoe (2007) argue, "*Discourse phenomena consider identities to choose what aspects of ourselves are important in any given context. We 'hide' parts of our personal identity and recreate our personal selves as we generate a narrative about our lives. Therefore, identity is seen as a process of continual adjustment*" (p. 423). This is an interesting concept and one that needs to be addressed with young people in schools, as it conveys a message that who we are now is not the same as who we are tomorrow, or in five or ten years time: There is scope for flexibility and creative changes in terms of identity during a life time.

Notions of ethnicity and identity have become highly politicised questions (Moura, 2013). It is noted in Portugal, that developments in art education on an international level have resulted in changes, which can be seen in the improvement in working conditions in educational, scientific and human terms and the notion of visual culture has become very important. This was highly emphasised by art educators, as international projects (e.g. Images & Identity, 2008 and Creative Connections, 2012) have evidenced. In both European projects, classroom art and non art teachers were expected to emphasise visual culture and the topics selected by the European teams were innovative and inspiring in the way they explored culture and civic education through the arts. Fig. 3 shows an

example of how personal identity was explored and expressed through the use of mixed media in one UK school during the Creative Connections project.



Fig. 3: Boy aged 14, 'who I am/ where I belong'

The image (fig. 3) shows that the young artist has incorporated wider aspects of what makes him unique from the images around him that he encounters on a daily basis. Through this art project he was able to collect and process popular and visual culture in a metacognitive sense to produce his image.

Visual culture is a term used to describe the expanded realm of the visual arts and according to many researchers (Blatherwick, 1998; Freedman, 2000) visual culture has the ability to influence the nature of political discourse, social interaction, and cultural identity, where individualised identities may, in part, be mediated via an ethic of '*you are what you choose to wear*'. This concern is slightly expressed in the answers of the four children:

- I like to show that I like to be comfortable. I like sports clothes. (Boy, English, 10 years)
- I like to be fashionable and I like bright colours (girl, English, 10 years)
- I see myself as a simple person, I don't care with fashion (girl, Portuguese, 10 years)
- My friends see me friendly, because I play well football (boy, Portuguese, 8 years)

The children's response clearly associated the concept of body with clothing and fashion. Freedman reminds us that fine arts, television, film, and video, computer technology, fashion photography, advertising and film are all considered forms of visual culture, but what kind of attention is given in school to this? Many educators draw

little attention for the importance of educating consumers of visual culture. Newbury (2000) states, “*the gallery and the studio are far from being the only contemporary cultural spaces where it is possible and necessary to foster creative and critical thinking about visual communication*” (p. 71). The need for development and change has been recognised by many art teachers and researchers in the two projects, both *Images & Identity*, 2008 and *Creative Connections*, 2012. Indeed, the higher education institutions involved have already undergone some reassessment of the curricula and teaching practices. A principal move in curriculum development, specifically in the art field, which reflects that of many other countries, is the extension of the concept of art education to include the aesthetic dimension and the appreciation of art works as well as those aspects which focus on the creative and expressive roles and functions of art. The developments in Portugal are at an early stage and a great deal of work needs to be carried out to relate the theoretical foundation, which has been substantially drawn from work in other countries, to the practical situation in Portugal. One of the most pressing needs is concerned with the use of creative thinking strategies for assessment of learners' levels of experience, and understanding and knowledge of art, as an *a priori* basis for determining relevant curriculum content. This is of particular importance at the level either of art or non-art training, partly because of the diversity of backgrounds of the students, but also because the pedagogical procedures adopted during the training courses are themselves exemplary of the procedures and practices, which the students might be expected to pursue subsequently in society. Further to this, from the interviews conducted for purposes of this research, respondents often linked an emotional reaction as a spontaneous answer to the interview questions. For example in replying to the question of how they might describe their body, a male respondent said, “Externally my appearance seems to be strong and hard, but inside soft and elastic. This body image is so far influenced by my own beliefs and attitudes, as well as those of society, social media, peers etc.” (Art teacher, man, Austria).

Although it can be seen from the analysis undertaken in previous research (Moura, 1993), that researchers have observed that language is an essential tool for handing and forming concepts and improving perceptual skills, very little attention to this area has been given, however, by art managers and educators in Portugal, who tend to emphasise only the creative views of art and media. Also in the UK, currently very little attention is given to the broader skills and concepts, including language and verbal communication, that can be taught through art and design activity (Collins and Ogier, 2013; Zander 2004). This can be related to the lack of interaction between schools and museums, few links with galleries and the lack of strategies related to the perceptual area and other variables related to teaching people how to criticise visual images. In the two projects, *Images and Identity* and *Creative Connections*, reading and discussing of contemporary art images was a central part of the learning to enable a criticality in looking and thinking for the children and their teachers. Fig 4 shows an example of one image that was used in both projects to explore the body and what that means in terms of self-identity.



Fig. 4. *Miracolo Attacked by little people* (2004) by Lucie Tatarov

This artwork by Czech artist, Lucie Tatarov (fig. 4) shows body art ornamentation can be understood as the re-introduction of a contemporary “primitivism” into the daily life of western society. Tattoos, piercings, and radical hairdos are signs and symbols of popular culture and youth culture. The public space for being “different” or “other” is currently being played out in real life situations and in social networks. The image was used to open conversations around such topics. Indeed from the small-scale research undertaken for this article, when asked the question, do you compare your own body image to others? How does this make you feel? , A male art teacher expressed a concern that we are made to feel that we should fit in with media produced conventional body image: “In mass media and society, we come across images of people super-skinny super-strong. People of all ages, sizes, and genders are being bombarded with images that might make us feel bad about ourself or skew what you think your body should look like. We may feel obligated or pressured to look like these images portrayed in the media or popular culture. As a result, a lot of men and women try to control—sometimes in unhealthy ways—their weight to look a certain way” (art teacher, man, Austria).

Addressing identity includes researching data such as age, gender, and sexuality, economic and social class, geographic location, religion, political status, language, ethnicity (the aspect that most people more focused to define the individual culture). These aspects are shared with different groups and are often influenced by the national culture in which the groups develop. The individual aspects of cultural identity are dynamic. The recognition of our socio-cultural identity and our relationships become easier to understand the multifaceted identities of others.

According to Stuhr, quoted by C. Ballengee-Morris, *"The more is learned about the various members of a particular group with its history, heritage, traditions, and cultural interactions, the more complexly and rich one can understand the social and cultural groups to which they belong"* (2001, p. 27). One of the strengths of this cultural level is the visual culture with history, heritage and tradition created by a capitalist system, which influences the daily life of different cultural groups. This economy empowered by the media can be a useful tool when used for educational purposes.

But we need to be aware that individual, regional, national and global identity complement each other and affect our daily lives in an integrated way. How do the mass media influence our values, and specifically the way we see ourselves, our body, and our body image? What kind of strategies with cultural concerns, have educators and researchers been using? The theoretical model of the four critical domains, by Brian Allison (1995) shows teachers and researchers have a successful structure that helps them to approach culturally diversified programs (Moura, 1993). This model helps to address issues related to perception, critical understanding and artistic production "...the placing of all art and encounters with art in historical and cultural contexts" (1995, p. 145). Later, Stuhr, Petrovich-Mwaniki and Wasson (1992) stated also suggested the following strategies:

1. We advocate a socio-anthropological basis for studying the aesthetic production and experiences of cultural groups, which means focusing on knowledge of the makers of art and visual culture, as well as the sociocultural context in which is produced. This entails exploring the social, political and economic complexities, ambiguities, and contradictions of the personal, national, global cultural belief systems;
2. We acknowledge teaching as cultural and social intervention; therefore, in any teaching endeavour, it is imperative that teachers confront and be aware of their personal, national, and global aspects of cultural identity (is) and their social biases.
3. We support a student/community-centred education process in which the teacher must access and utilize the students' sociocultural values and beliefs and those of cultures of the community when planning art and visual culture curricula.
4. We support anthropologically based methods for identifying sociocultural groups and their accompanying values and practices that influence aesthetic production.

5. We advocate the identification and discriminating use of culturally responsive pedagogy that more democratically represents the sociocultural and ethnic diversity existing in the classroom, the community, the nation, and the world.
6. We want to focus on the dynamic complexity of factors that affect all human interaction: physical and mental ability, class, gender, age, politics, religion, geography, and ethnicity/race. We seek a more democratic approach, whereby the disenfranchised are also given a voice in the art and visual culture education process and the disenfranchised, as well as the franchised, are sensitized to taken-for-granted assumptions implicit in personal, national, and global culture (2001, p. 30).

Regarding knowledge about cultural plurality Lucy Andrus (2001) suggests that literature is the fastest way to acquire accurate and appropriate information that is if we read what our students read. And above all they are sufficiently illustrated books. For this researcher movies and videos should be careful to determine what is culturally and historically authentic. On the other hand the visits to museums and galleries, as well as cultural/artistic events and communities can be very enriching. Brian Allison's use of the cultural plurality concept is meant to raise the level attention paid to understanding cultures from their own perspective, rather than exploring them from a western point of view. He states *"It may not matter to a Western European artist whether he or she is drawing a plate of bacon and eggs or a plate of chicken chow mein, making a portrait of an English duke or a Turkish concubine; drawing a scene in a lake district or back street in Cairo — the drawings would all be European drawings. Not all cultures see or represent the world in this particular way, as is evident from the many exhibitions of non-European art works that have been shown in Great Britain in recent years.* (1995, p. 149).

Conclusion

Art and non-art teachers should make connections between social and cultural issues, art concepts and modes of communication, and be able to develop critical analysis of the world around us. While identity and civic education has always been a cornerstone of both participants' education programs, new initiatives are in the process of being developed to keep both researchers and teachers active in the education field.

A reassessment of educational art projects should be undertaken, in order for personal realisation, appreciation of culture and the social function of art to be objects of study. There are radical suggestions over 20 years ago that through the social and cultural development, students can develop knowledge, understanding and appreciation of their own and different beliefs and cultures and how these influence individuals and societies.

We agree that it is a fact that the use of domestic images changed the nature of photography as social practice and that art education should be more responsive to contemporary cultural concerns, as it can help citizens become more aware of the many paths that visual culture can take, and how it can empower the identity of people from all cultures.

There is a growing awareness that the quality of life is influenced by the way in which surroundings are created and organised. However art education given in school creates few opportunities for the students to create and organise their own surroundings and express their own values and meanings. Art education should permit students to know how to explore the deepest meanings of visual forms and therefore develop confidence in their own sense and belief of self. However, according to Allison (1974), such capacities can only be fully realized by a curriculum that expands and develops concepts and ideas with an increasing complexity as the children become progressively older. He continues to say what is important in such thinking, however, is the sequential formation of experiences in art, both practical and mental, which must be continuously included from the primary school onwards.

Art education thus creates individuals who are not able to make autonomous aesthetic judgements, not only about the materials they deal with, the way they manage their own body images, and to acknowledge how they feel about themselves and how they present themselves to others, since "how" to think in aesthetic terms is not part of many art programmes.

In general, educators show more interest in students as creators of art than as appreciators and participants of visual culture. More emphasis is given to the personal and creative nature of art than to its influence on society. In this way, students should be lead to understand that the visual forms, the clothes they dress, the spaces they shape with their objects (through which they also express themselves), help them to define their own identities, and the understanding of their relationships with other people. Cultural learning is understood as the way that allows citizens to recognize and understand their own cultural values and the evolutionary nature of culture and processes as a potential for change (Moura *et al*, 2015).

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3

Art and the Body Image: about Self and Stereotypes

Mónica Oliveira

ABSTRACT

Today's man is socially absorbed by problematic body issues and everything that this means and involves. Literature, publicity, science, technology and medicine compound these issues in a form of this theme that has never been seen before. In the artistic framework, body image is constantly suffering modifications. Body image in sculpture unfolds itself, assuming different messages and different forms. The body is a synonym of subject, an infinite metaphorical history of our looks, desires, that leads one to interrogate his/her image and social and sexual relations. These are understood as a manifestation of individual desires freed from a moral and social imposition. It attempts a return to profound human nature before we are turned into a cloning industry.

In this study it is important for us to understand in which form does sculpture reflect body image as a sociocultural and psychological phenomenon within the coordinates of our time. To understand how they represent and what artists represent in sculpture as a multiple and complex structure of human sexuality. Today, the sculptural body, expanding its representation, no longer as a reproduction of the corporal characteristics, presents the body in what it possesses of most intimate, unique, human and real, that moves, reacts, feels, suffers and pulsates, a mirror of us all.

Keywords: Body image; sculpture and contemporary society

The body in sculpture: a mirror of the social subject

The body is one of the themes that is often discussed in the contemporary world, being the object of frequent studies of human and social science and in the artistic framework. At the same time, in daily life, this real 'corporal explosion' has manifested in the exuberance and imagination of the multiple techniques used in adornments, clothing, theater, dance, visual arts, games and sports and, ultimately, in small details of human life. The importance given to the body in our time, opposes the concealment it was submitted to in the past; phenomenon verified in the sequence of a remarkable inversion of values. The new beauty, happiness or youth values are identified by a body that transforms itself as an object of care and preoccupation. The body's liberation project is present in each moment, expressing itself in a dynamic way, and reaching a large web of social relations.

Initially it is not useful to justify a reflection about the body: life imposes the body upon us every day. The body is our existential condition in the world; through it we create relationships, intervene, understand/know and express. It offers itself in its concrete and singular forms in a mobile form, attractive or repugnant, inoffensive or threatening. In this sense, living for each of us assumes the carnal condition of an organism whose structures,

functions and faculties give us access to the world, opening us to corporal presence of the rest.

To speak of the body is to speak of a multiplicity of aspects that it possesses, from its physical and concrete image, through the desire and pleasure associated to sexuality and finishing in the tragic aspect of its temporary nature, of its weakness. Using Valéry's words, one could say that our body is "the organ of the possible" (Paul Valéry, 1957, p. 919) and simultaneously, of the inevitable. Therefore, the speech/oration about the body can never be neutral. To speak about the body forces to clarify, more or less, another of its aspects: the aspect that is sometimes promethium and dynamic of its demiurgical power, and of its avid desire for enjoyment and that other tragic and dolorous aspect of its temporary state, of its weakness, of its territory and precariousness. In the form that all reflection on the body is whether we want it or not, ethical and metaphysical: it proclaims a value, indicates a specific conduct and determines the reality of our human condition.

Today, the body intensifies itself as more than an individual identity: a collective identity. It transforms itself into sculpture as a mirror of the social subject. Its metamorphoses are multiple, it is the evidence of the life of a nation, and it is contemplated in a diverse materialization, which is compromised between the figurative or the abstract. Today, the body, being one of the central problems to vindicated social concerns around the difficult conciliation between individual and collective ethics, stimulates sculptural works where it is a mirror that only reflects the question of those who look at it.

The artistic works materialize as a concern for the themes of life, evoking a multiplicity of body meanings: a biological body, sexual body, sick body or absent body is constructed. Beginning by breaking through this diverse range of concepts appears to be, from the beginning, the most obvious dimension of a body that is a presence in the world. Today, to think of the body is, above all to be understanding of its presentations and representations: in other words, to be sensitive to its anatomies. The biological body is the present body, it is the one that shows itself through its physicality, its anatomical construction, or is emphasized by its biological characteristics. It is through its anatomy that the body reveals and desires itself visibly and intelligibly. This body can appear in its totality, as in the Charles Ray models, or as fragments exposed through identifying organs of sexual identity like *Gêmeos de Pedro Cabrita Reis*. The fragmented body is reduced to a series of first schemes and detail schemes. The body has lost its "architectonic dimension", its plenitude, and presents itself as destroyed and fragmented. It has lost its vertebrate and unified capacity, and each part of the body desires to possess a unique and sacred character. We can affirm that the body now presents itself through the ruined image that contemporary man no longer constructs, but "does it himself"; no longer venerates, but becomes profane. So, contemporaneity presents us with a new paradigm brought during a "post humanistic" period that, amongst many differentiated characteristics, is characterized by the conception of the haggard and disjointed body, that performs the appropriation of the world according to the proclamation of its consumed finiteness.

But the anatomic attitude also regards the interior of the body, to what is kept from the indiscretion of

appearance. For this body to be looked at demands the intervention of a cut that rips the exterior layer. The Penetration by Annette Messager is an example of this. The artist shows us a panoply of hanging organs that refer to the different interior parts of the human body, as if it was an anatomy manual. Therefore, we can say that the interior of the body in contemporary sculpture is seen as a complex group of morphological solutions that offer consistency to exterior appearance and manifests as the body's true identity: in other words, its profound identification.

Afterwards, there is the connection between the physical body and sexual gender that manifests through a body language and the projection of human desire around sexuality. The exploration of gender, identity, the participation of sexual minorities for instance homosexuals, and women in society, history and religion, as well as the depiction of sexual deviation, are elected themes with which we are constantly confronted in the sculptural framework. The body as a sexual gender refers to a group of actions and representations that are socially constructed around sex, sexual phenomenon and human sexuality. An example of this theme is Louise Bourgeois's work that exposes a sexual language of the body and fertility. This theme and iconography revolves around the woman and her self-image. Using the body as a metaphor, she portrays the pregnant woman, the human body as a weapon, the human being in relation to others and in relation to sexual nature. The eroticism of her work is a result of the anatomic concretion of forms that a breast and male/female organs depict.

Furthermore, the sick body, based on its vulnerability and mortality, is a synonym of pain but also human affirmation. The sculptures bring to memory images of medical illustrations, atrocities from horror movies, Christian martyrdom or mortal sicknesses. Catherine Heard shows us replicas of terrible skin diseases, shows us the body as a symbol of human debilities, causes by sicknesses, many of which are characterized by remains of skin injuries. All of them manifest themselves through all of the skin's surface in the form of bruises, discoloration, spots, as in the case of the work entitled *Florescimento*. Phobias are created, allegories of primary fears felt by culture, by a body that is more and more threatened by technology, society, science, medicine, defying humanity itself. Pepe Miralles also worked on an account of the development of construction processes, and the experiences of people subjected to mortal diseases, reflecting suffering and pain being distressing and inhuman.

Finally, the body no longer appears in the sculptural framework in a concrete form but as a reflex of a mental process that the work offers, and it addresses the spectator through the formal components: in other words, the relationships that objects establish with him/her. It addresses locations and proposes allusive scenes to sexual gender, fetish objects, and clothing. Namely, it creates a panoply of body suggestions that are not more than a reflection of the space of the sculpture in its body extension. An example of this is *Red-Room* (parents) by Louise Bourgeois. The presence of the body, its symbolism and its metaphor acquire, in her work, not in a concrete form, but the memory of a body lived through the senses, its members, its objects, its organs. This is a couple's room, where you sense love without the need of a relationship being present, where you sense a relationship without the bodies being present. In other words, this installation is highly eroticized but the body is absent, or is projected

in all of the objects that are a part of this scene.

The body and its masks

“By the human body image we understand the representation that we mentally form of our own body, in other words, the form that it appears to us” (Paul Schilder, 1994, p. 15). This body form isn't an appearance or a mere sensation, it is three-dimensionally accomplished as a proper or real image, in other words, it indicates to us that the body, as an object of study, is not a product of abstraction or imagination.

Body image is one of the basic experiences in all of our lives, it is one of the capital points of the vital experience. In daily life, we function with our bodies and with the knowledge that we have of them. The postural mode of the body is not static, it is constantly modified according the circumstances of life. We build it and return to rebuilding it again. This way, and as Paul Schilder says, “the social relations of the body images isn't a fixed “gestalt”, on the contrary, it's about a “gestalten”-gestaltung- learning process or the creation construction of social image” (1994, p. 208).

Having in mind this basic premise, the artist can rescue himself from multiple expedients in order to fulfill a body image. One of the reasons for this “formal operation” is to overcome the rigidity of body image and turn it into something more “seductive”. In order to do so, he turns to strategies of transforming body image, mainly using clothing, prosthetics or cosmetic surgeries. In this sense, clothing constitutes a very significant symbol of this social reality: “Clothing hides the body or attracts attention to it”, writes the Dutch sociologist Oldendorf, it “permits to discern, until a certain point, the attitude adopted in regards to corporalization” (Oldendorff, 1969, p. 29). Clothing is turned into an intimate monitor and an ornament of body seduction. Clothing is the covering that contains a person's mark, it is a relic that at times substitutes and represents a state of mind, a space, a living emotion.

In the form that clothing seems to transmit explicit and coherent messages about personality, social condition and identity of the subjects that carry it. Clothing is a second skin, less rigid than the first, because it adapts to various life situations and the roles that we interpret. But, besides this social determination of our clothing, there are extensive possibilities of election of that second skin, probably converting itself into a projection surface of what we are. This includes the contradictions that characterize us (contradictions between desire and defense, between ideal images and real images of ourselves). Clothing, as a ‘second skin’, has always fascinated artists. Clothes adopt the body's forms, but also its spirit, involving in its creases the perfume of a certain time, the memory of a fashion or an age of life. Clothing is a protection, a type of cabin/home architected and seized from the exterior.

There are various artists that work this theme, either they identify clothing with an absent or present body or, as

relics or memories of the past. For Boltanski, clothing, as a found object, is a sign of disappearance or death, it evokes the people who wore it, who meanwhile are turned into anonymity. The opposite happens with some sculptures/performances by Maribel Doménech: her forms seem to want to emerge naked from their dresses, or the dress is almost falling, erasing itself before the triumphant apparition of the naked body. For Maribel Doménech, "Being naked is like a chair or a house, their constructions that humans construct in order to live in them, it's like a second skin that accompanies us in our roam through the space of life" (1997, p. 39). The sculptress weaves her dresses by materializing a thought, a speech that is conscious of a time and turns it into something visible. She constructs clothing for it to maintain immobility, like a house, fixed in a specific place, to observe the world being in contact with it, in contact with life within a certain distance.

Annette Messager knits, embroiders, cuts and sews again; in a 1990 series she closed wedding gowns or first communion gowns in a type of box/coffins, giving those clothes a sense of relic status: work to honor her mother. Louise Bourgeois also has a distinct form of working with clothes: her clothes have nothing to do with fashion, but they are her personal objects, carriers of her affections. From 1995, and in the quest to construct her past, she made a series of sculptural pieces entitled Poles, using her clothes; home clothing, dresses, underwear, coats, combinations that she hung on metallic frames. Here an old tension is carried of past emotions that materialize themselves through rigid geometry and organic influence. Sometimes, clothes are hung on bovine bones that act as a stand. This sculptural presence of the skeleton, besides the morbid effect, reminds us of the structure of our body, when it's gaunt and when there is only a phantasmagorical presence of empty clothes. Eroticism appears, and ideas of phantoms/ghosts are conjured when clothes are only a whole with the body, when the flesh and fabric are mixed or confused. Therefore, clothing is considered an external structure that materializes internal experiences and that image to make sense, it has to reference a body. It is this duality that allows us to conclude the creation process and witnesses a plurality of concepts underlying modern society, that are conscious of the different stimulants that awake within the spectator.

Besides the importance of clothing, there are other forms of transforming the body's appearance, such as prosthetic and plastic surgeries. Prosthetics are, in an artistic framework, a very important work element for various artists, used most of the time as an extension of the potentialities of our body. Santaella affirms that "a prosthetic is always one part, a supplement, an artificial part that supplements some deficiency or weakness of the organic or that increases the body's potential power" (2003, p. 187). Paul Virilio affirms that "the human body, inherited and natural, has turned itself into something obsolete" (1988, p. 88) and, because of this, it is insufficient, as in Stelarc's work. In the beginning of the 1980's, this artist carried out an authentic recreation of the human body. For example works such as *Writing with three hands simultaneously* or *The Third Arm* (1995), where the artist adds an articulated arm or a third hand to his body so that it did not allow an increase in the force of their superior/upper limbs or their capacity to grab objects. He affirms that "The body isn't a very efficient structure, or very durable. It frequently functions badly and gets tired quickly (...) It's susceptible to diseases and

it's fated to an imminent death" (1997, p.54).

If the technological advances in cybernetic matters provide a body prosthetic, the development of medical science, especially surgery and genetics, are going to take a step into the new conception of the body. The daily use of plastic surgery and assisted reproduction techniques impact more and more on the expansion of a greater conscience of the emancipation of the body, so that the body is, in reality, physically changeable, and that metamorphosis is possible. This reality appeared in the last century: for example, the artist Orlan, who experimented with the revolution of the body as a support of a series of surgical interventions. In 1990, Orlan underwent various operations: in the first five, succeeding two more, he acquired Venus's chin according to Botticelli's ideal, Europa's lips according to Boucheur's style, the front of Leonardo's Mona Lisa and Psique's eyes according to Gérôme. With this type of action he wants to rupture conventional representation and destroy the border between art and life. Orlan shows us identity forms of a substantial type in gender, ethnicity or race and gives place auto-constructive forms of identity. The nucleus/core of his strategy begins upon the opposing concept of nature, of his ultra-modern and radical connection, and is able to understand art as a form of constructing reality. The idea of concentrating in one space, that is in the face, different moments of art history, creates a sensibility in the spectator, through his/her acceptance or repulsion. With Orlan we can think that the revolutionary body is, in itself, the only path to abandon the representation that the revolution of the body has brought.

All of these representation forms give origin to a post-human body that comes from the computer industry, new technologies, consumption and genetics societies, leading to new forms of constructing and of understanding the body and originating a false, artificial or simulated body, in other words, the post-human body. A model that no longer has anything to do with the Freudian model of the psychological individual that links each person to his/her past and their inherited genetic code and their childhood and family experiences, favouring a new and predictable species, a product of biotechnology. As Jeffrey Deitch says in the *Post-human* exposition:

'The search for an individual absolute truth was substituted by new alternatives. Many people don't dispose of a perspective, a past or a future. Only a present. Disconnected from traditions of family history, people are forced to link their identity with the present. Few feel the need to psychologically interpret or discover themselves. Identity depends, more and more, on how each one feels they are interpreted by others. The world has turned into a mirror.' (Jeffrey Deitch, 1993, p.65).

All of these transformations are justifiable, according to Schilder (1968), man has the need, through objective means, of modifying his/her body image. Those metamorphoses would, in themselves, be sources of pleasure, in virtue of a permanent game of extension and retraction of the body, that allows us to triumph over our body limits, and at the same time dominate the transformations that could be a threat. For Argyle (1975), the voluntary modification of the physical appearance should be considered as a form of a non-verbal communication, that

serves as a carrier of various information, and that makes up a group of signals that indicates the group to which the person belongs: age, sex, status, social performance and personality. In this form, it follows that a person's physical appearance can simultaneously transmit various messages. That public body is therefore destined to be a subject to be looked at by others, and is probably an indicator of feelings that the individual experiences in regards to his/her body, and is also an indicator of the feelings and images he/she desires to evoke on others.

The female identity in sculptures

The images of the female body in Western Art history are constant. The female body no longer is simply another theme raised by artists, but, it should be acknowledged as a particularly significant reason within art and western aesthetics. The notable fluctuations in the female body throughout time are variable from time to time.

The female body, carrier of metamorphoses throughout time, has taken various forms: from Venus the woman became Aphrodite that after was transformed into Eve. From the XV (fifteenth) century to the XIX (nineteenth) century, the artist disguised her as Leda or Susana, as Ninfa, Bacante or Betsabé. With these names, he reassured moral stances, and what they covered up was to reassure man. In the twentieth century, the woman's body suffers constant change; it distorts and abstracts itself to show, today, a formal and conceptual vitalism, which is personified through the eclecticism regarding forms of looking at and treating the body relatively to the artistic subject that creates it. Initially, there are two different realities that deal with the female body: one that is fixed in a masculine vision: the female body constructed by men: and another, put through a feminine sensibility: sculptures designed by women.

The realization of the male artist's vision is based on modification of woman's anatomy in order to make her an object pure erotic function, only keeping the essential pieces, such as breasts and thighs, among others. It's all a mechanized sexual universe, made up of scrapes and crossings (transplanted cut breasts, isolated breasts). The body no longer is another whole. The complete woman has disappeared. It leads to a series of organs: breasts, anus, mouths that indicate all of the imperative desires. It is these organs that seek a partial object to which they can grab on again, that Deleuze and Guattari call "machines of desires". The extinction of the real woman is notable, only the exterior, the female body, serves as a model to construct the woman-doll. The doll is an artificially manipulated body, it does not appear in daily life, externally as a unit, she opposes this idea through prosthetic bodies, the face masks and the artificial sexual organs, exaggerated in size. Playing with a doll in a perverse manner was something that artists did not deprive themselves from. In the sculptural field, in 1997 the Barbie dolls appeared, from the *Los Lichis* group, formed by the artists; José Luis Rojas, Gerardo Mossavais and Manuel Mathar. His work entitled *Pumpin' Barbi*, shows various dolls, a series of photographs and a video with Barbie, the famous doll, as the leading role. Most of these were without clothes, with their breasts elevated and legs opened in an obscene manner, they were put in corbels, alternating with the photographs that told a

pornographic story. In the video one can also observe scenes with Barbie dolls sniffing cocaine, kissing one another or even having sexual relations with Ken, her male counterpart.

The perfect scenic creation of the doll's human figure and the disturbing effect that arises in these exposed scenes seem to appeal, firstly, to our senses; only when we admit that it is impossible (besides the drastic concept exposed, with all of its implications) for us to feel some consternation or pity, we begin to understand the subversive message of the images. In them an ambivalence coexists between the human and non-human. Consequently, the doll has adjusted to a type of model without identity, variably constructed with parts of standardized fragments, and this is always strange to the viewer. The artist's sculptures are able to present a reality that, due to its artificiality, makes us notice the theatricality of what we call reality.

Parallel to all of this artificiality, emerges the feminine artists' sculptural proposal. Today's woman inherently understands behaviours and attitudes that have been historically imposed on her, adopting an aesthetic that obeys the image of femininity based on an intimacy that does not lose its private side. They portray the body, identity and the female gender in its more realistic side, because what they look to find is a more authentic and more natural side. They aim to awaken these concepts before a social and moral passivity of the existent world. They try to return to the nature of man, so that we are not turned into clones of one another. Meanwhile, there is a theme that arises, in one form or the other, in the work of most artists: intimacy, the private relation, for example as can be seen in the work of artists Sally Man, Nan Goldin and Sophie Calle. These themes make the body an obvious battle-field but, also desire, loneliness, love, pain and sex as leading roles in an endless story that repeats itself. As Rocío Villalonga says "I speak of my day-to-day, life as an amalgamation of unconnected things (...) I simply narrate my own existence" (199, p. 82). Kiki Smith presents figurative work that informs her interest in a feminine discourse, the anatomy of the human body, religion and sex. The strength and resonance of her work proceed of the simplicity of a direct character and a morphological pureness, producing a large emotional impact. But, that space isn't only of sexuality and of the woman's body, it is also the place of memory, thought, of an intimacy that has nothing to do with the relation with others but with themselves. The artist, Annette Messager, developed pieces on the daily, small and marginal world that surrounds the woman. Conscious of the marginalization of the woman in large esthetic debates, she creates a multiplicity of characters through which she says *she finds her identity* Annette Messager; *practical woman*; Annette Messager: *artist*; Annette Messager: *collector*. What she projects is precisely what she wants to destroy, all of the iconography and clichés that define what is feminine, depositing it in this composed and neutral place, where the subject permanently loses her identity. All of the aspects of Annette Messager with which she plays, allows her to present, at the same time, divergent and contradictory characters that co-exist in each one of us.

Without a doubt, the objective of this, and other current artists, is to recover the intimate and silent space with foundation on honesty within artistic experimentation. However, it is in the moment of establishing that feminine vocabulary of forms, of the most sensitive senses, that resides the difficulty in really finding a place, a space of

public recognition. The profoundness of these feminine proposals are witness to an individual and private history that formulates daily vital themes, which contrast with a society that presents itself as fragmented and artificial, where the body is the expression of a non-identity, witness of the means of communication that is shaken by genetic engineering and lost in virtual reality.

The recovery of an individual space, where they can be themselves, without external guidelines, without constructing their appearance, their intentions, according to others, according to man. This way, the sculptures configured a form of art-making where the territory of intimacy and experience come together with the observations of the world; each art piece seems to be constructed with oddments of experiences, portraying the interior and exterior, and joining it in an inseparable whole. These artists situate their work in a territory where difference is not a condition but is another possibility of telling the same story, so many times rewritten, so many times narrated. A story, where the body, daily life, memory, the apparent insignificance, interpersonal relations, dis-encounters, loneliness, love and its inevitable loss, will be situated in everyone's reality.

The masculine body and its anatomic representations

Today, the manifestations of the male body have multiplied remarkably. Aesthetic transformation and sexual approximation of the masculine corporeality initiates its first moment when the plural condition of the sexual modality emerges under the disappearance of homogeneity, and modernist sexuality adapts to a phenomena of sexual post-revolution: the interest of sexual genealogy of "I" as a subject of sexual desire and the increase of bisexual, homosexual and female artists. In general, all of those that possess a certain sexual modality and are anthropologically attracted by masculine sexuality, gave a new contribution to masculine sculpture.

One of the central matters relative to the masculine body articulates itself around the impact of homosexuality in the organized work and gay speech. Therefore, sculpture reflects the repertoire of body themes of interest to offer the most global image possible of human limits, its multiple resources and the interactions of social and personal conduct. The installation of the homosexual and transsexual crises allowed for sculpture the militant recovery of political possibilities in its practice and in its form, dissolving borders between artists, raising and provoking answers amongst the social, behavioral, individual and artistic aims. Before this context, the masculine body acquired various metamorphoses. It is pictured in a general form according to masculine iconography – military, construction worker, policeman, cowboy, skinhead, etc. All adorned their identity with the use of fetishes – muscular body, shaved heads and genital size. Others are represented by their fetish attire, with the military uniform or legionary boots, etc.

Another form of representing the masculine body is by using manly iconography, such as depicting man through his genital organ. Here, more than evidencing the body, the artist intends to evidence sexuality, or better, heterosexuality. Today, more than ever, to be masculine it is necessary to show and prove oneself. This way,

artists like James Lee Byars present the masculine genital organ as obelisks that assume over-dimensional importance, which can be seen as true manly symbols, like *Golden Tower*, or *Carving nº3* by Barry Flanagan, that presents us a triumphant image of the genital organ in erection. The doll also becomes a symbol of heterosexuality, appearing in sculpture as a representation of a super-hero. If the sculptures and monuments in public spaces represent heroes, sculpture-dolls represent super-heroes. They're small plastic figures (soldiers or fantastic figures such as galaxy war characters or journey to the stars) that show action as in the case of the sculptures by Mario Ybarra Jr. Most of the pieces, for example, the *Vato* collection, *Action Figures*, are shirtless and show their huge muscular chests. Meanwhile, on these characters' chests we don't see the modern and colourful logos of known super-heroes, we see tattoos of the Los Angeles neighborhoods. These illustrations mix religious and nationalist iconography with letters, caricatures and elements of culture restricted to certain social groups. As in in any action man, these sculptures come equipped with accessories: machine-guns, pistols, knives, sunglasses, wool hats, thin mustaches, etc. So, we can perceive that the masculine group, in the sculpture field, is a result of manly concretion and masculinity, presented through the power of physical attributes (muscles or genital organs) or through fetish iconography regarding that masculinity. Therefore, the masculine body image is in line with power, force and action.

Final considerations

Sculpture allows us to visualize the importance that is given to the body today, the transformations operated upon it regarding our daily posture and attitude. Analyzing the body in the sculptural field is being sensitive to its anatomies and contextualizing them in a time that is ours. Filled with sexual signs, society functions as a thematic repertoire for current sculpture. Indeed, this artistic activity produces strong and intense images taken from the private lives of each one of us, where we witness our desires and fantasies, frustrations and limitations. Its formal possibilities are various: the expansion of the I, the behavioral relationship between sexes, the ambiguity relative to sexual identity and all of the ramifications and variations of sex are intimately connected to the body.

So, sculpture seeks a new form of relationship with what's real, trying to transmit in its work the most real and natural side of the body based of the models of the current society. This art form defends a heterogeneous and plural character, it is an art response, in its own formal openness, to diversity and idealism existent in a society defined by its multiculturalism. Once the notion of linear progressiveness has disappeared, we find ourselves submerged in a present full of contradictions, and simultaneity configured in a series of speeches and performances that focus on the transformation of the conceptual character of the sculpture. In its autonomous form, this has tried to recover the provocative sense of a practice that does not desire to quit operating like a transformer or alert instrument. The female artist indicates the body as a "mirror" of the collective subject, as a carrier to claiming social matters around sexuality and presents it to us in its different metamorphoses; we are then witness to the life of the nation, manifested in a certain time that is ours.

Sculpture, as a means of communication and aesthetic expression, will continue to modify its themes about the body and human condition, continuing to walk towards a path where plastic discourse is relative to each artist. A place where freedom of speech, formal and technical proceedings are related to the reality lived, and technological evolution is always allowing a better understanding of an actual time. It is unthinkable that body image stops being a part of the artistic purposes of sculpture. Coming times will be 'troubled' times and times that collect dividends of the advances in technology and sexual liberty. In other words, the future will initiate a new social reality: the pacified coexistence of different sociocultural groups with diverse attitudes in regards to the body and sexuality and sculpture will be, once more, a reflection of this.

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4

Performances of the body at International Art Events in Portugal and the Biennial of Cerveira

Margarida Leão

ABSTRACT

The creative practices artists engage with today combine sight, hearing, and touch in many different ways. This happens in order to achieve a variety of responses to digital technologies. We are beginning to realize that when they extend beyond the commonplace, they activate different interconnected messages and impulses, thereby enabling us to communicate beyond them. Performances of the body interfere with the boundaries of human capacities, and are informed by the performer's conscience, patience and decision making ability. Thus, it is possible to create an enduring flux of energy in every physical (real) image the body conveys in a defined period of time, inside a defined space. This paper focuses on performances of the body at International Art Events in Portugal and, in particular, at the Biennial of Cerveira.

Keywords: art, biennial, body, performance

PREFACE

One of the most improbable love legends of Greek mythology is the story of Pygmalion and Galatea. Here is a popular version:

As well as being king of Cyprus, Pygmalion was a skilled sculptor. His relationship with Cypriot women was problematic. He only saw their growing defects and faults, and soon began to hate all women.

He decided to live an isolated existence, obsessed with work and devoid of relationships. But this did not mean he was insensitive to feminine beauty and he devoted all his time to carving a female figure in ivory - his ideal woman companion.

The carved figure was so beautiful and seemed so alive that Pygmalion fell in love with her, kissed and fondled her to find out if she was alive, and presented her with everything a woman could dream of. He considered her his masterpiece and, over time, this fascination grew.

In Palea, where there was a sanctuary dedicated to Aphrodite, there was a festival to the goddess of beauty and love. And, after completing his role in the celebrations Pygmalion invoked Aphrodite in front of the altar, and asked her to help him to find a woman equal to the ivory statue.

Aphrodite pitied him. At his request, she turned the statue into a flesh and blood woman, and named her Galatea. When Pygmalion returned home, and kissed Galatea as was his custom, her eyes fixed on him and he felt a beating heart.

Pygmalion and Galatea married with the blessing of Aphrodite and had a daughter, Metarme (who was so beautiful that even Apollo wanted her), and a son who gave his name to the Cypriot town of Paphos. They all lived happily ever after.

1. INTRODUCTION

Psychology seized on this legend to explain the so-called Pygmalion Effect - the name given to the effect our expectations and perceptions of reality have on the way we relate to it, as if we could realign reality according to our expectations.

The playwright George Bernard Shaw wrote about this in his play *Pygmalion*. Later it was adapted into the musical *My Fair Lady*, which tells the story of a florist who becomes a *lady* because someone else saw her as such. Based on this legend, this article will reflect on the way body performances in art are enhanced by the use of technologies, thereby suggesting a new body; i.e. a post-human one (Haraway et al, 2012). In analyzing body performances it is important to note processes, mechanisms, movements and actions, in order to identify how the body acts and reacts as a vehicle.

Many artistic and scientific investigations are questioning the way the biological body is being altered through diverse kinds of technologies. In everyday life the idea of coexistence between humans and technology is gaining importance, facilitated progressively by artificial materials and both simple and complex technological devices, such as prostheses, hearing implants, glasses and contact lenses that replace body parts.

When Donna Haraway (1991) wrote about the body and technological devices, cyborgs and the hybrid beings that distinguish us from our ancestors, she said: [...] we are living through a movement from an organic, industrial society to a polymorphous, information system--from all work to all play, a deadly game. Simultaneously material and ideological, the dichotomies may be expressed in the following chart of transitions from the comfortable old hierarchical dominations to the scary new networks I have called the informatics of domination:

Representation	Simulation
Bourgeois novel, realism	Science fiction, postmodernism
Organism	Biotic Component
Depth, integrity	Surface, boundary
Heat	Noise
Biology as clinical practice	Biology as inscription
Physiology	Communications engineering
Small group	Subsystem
Perfection	Optimization
Eugenics	Population Control
Decadence, <i>Magic Mountain</i>	Obsolescence, <i>Future Shock</i>
Hygiene	Stress Management
Microbiology, tuberculosis	Immunology, AIDS
Organic division of labour	Ergonomics/cybernetics of labour
Functional specialization	Modular construction
Reproduction	Replication
Organic sex role specialization	Optimal genetic strategies
Biological determinism	Evolutionary inertia, constraints
Community ecology	Ecosystem
Racial chain of being	Neo-imperialism, United Nations humanism
Scientific management in home/factory	Global factory/Electronic cottage
Family/Market/Factory	Women in the Integrated Circuit
Family wage	Comparable worth
Public/Private	Cyborg citizenship
Nature/Culture	fields of difference
Co-operation	Communications enhancement
Freud	Lacan
Sex	Genetic engineering
labour	Robotics
Mind	Artificial Intelligence
Second World War	Star Wars
White Capitalist Patriarchy	Informatics of Domination

In the movie *Metropolis* (1927), Fritz Lang, questioned natural and mechanical interrelationships and raised the possible threat of machines terminating or replacing humans. Ten years later, Charles Chaplin's performance as a worker constrained by industry in the movie *Modern Times* (1937), pitted a disciplined docile body against the power of the machine. These references to cinema show that, in the 1920s, performances of the body were already emerging out of a deep experimental relationship with technology. Abramovic (2014) points out that:

Talking about performance is such a strange thing because it's so immaterial.

We are talking about soft matter. We are talking about something that is invisible. You can't see it. You can't touch it. You just can feel it.

In 2004, RoseLee Goldberg created the Performa organization in New York. As she explains, I founded Proforma, a non-profit interdisciplinary arts organization, to establish a distinctive biennial for the vast array of high caliber performances by visual artists from around the world. I was prompted by the belief that curating and contextualizing such cutting edge material serves to build an exciting community of artists and audiences and

provide a strong basis for educational initiatives¹. It impacted on the performance scene in New York and inspired both emerging and established artists to explore new dimensions of this artistic genre. It is clear that the body in performance art is a constantly evolving tool, and that, aided by new technologies, artists interpret and use it in surprising ways. The incorporation of technological devices and electronic media into performance art has ushered in new modes of expression.

2. Body Art Movements

Between 1920 and 1960 interactions between body art and technology evolved in various artistic projects; examples include the Bauhaus, John Cage, Merce Cunningham, Allan Kaprow, and the Fluxus Group. Projects like these that transgressed social norms were intended to shock viewers out of passivity and indifference. They used the body effectively as a means to criticize contemporary society and protest against its "evils"; and incorporated practices from traditional societies, such as body painting, tattoos and various forms of inscription. The defining characteristic of this movement was the relationship it established between art and everyday life. It broke down barriers between art and non-art, and highlighted the key role viewers play as part of an art performance. Life became the essence of art. The most remarkable performances during these two decades were the student movements and civil rights protests during the Vietnam War and Watergate. In a cruel corrupt society, that was well documented through the emerging power of the media, many artistic performances took place in private and public spaces. In 1984, for example, John Coplans used photographic portraits of old naked bodies to criticize a society in which youth equals beauty, and in her work "Foreign Body," (1994) the Palestinian artist Mona Hatoum made an endoscopic journey through her own body.

Between 1939 and 1945, more than fifty million people died in World War II. The human capacity for reinventing and rebuilding existence revealed itself in the new Europe that emerged afterwards out of the rubble, drama, disasters and inexplicable horror. People sought to understand the ephemeral in life, the human capacity to overcome pain, European identity and the violence of repression. The ritual of war which had equated the Christian concept of the soul with something pure and eternal, and 'meat' as something impure and degradable, gave way to the idea of a body charged with matter and feeling, understood as the only human trait over which we can and must have complete control.

Performances emerged that began to situate the body and its secretions as a field for artistic actions. However, it is important to note that:

¹ <http://performa-arts.org/about/our-director-roselee-goldberg>

... the art of the postwar period cannot be reduced to performance or the most varied forms of "body art / pain art"; it is also evident that it should not, in any way, reduce the art to the level of expression about a return of the repressed. It has also been common a reading of the art from an arsenal of psychoanalysis, without the necessary mediation on the basis of reflection on the phenomena of art and its history. We must bear in mind that both psychoanalysis and art have a parallel development in the 20th century and this parallel path is neither harmonious nor epiphenomenal. But there is no doubt about the fact that one move also reflects and illuminates the other. (Eligmann-Silva, 2003, p. 35)

These post war cultural movements that emerged targeted bourgeois society, its repressions and taboos, and sought, above all, to explore the concept of identity and realize freedom. The reorganization of political structures, expansion of multinationals and redefinition of territories in the new economic order that arose in Europe after the war favored the emergence of new performance art movements, characterized by radical action in pursuit of freedom. In the artistic movements of the 60s and 70s the body functioned as means to transform and expand conventions that still confined art to sculpture, painting and, more recently photographic art. Nature, the urban ambiance and technology created spaces in art world and how it related to the body that problematized artistic hierarchies and categorizations. Before this the body had been viewed as an object of representation, afterwards it came to be seen as a means of expression and/or material for realizing artistic objects. This period was associated with extremely diverse experimental *happenings* and *performances*. No one spoke about using the body as a means of producing new representations any more but rather as a means of support in interventions typically associated with violence, pain and physical effort. The use of bodily fluids stimulated questions about the materiality of the body, sustained scenarios and gestures, and even rituals and sacrifices. Performances held in private and public locations and documented in movies and photographs afforded the body a theatrical character. Bruce Nauman (2014) explained this clearly when he stated: "I want to use my body as material and manipulate it". The performances were conceptual creations in which the body invited reflection on the human condition. The 1960s is associated with vast array of protest forms, for example against war, torture, violence, repression, censorship, puritanism, materialism, capitalism, sexism. Basically, everything it was necessary to denounce had a voice.

3. Body Performances

For me it is clear: when, in addition to beauty itself, there is another beauty, this is beautiful because it is part of that, just because of that and no other cause. [...] If someone tells me that an object is beautiful, and states that it is because it has color or shape, or because of something like that – I turn away without question, because all these arguments only trouble me. As for me, I firmly believe, in a simple and natural way, and perhaps even naively, that what makes an object beautiful is the existence of that beauty in itself, in any way communicate with it. I do not examine the manner in which this participation takes place at this point; I only say that everything which is beautiful is beautiful because it has beauty in itself. I think it is exactly right, for me and for the others, to solve the problem thus, and I believe it is right to follow this conviction. So I say with conviction, to myself and others, that what is beautiful is beautiful by the Beautiful. (PLATO, *Phaedo*, 100-c and p. 107 *Phaedo*. Translation under license from Hermus Editorial Ltda, Sao Paulo: New Culture, 1996. The thinkers).

Today the body in art has been transformed into an active critical tool that is used as a powerful subversive weapon to attack multiple targets. Whereas on the one hand these performances that pursue reactive games freely without considering any consequences beyond the shock they provoke can be viewed as clever, insightful means to boosting a viewers' thinking, on the other, the way they seek to convert humanity could be interpreted as biased. It may appear like a paradox because the body gives art work the power to "highlight" and, consequently, save humanity. It has become complex to end this cyclical artistic game: to provoke, assimilate and start over; the complexity of the process may induce a desensitizing problem when the implicit power of shock becomes exhausted, institutionalized and, in the end, can perceive its subversive force threatened. This naivety is intrinsic in much politically active art once it becomes "culture", i.e. is institutionalized and "framed" by artistic institutions. Paradoxically, while it assumes a critical position against bourgeois society, it is only able to exist as such inside that society.

More pursuance in artistic acts using body as language can be in the fact that it is focused on the system in which it simultaneously operates, so is fragmented from its own structure. Indeed, the narrative started by political performances in the 60s and 70s, is still being written. On the one hand, there is desperate revolutionary art built on a teleological dynamic that brazenly reaches out for utopia and, on the other, art that has let go of reflection and speech. Over the past three decades, art through the body, has become analogous to confronting the world: the radicalism persists even though the objectives have changed. This form of art is, and always will be confrontational and the viewer's response will always come from outside his/her comfort zone. This form of art will always be confrontational and the viewers response will always be from outside his or her comfort zone. It is not the artist's responsibility, to decline the conceptualization level of his/her work so as to make it accessible for everyone. This form of performance art cannot be domesticated.

With reference to Foucault's concept of biopower, I understand the body as the embodiment of power and every transgression as a physical act. So, in every artistic act involving the body there is a subversive element, the result of a deconstruction of the operating mechanisms of power. The substitution of body for art in recent decades is an exercise in the conceptualization of dissent. The individual body is understood as representative of humanity and the shock produced by performance art is a means of repelling inertia. The attempt to take art to its limits and explore the subversive qualities of artistic activism, parallels that of taking the body to its limits – art and body interact at these points. Because the dissident body in art is not the means but is, rather, the work itself.

Artistic practice today embraces a diversity of expressive forms and materials that render traditional definitions such as sculpture, painting, drawing, music or literature, obsolete. The modes of creative expression artists use are as comprehensive as perception itself. Seeing, hearing, feeling, communicating, and so on are touched simultaneously in a horizontal sense, especially when they are intercepted by computers and digital technologies.

Underlying facts in our memory work like a computer reacting in accordance with the information already in place that, once it is decoded, activates the imagination. It is only by establishing a direct relationship between the Body of the Art and the Art of the Body we can understand the difference between appropriation and transformation. The body, as living matter, transmits the notion of "artistic performance" into inert matter. For example an installation is an appropriation of objects people can use or process so it functions as a means of communication and makes them the subject of art. On the other hand, the transformation of these objects into forms that match an artist's concepts leads me to think of them as bodies that enable the 'other' to configure an art object. Performance art that uses the body as a medium has undergone major changes since the 1960s, which are often referred to as its golden years. This art form is also rather controversial because the performances are not always repeated and/or well documented.

It is the interdisciplinary approach that makes this art form so interesting. As a form of nonverbal/verbal communication in which audiences participate it builds an identity or belief that is actively shared. The target audience and the channels, which are means of expression, and give meaning to their existence are also important. Performances of the body offer more than a beacon of hope, they are one answer to concerns about the discipline of art getting lost in multiple strands and failing to fulfill the dreams of many artists. The body is a means - a collection of signs - that speaks about the symbolic relationship between an artist and his/her work, audience and space. The strength of this kind of performance art lies in its immediacy and adaptability and the fact that the focus on the body is an often a political act of rebellion against traditional art forms.

The next part of the paper reflects on artistic performances at the Biennials of Cerveira. I understand them not as inscriptions in the tradition of these events, but rather as moments created in and by the Biennial itself.

4. The Biennial of Cerveira, "Village of Arts"

The Biennial of Cerveira is an art exhibition that takes place every two years in Vila Nova de Cerveira. It was founded in 1978 by the painter Jaime Isidoro who gathered together several notable artists, many of them at the beginning of their careers. They included Angelo de Sousa, José Pedro Croft; Fernanda Fragateiro, Jorge Molder, Ana Vidigal, Julião Sarmiento. As the oldest Biennial in Portugal the event is aimed at promoting contemporary art, and over a period of 37 years has achieved national and international recognition

The village of Vila Nova de Cerveira was virtually unknown before the Art Biennials became a mandatory place of pilgrimage for artists and cultural workers. This led to a cultural awakening, along with the natural beauty of the region. Many artists settled nearby, some permanently others as weekend visitors. The municipality views the Biennial as a tool for attracting tourist and socio-economic development. Now that it has become known as the "Village of the Arts", the municipality is committed to making sure this annual cultural event excels and views it

as a tourist product that helps to distinguish and promote Vila Nova de Cerveira. It has invested annually in facilities that support the development of a wide range of cultural activities

The Biennial of Cerveira was founded during the transition to democracy in Portugal. After a period of forty years of dictatorship there was an urgent need for artistic interventions that recovered freedom of expression. In 1974 there was immense hunger for art that spoke out strongly. The *International Art Events*, that emerged in this context were organized by the Alvarez Group (Oporto) and Jaime Isidoro who aspired to create open spaces for street interventions and stimulate public dialogue through face-to-face contact with artists.

Later, in 1978, Lemos Costa, then president of the municipality of Vila Nova de Cerveira, recognized their potential for social cultural development. He provided an exceptional environment for the 5th *Art Event*, which gave rise to the 1st Art Biennial. Both The 5th *International Art Event*, and 1st *Art Biennial*, featured exchanges of transformative ideas and called for urgent economic, social and cultural change. After three decades, and under the banner of bringing art to the street, the Biennial has become a brand with national and international recognition. It has stimulated creativity in the region, attracted the public in increasing numbers and extended its geographical range to promoting cultural events in other municipalities in the Minho Valley and Galicia. It differs from other Art Biennials, in that has never been simply an art exhibition but offers parallel programmes. It is the other activities, like the free ateliers, workshops, symposiums, cinema, in addition to the exhibitions that make it unique.

4.1 Art of the Body and the Body of the Art in the Biennial of Cerveira

The examples below show some of the conceptual work of artists who have participated in the Biennial since 1978. They use a variety of means to express themselves including painting, music and video all strongly connected to live performance. They all regularly exhibit their work at individual and group, national and international exhibitions.

It is the pluralistic nature of their work that enables the transdisciplinary approaches they adopt to relationships with the environment in which it is created. Many of them are interested in Cyberspace and virtual reality (André, 2002), where what matters is the metamorphose of an idea, text, representation, dematerialized image, not the body that circulates. Associations of Art of Performance in Portugal and outside (e.g. Silvestre Pestana, see Fig 1 and Melina Peña see Fig. 7), use archetypes and cultural analysis to challenge artistic practice, and fight institutionalized artistic dogma. The body in visual space, is used to question the impact of social practices on identity. The language these performances employ consists of symbols and expressions that reactivate gestures and actions.



Fig. 1 - I Biennial – 1978 Michel Roubaix
Source: ©Ursula Zanger - Biennial of Cerveira Archive



Fig. 2 - II Biennial – 1980 Silvestre Pestana
Source: ©Ursula Zanger BiennialCerveira Archive



Fig. 3 - III Biennial – 1982
Station House Opera
Source: ©Ursula Zanger - Biennial of Cerveira Archive



Fig. 4 - IV Biennial – 1984
Elisabeth Morcellet –Female triptych
Source: ©Ursula Zanger - Biennial of Cerveira Archive



Fig. 5 - V Biennial – 1986 – Sergio-7
Source: ©Ursula Zanger - Biennial of Cerveira Archive



Fig. 6 - VII Biennial – 1992
Grupo 3ª Ordem
Source ©Biennial of Cerveira Archive



Fig. 7 - IX Biennial – 1997
Pavel Schmid
Source: ©Manuel Morais
Biennial of Cerveira Archive



Fig. 8 - X Biennial – 1999
World Patter
Source: Biennial of Cerveira Archive



Fig. 9 - XI Biennial – 2001
UNAMA, Source: ©Jorge Gândara -
Biennial of Cerveira Archive



Fig. 10 - XII Biennial – 2003
– Beatriz Albuquerque
Source: ©Benedita Camacho –
Biennial of Cerveira Archive

Installation and ephemeral materials (Fig. 7 & 8) are examples of the creation of living paintings, ephemeral in transformation. Public art is another form of entertainment (Fig. 14 & 15) that restores the concept of real-time and sacred space. In 2003 Beatriz Albuquerque (Fig. 10), another very young visual and performance artist introduced the Biennial to notion Art Game, which means playing with unreal worlds using a kind of roulette that plays with feelings, and emotions.



Fig. 11 - XIV Biennial – 2007
 – FBAUP Studen
 Source: ©Benedita Camacho –
 Biennial of Cerveira Archive



Fig.12 - XIII Biennial – 2005
 The Digital Workshops team
 Source: ©Manuel Morais
 Biennial of Cerveira Archive



Fig. 13 - XV Biennial – 2009
 “Cruisin” – Melina Peña
 Source: @<http://www.melinapena.com/>
 #!biennial-de-cerveira/cujk



Fig. 14 – XVI Bienial - 2011
 Dani D’Emilia (IT). Ações espontâneas
 Source: Biennial of Cerveira Archive



Fig. 15 - XVII Biennial – 2013
 “Dead End” – Camila Cañeque–
 Source: ©Biennial of Cerveira Foundation



Fig. 16 - XVIII Biennial - 2015
 Ana Maria/Improvisation lab
 Source: ©Biennial of Cerveira Foundation



Fig. 17 - XVIII Biennial – 2015 Performance
 “Haklum” – Celine Avrahami
 Source: ©Biennial of Cerveira Foundation



Fig. 18- XVIII Biennial – 2015 Performance
 “Conversation Piece”
 Celine Avrahami and Beibei Wang
 Source: ©Biennial of Cerveira Foundation

Figure 17 shows a piece inspired by the book *The Never Ending Story* Celine Avrahami told me in informal talks. This title of this performance, “Haklum,” means “The Nothing” in Hebrew. It also contains the Hebrew word “whole” and one of god's Jewish names within it, implying nothingness is part of the divine. Haklum engages with the power and effects of temptation, through a narrative about a person encountering this force and the life changes that followed. Before presenting this performance in August 2015, Celine Avrahami commented to me:

Every physical act of ours is a revelation of the relationship with the inner self. Often one can be recognized by his body language or vocabulary of movements that will be repeated. These patterns reflect not only a physical habitude, but an inner attitude and approach. "Conversation piece" deals with the manifestation of patterns of thoughts, which get a physical shape in our bodies, and suggests an alternative: to free ourselves from definitions, to live the unknown within us.

Fig.18 shows music being played by Beibei Wang, one of China's leading percussionists. In this piece she chose to create her own instrument from material found in her surroundings. She improvised using sounds recorded from the street.

Conclusion

Because of their generally demonstrative character and appeal to a certain form of representation, some performances have elements of theatrical language. But they are unlike theater, where time is presented in a purely fictional way. In other performances of the body time and space are the essential elements of the artistic presentation. Artistic performances are emerging in every art sector, blurring boundaries and mixing categories in particular social and cultural contexts. It is an ephemeral art that on the one hand questions the commercialization of art objects; and on the other hand, aims to redefine the social context. In short, it is difficult to define the practical, ever changing nature of body art precisely, because it is essentially a redefinition of artistic languages.

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5

Effects of Instructional Design on Analogy Teaching in Higher Education: Creative Atmosphere

Tsui-Lien Shen
Mei-Lan Lo

ABSTRACT

The aim of this study is to explore effects of instructional design, focusing on the use of analogy techniques to enhance creativity. The researchers employed a pre-experimental design (one-group pre-test; post-test design) in order to examine the influence of instructional design on analogy teaching. Altogether forty university students in Taiwan were surveyed by the Creative Thinking and Performance Ability (CTPA) questionnaire. The teacher also encouraged students to apply direct analogy(DA), personal analogy(PA), imaginary or fanatic analogy(IFA) and symbolic analogy(SA) techniques in generating ideas. These four analogy techniques and their effects effect on students' learning were rigorously evaluated. The findings of this study are as follows: 1. Students achieved higher scores in the post-test compared to the pre-test and the difference was statistically significant. 2. The teaching strategy of analogy used in higher education inspired creativity and engendered a creative atmosphere in the classroom. 3. Instructional design on analogy teaching was effectively supporting creative curriculum development and enhancing students' creativity.

Keywords: analogy, creative thinking, teaching design in creativity, higher education

1. Introduction

Creativity is considered as one of the critical elements for improving the quality of human life in personal and global contexts. Creativity has become core business for those who seek the development of employee ability and capacity (McWilliam & Dawson, 2008). The US National Centre on Education and the Economy (2007) gave several reasons for this; they are now looking graduates, with "imagination/creativity" (The Pedagogy for Employability Group 2006). In the UK, the Creative Industries Council promotes creative industries but suggest that this must be underpinned by an education system (Creative Industries Council, 2014). This is deemed important for talent cultivation in creativity.

Creativity is regarded as a necessary attribute in higher education and society. McWilliam and Dawson (2008) argue that more space is needed for engaging students in creative activities in higher education. The Glasgow School of Art and the City of Glasgow will host the International Conference on Creativity and Cognition in 2015. Jeffrey and Craft (2006) argue that students' practice based skills and knowledge of innovation and problem solving should be encouraged, engagement in creativity is necessary in order to enhance creative ideas in the future workplace. Educational discourses highlight the importance of creativity (Jeffrey & Craft, 2006) in learning

and it's centrality to "learning how to learn" and they argue that it is crucial in the effecting the ability to react effectively to change (Torrance & Goff, 1989). Creativity is considered to be an essential life skill, which should be fostered through education (Craft, 1999, Burnard & White, 2008). In Taiwan, since the proclamation of the White Paper on Creative Education (Ministry of Education, 2002) teachers have been supporting the development of students' creativity at schools and universities. The Ministry of Education in Taiwan launched a series of projects which promote creative teaching and constructing of creative curricula.

Well-designed creativity training can even enhance students' divergent thinking abilities and problem-solving skills (Cheng, Wang, Liu, & Chen, 2010; Fleith, Renzulli, & Westberg, 2002). Infusing creative thinking competences through the design process of authentic projects appeared to demonstrate various levels of creative thinking skills (Doppelt, 2009). Creativity in education has become a movement that encourages teachers to constantly support students for creative thinking through effective and innovative teaching strategies. The main purpose of this study is to explore the creativity and imagination of university students in the situations they use analogy techniques in order to produce creative works and novel artefacts. The research questions are as following:

(1)What is "analogy" and how do we use analogy techniques in higher education?

(2)What are the effects of instructional design in supporting the use of analogies in creative processes which are measured by the Creative Thinking and Performance Ability (CTPA) pre- and post-test?

(3)What does the designer of the creative artefact tell us about teaching and learning of creativity?

2. Theoretical Framework

2.1 Creativity and Analogy

Since Guilford (1950) defined the term creativity in the American Psychological Association, creativity has been considered as an essential mental activity for human beings. The patterns of creativity include cognition, memory, divergent thinking, convergent thinking, and evaluative thinking. Many researchers have been engaged in creativity research. Klausen (2010) pointed that there have been serious definitional efforts, and there is widespread awareness of the problems and limitations of extant definitions (Amabile,1996; Csikzentmihalyi, 1999; Eysenck, 1994; Sternberg, 1999). The connection between the definitional issue and the reliable methods for measuring creativity is one of the basic problems creativity research (Klausen, 2010). Unfortunately, creativity is of undeniable importance, yet has lagged behind similar research streams like intelligence (Batey, 2012; Stenberg & Lubart, 1999).

Ward (2011) defined the use of analogy as an important reasoning process in creative design. Most particularly, analogies are useful in solving open-ended problems that do not have single, clear-cut answers and in working

with complex domains of knowledge for which the relations of interest may not be as obvious. It enables the generation of novel ideas or artefacts using ideas from semantically distant domains (Gomes, Seco, Pereira, Paiva, Carreiro, Ferreira & Bento, 2006). Analogy technique is possible to encourage people to be more creative and to approach tasks with creative outcomes in mind.

The use of analogy could help in understanding or analysing the topic, in generating new products or ideas, in making inferences about what ought to be true about a topic, in communicating ideas, and in persuading others. There has been considerable research on the various processes in which analogy is thought to comprise, with most research focusing on retrieval, mapping, and transfer (Ward, 2011). Use of an analogy requires transfer of information or meaning from a particular object (the analogue or source) to another particular object (the target) (Hofstadter, 2001). Analogy refers also to the relation between the source and the target themselves. The use of analogy in a creative process supports one to recognize some similarities between the target or problem situation and the source or support to have a look the target from different point of view during the brainstorming. It is popular to be used 4 kinds of analogy technique, including direct analogy, personal analogy, imaginary analogy, symbolic analogy (Altshuller, 2000; Shen, 2010).

Shen (2010) referred scholars' theory and comprehensively defined four kinds of analogy technique. Direct Analogy (DA), that is directly to compare two objects, ideas or concepts and to have the original theme of the situation switch into the other one to generate a novel solution or an idea. Personal Analogy (PA) that is to have individuals become part of the problem which have not solved yet, or let individuals become the personification of imagination, and to have individual consciousness projected onto a particular object or idea. Imaginary or Fanatic Analogy (IFA) supports to think, as far as possible, by unusual ideas, or possibly to imagine the problem by far-fetched way, for example, through the extraordinary imagination of sound, image, action, meaning to create a variety of creativities. Symbolic Analogy (SA) that is to use the characteristics of two conflicts, to have the unrelated phrases or words combined, and to obtain new ideas and the key of observation through the contradictions with streamline compression, lacking of coordination.

2.2 Instructional Design for Creativity

Instructional design is the systematic process of designing, developing, evaluating and managing the entire instructional process to ensure learning. It is based on what we know about instructional and learning theories, systems design, information systems and management (Morrison, Kemp & Ross, 2001). The basic elements of instructional design include: 1. Analyze learner and organization needs. 2. Determine instructional goals and objective. 3. Construct a method for evaluating learner achievement. 4. Design and select instructional strategies. 5. Implement the training. 6. Evaluate the training.

The researchers based on previous concept and model of instructional design, further proposed the creative instructional design for creative curriculum. There are 5 stages of instructional design for teaching analogy creativity in this study, it included 1. motivation: creating creative atmosphere, 2. providing teaching materials, 3. conducting creative thinking methods, 4. proceeding creative discussion and feedback , 5. evaluation (Figure 1). The purpose of the instructional design was to encourage students to generate creative ideas and employ analogy techniques systematically. The whole teaching progress is considered thoughtfully including four Quadrant of creative thinking training, namely concrete and abstract, analysis and synthesis. Creative atmosphere is created at the beginning of teaching and through out to the end.

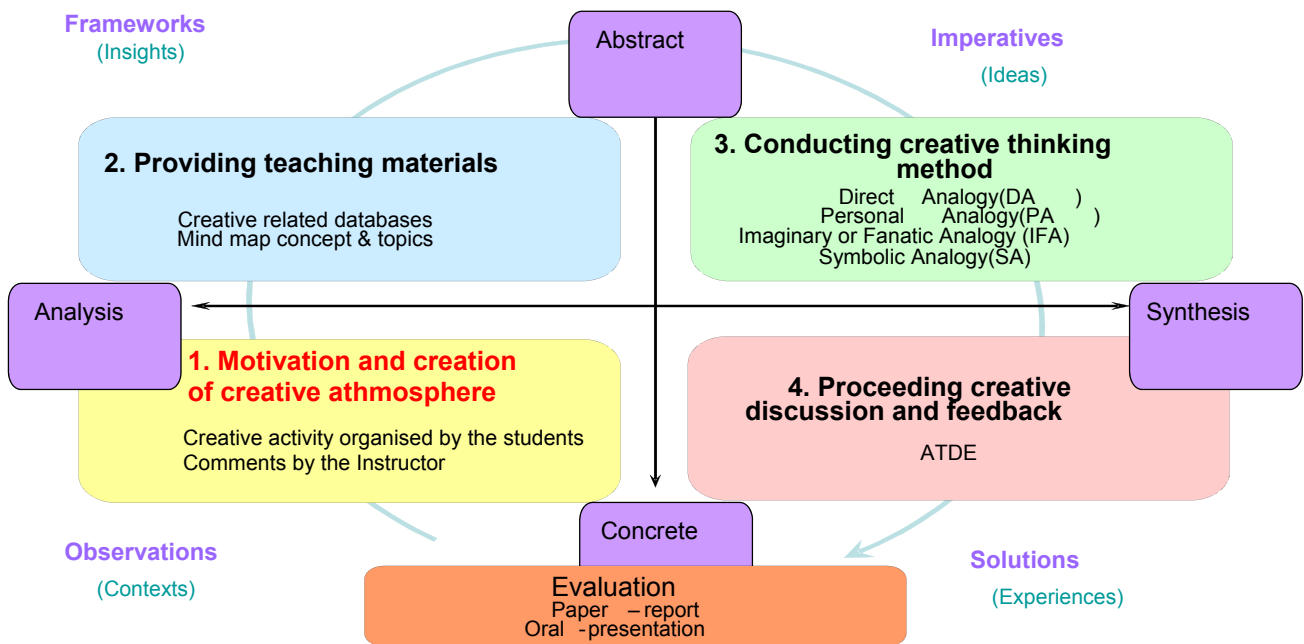


Fig. 1 Instructional design on analogy for teaching creativity

3. Research Method

3.1 Participants and Judges

One class of 40 students was randomly selected from engineering colleges of Science and Technology of University. Altogether 40 artefacts as outcomes of creative processes were collected from the students. Analogy techniques were used in the creative processes. Three judges from universities were invited to evaluate and rate these outcomes. Their specialty included patented invention, creative training, and production design.

3.2 Procedure

A pre-experimental design (one-group pre test-post test design) as described in Figure 2 was used. The class was taught 4 hours analogy techniques of creative methods through 5 processes of creative teaching design

(motivation, providing teaching materials, conducting creative thinking methods, proceeding creative discussion as well as feedback, and evaluation). The students were asked to fill the questionnaire of pre-test and post-test in Creative Thinking and Performance Ability (CTPA) before and after class of the project.

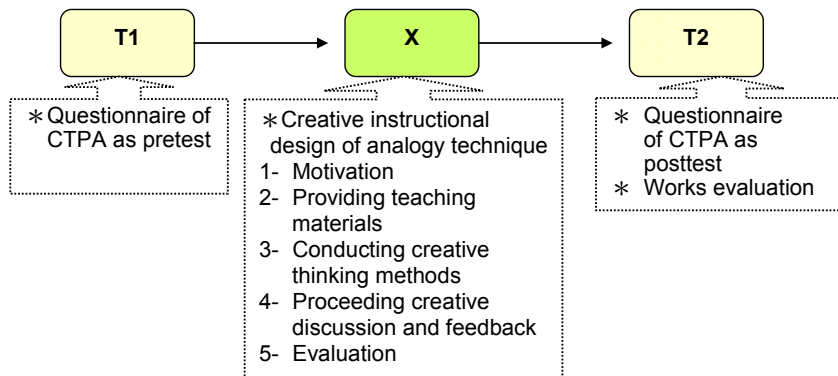


Fig. 2 The design of the research

3.3.3 Conducting creative thinking methods

The teacher guided students to learn analogy creativity methods and experience a brainstorming process. The definition of analogy was introduced to the students in particular. Types of analogy (direct analogy, personal analogy, imaginary or fanatic analogy and symbolic analogy) were also explained with detailed examples in the creative class by the teacher. All attendants were expected to realize the creative thinking methods and explore further how to use analogy techniques in generating ideas.

3.3.4 Proceeding creative discussion as well as feedback

Students were divided in several groups, and then the teacher asked for groups to apply analogy techniques in generation of ideas. The students were encouraged to try to apply direct analogy, personal analogy, imaginary or fanatic analogy and symbolic analogy techniques. There were 4 steps used in groups, including asking, talking, doing, and evaluating (referred to as ATDE). Students proceed detailed asking, diverse talking, learning by doing, and multi-evaluation. When students asked questions, the instructor joined group discussions or acted as a consultant for groups. After discussions, all groups shared with discussion results on blackboard by turn and the instructor provided feedback immediately on the spot. Using the ATED model for group discussions plus teacher's feedback was to push students' deeply understanding and actively applying analogy techniques related to creative thinking. To give free learning environment and employ brainstorming strategies of W principles (who, what, when, where, why, how, how much) into group discussion were important at this stage for further improving students' creative thinking. They can share each other and develop better ideas during the group discussion process. After group discussions, students were required to syntheses findings of analogy/creativity.

3.3.5 Evaluation

The evaluation included paper-report and oral presentation. Three judges were invited to read paper-report and listen oral presentation of students' work. The judges depended on criteria of creative thinking ability (fluency, flexibility, originality, elaboration, sensitivity) and creative performance ability (collect creative information, select creative valuation, make creative performance, practice creative performance, create problem solving efficiently) to rate works. The content of report and presentation had no concrete form but successful communication of work was emphasized. For example, how to imagine, how to inspire creative ideas' processes of preparation, incubation, illumination and verification, records of creative work, and expected benefits were usually as requirements of rating.

3.4 Method and Instruments

The researchers used questionnaire survey and in-depth interviews as research methods.

3.4.1 Questionnaire survey

In this study, we used the questionnaire of Creative Thinking and Performance Ability (CTPA) as pre test–post test questionnaire. The questionnaire comprising 10 items was designed based on a 4-point Likert-type scale. Dimension 1 including 5 items was used to assess creative thinking ability, and dimension 2 including 5 items was used to assess creative performance ability. The Cronbach's alpha coefficient was 0.758 for creative thinking ability, 0.690 for creative performance ability, and 0.873 in total. SPSS (Version 12.0) was used for the analysis of data, collected by the questionnaire.

3.4.2 In-depth interviews

According to recommendations of 3 experts, the researchers invited top 3 works of the same designer to do follow up interviews. The designer had been asked about 'inspiring creativity' and probe it in depth. Interview questions focused on: (i) Why do you have the ideas of work? (ii) How do you develop creative ideas' processes of preparation, incubation, illumination and verification within your work? (iii) There are 5 instructional design processes in this lecture. They include motivation, providing teaching materials, conducting creative thinking methods, proceeding creative discussion as well as feedback and evaluation. Which is the most important process for you?

4. Result analysis

4.1 Comparisons of Creative Thinking and Performance Ability (CTPA) in pre-post test

The means of the pre- and post test were compared using the Dependent-Samples *t*-test (two-tailed) and as an additional check, we tested the power of the difference using Cohen's *d* ($d = M_g - M_b / S.D._{pooled}$, where $S.D._{pooled} = \sqrt{[(S.D_g^2 + S.D_b^2) / 2]}$ (Cohen, 1988) (see Table 1). The Dependent-Samples *t*-test procedure compares means in pre- and post-test. Cohen's *d* measures the effect size for the difference between boys and girls: no effect at $d < 0.2$, small effect at $0.2 \leq d < 0.5$, moderate effect at $0.5 \leq d < 0.8$, and large effect at $d \geq 0.8$. The comparison indicated that there were statistically significant differences ($p < .001$) between pre-test and post-test in all of the 10 items and 2 dimensions of the CTPA. Moreover, the Cohen *d* indicates that the difference between means were large in all cases.

Table 1 - Comparisons t-test between pre-test and post-test in items and dimensions

<i>Dimensions</i> <i>Item emphasis</i>	<i>pre-test</i>		<i>post-test</i>		<i>M</i>	<i>t</i>	<i>d</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
Creative							
thinking ability	10.63	2.57	14.68	2.40	-12.73	<.001	-1.63
Fluency	2.10	0.55	3.00	0.60	-10.44	<.001	-1.57
Flexibility	2.23	0.77	3.13	0.76	-8.47	<.001	-1.18
Originality	2.03	0.66	2.65	0.70	-6.30	<.001	-0.92
Elaboration	2.08	0.76	2.95	0.71	-8.06	<.001	-1.18
Sensitivity	2.20	0.76	2.95	0.64	-8.74	<.001	-1.07
Creative performance ability	10.53	2.98	15.20	2.76	-13.51	<.001	-1.63
Collect creative information	2.00	0.96	3.15	0.77	-8.73	<.001	-1.32
Select creative valuation	2.38	0.93	3.15	0.77	-7.73	<.001	-0.91
Make creative performance	2.00	0.82	2.85	0.77	-6.99	<.001	-1.07
Practice creative performance	1.93	0.86	2.78	0.70	-7.68	<.001	-1.09
Create problem solving efficiently	2.23	0.66	3.23	0.62	-9.87	<.001	-1.56
Total	21.15	5.20	29.88	4.64	-15.93	<.001	-1.77

*** $p < .001$ N=40

4.2 Product analysis

An example of a creative outcome was the product named Piano Dress (Figure 3). The Piano Dress used a personal analogy. The student had an idea of a dress which could be able to sing, speak and moreover be used as a sound dictionary. The vision was through touching, it would be possible to listen songs, give jokes or check words. The designer imagined in higher-order relations or relations between relations. The creative design is toward the science and technology oriented in the future. For example, if the T-shirt made in nanotechnology, which combined within mechanical and electronic pieces into dress. It proposed a particular object or idea when the problem was resolved, such as carrying dictionary, MP3, computer and so on. According to the designer, “when the user touched and played on my dress, like a piano has white and black keys, I can set up and distinguish with the function of radio stations, jokes and sound dictionary”.

However, the Piano Dress is both original imagination and appropriate usability, like as produced an artefact that is both novel (i.e. original, unexpected) and appropriate (i.e. useful, adaptive concerning task constraints) (Sternberg and Lubart, 1999). When we interviewed the designer, why she had the idea for creating the Piano Dress? How to be inspired about imagination of piano dress? How to be inspired the creativity in 5 processes of instructional design. She pointed it:

Listening different kinds of analogies of creative method are great! Our instructor used Piano-light and Piano-stairs as two cases. And she explained them about creating the idea, maybe the designers like to play piano or listen concerts of piano, and then they were inspired within creative thinking to creating a molding-making piano light (Figure4). Piano-stairs (Figure5). They discovered energy saving issues and reflected on problem-solving. They wanted to change the facts. Like Piano-light and Piano-stairs are good examples to know easily about personal analogy of creative techniques. Especially, our instructor explained how to put analogy theory into practical products, using hyperlinks and teaching analogy technique sequentially and clearly. It is very important for me. (The designer, 15/10/2011).

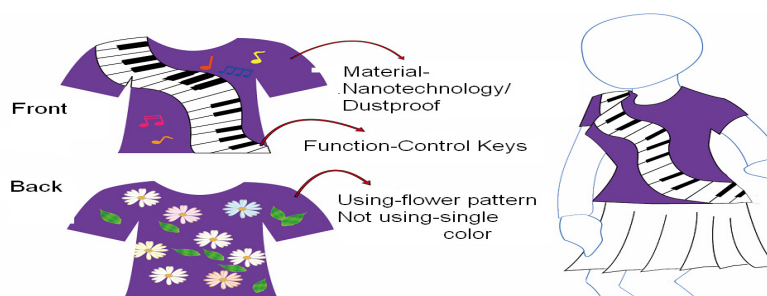


Fig. 3 Piano Dress

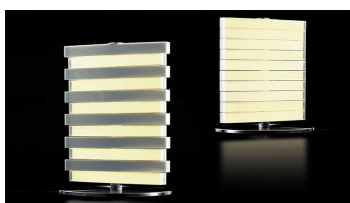


Fig. 4 Piano light

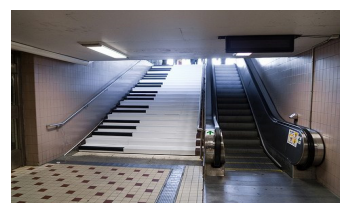


Fig. 5 Piano stairs

4.3 Creative Atmosphere

The teacher is an experienced instructor and good at conducting creative methods. The teacher as the researcher collected many demonstration cases in advance, knew instructional design how to put into teaching activities and conducted action research in the classroom. The students were at university level about twenty years old. The teacher displayed the creative examples, led group discussions and observed the students learning at the same time. The teacher tried to encourage and support student creativity all the time. As Starko (2014) proclaims that give students opportunities to be creative requires, allow them to apply content in flexible ways to find and solve problems and communicate ideas. There is good interaction between the teacher and students. Create and maintain innovative learning environments is very important to inspire university students to create ideas freely.

5. Conclusion

In this study, significant differences were found in comparisons with t-test. Specifically, the results of “Comparisons t-test between pre-test and post-test in items and dimensions” indicated that analogy creative teaching had significant influences both on students’ creative thinking and creative performance. The abilities of creative thinking include fluency, flexibility, originality, elaboration and sensitivity. The abilities of creative performance include to collect creative information, to select creative valuation, to make creative performance, practice creative performance, to create problem solving efficiently. The research findings revealed the effectiveness of teaching analogy technique through creative instructional design. Five stages of creative instructional design is suggested for this study for improving students’ creativity. They are (1) motivation, (2) providing teaching materials, (3) conducting creative thinking methods, (4) proceeding creative discussion and feedback, and (5) evaluation.

On the qualitative research part, when we analyzed products and in-depth interviewed with the designer, she indicated several positive issues of teaching-learning creativities. Through creative instructional design, the stage of “motivation” and “conducting of creative methods” supported her creative process particularly. Finally, a critical reflection on teaching practice in this action research, the teacher still needs more clear and consistent and creative design for future teaching in the creative curricula. This study suggests that creative teaching design should dominate various concrete principles, and the creative teaching should be imaginative, creative, and extraordinary for students.

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6 | A study of drawings and interviews from Afghan children's memories of their life in Afghanistan and their living experience in Germany

Ava Serjouie-Scholz

ABSTRACT

This is a study of drawings and interviews from Afghan children's memories of their life in Afghanistan and their living experience in Germany. The history of immigration has been an inseparable part of human history. Throughout history people have been on the move in search of a better life, for different reasons however, we are now more than ever before a witness to the greatest move of people in search of a better more safe life. They risk their lives to cross borders in the hope of a better life. Immigration starts often enough with a life risking journey that even though holds many promises of hope but can end in tragedy or in frustration. Immigrants often leave behind all that is important to them, all that they have known all their lives. They leave behind their loved ones, their belongings the places they know things they have grown to love. They step into the unknown, into being nothing and no one, into starting from the beginning often like a child learning to walk for the first time and whereas for the child everyone is watching with enthusiasm with the immigrants everyone is impatient and wants to see the progress as soon as possible. Running often enough away from a war zone personally victims of war and now under the pressure to learn the language of the host country or to find work or to get to find their ways around the new home land to be, parents of immigrant children are so occupied with themselves that they often neglect their children and their needs (see also Frick/ Wagner, 2000 and Serjouie 2012). Forever more we see and feel the need to have an education system that will provide all the students with equal chances and which would embrace and offer possibilities not only to students of different age, gender, cognitive and physical ability but also with different ethnic, cultural, religion, language and social backgrounds. According to the United Nations declaration of the right of the child, each child is entitled to education (see the DECLARATION OF THE RIGHTS OF THE CHILD, Adopted by UN General Assembly Resolution 1386 (XIV) of 10 December 1959), and should be given an education which will promote his general culture and enable him, on a basis of equal opportunity, to develop his abilities, his individual judgment, and his sense of moral and social responsibility, and to become a useful member of society and even though education is a basic human right it is also through that further human rights can be achieved, (Belfield/ Levin, 2007). For many immigration countries it is a challenge to support the integration and inclusion of children with immigration background. Here the concern is not only to educate a working force for the flourishing of the economy but it is actually part of the responsibility of the democratic societies to aim for equality in education and to support the inclusion of all students in the learning centers.

Afghan children's drawings in Asylum camps in Germany

This project started in spring of 2014, as I started to design a project to work with Afghan children living in camps in Augsburg Germany. The plan was to study their verbal and visual expression about life before and after coming to Germany. The Afghan families were already living in Germany for one to two years. Usually the mother of the family had come first and then later the children and the father had followed. The children had been some time

separated from their mothers. Usually a family of four to six members lived in one or two rooms while sharing a bathroom and the kitchen with other families. They live, sleep, eat in one single room. The children already with small age have gone through so much, war, separation, crossing borders, racism and discrimination. Some of these children have been born raised and only lived in exile. They don't know such a thing as home land. They are mostly from families who had fled to Iran because of war and had entered the country without any official documents. The families had later children but then their children also could not get any IDs from the Iranian government or the embassy of Afghanistan because they were illegal. Due to lack of IDs the parents and their children were denied access to education. Jacqueline Bhabha in her book „Children without a state “asserts: “Legal identity does not guarantee a good life, but its absence is a serious impediment to it. An absence of legal identity interferes with many fundamental encounters between the individual and the state. It affects the individual's capacity to make claims on the state, and it disrupts the state's ability to plan and provide resources and services to the individual (2011, p.1).

This was a qualitative empirical research, and I worked with 7 children 3 boys and 4 girls. I used their verbal and visual expression for my work. Each child was met twice and we first talked about his or her experience before coming to Germany and then he or she would draw what he had said and then we would meet another time to talk about the life in Germany. The questions in the first meeting usually consisted of the following:

1. Where did you live before you come to Germany?
2. What do you remember from your life there?
3. How was life?
4. Did you go to school?
5. What are your happy memories?
6. What are your sad memories?
7. Does anything make you sad because you left your country?

And in the second meeting almost the same questions would be asked about Germany.

1. Since when do you live in Germany?
2. Do you like it here?
3. Do you go to school?
4. Do you have many friends?

5. What do you do in your free time?
6. What are your happy memories here?
7. What are your sad memories here?
8. Do you miss your life before coming here?
9. Do you miss your family and friends back home?

I chose qualitative method to gather data since it was important to come into contact with each child let them talk about their personal experiences and give them the opportunity to express it visually. "The main purpose of qualitative research is to provide an in-depth description and understanding of the human experience" (Lichtman, 2006, p.8). (Babbie / Mouton, 2001; Du Plooy, 2001)" also describe qualitative research as a paradigm that allows the researcher to obtain an insider perspective on social action. In qualitative research it is possible to have a variety of approaches and methods to gather data, (e.g. interviews, photos, drawings, videos, etc.). In qualitative research the perspectives of the participants and their diversity are a high merit (see also Flick, 2006; Lichtman, 2006). Interviewing is also one of the most common forms of data collection in qualitative research. Children just as well as adults can be interviewed, Heinzl (2000) supports the idea of qualitative interview as a method of gathering data and doing research on children. Neuß (1999) also very clearly emphasizes on the importance of interview with each child, he makes it clear that collection of their drawings without a personal conversation with the child about the work and the process would be neglecting the research.

Studying children's drawings for various pedagogical or psychological researches has a long history. Drawing is a nonverbal means of communication which can open our horizon into the child's world. Children while drawing can grant us a look to their world without the pressure of narratives and words. "Drawing is another specific way of sharing among children. Children share their fantasies and imagination through drawing. They like to show each other their pictures and tell each other the stories contained in their picture" (Chen, 2009, p.27). Children's drawings can grant us a vision into their fears, dreams, hopes, will fullness and as well as their comprehension of visual factors in drawing, including use of colours or composition.

Children's drawings and their verbal expressions to their work

I met with each child twice to talk and to give them a chance to draw. Due to the living conditions which I have already explained we mostly met outside in the grounds of the camps instead of the apartments and I had to take a small table and something to sit on for me and the children. I started talking first and then after an interview the child would start drawing.

The drawing below is by a 10 year old girl called Narges, who has come to Greece on the boat. She, her father and her older sister had joined her mother and younger sister a year later in Germany. She told me they had to try eight times but there was always a problem, either the tank was empty or there were big waves or the police brought their boat back to Turkey or the boat was filled with water. Narges had been 9 years old as they had to try to cross the sea. She didn't even know the name of the sea and just called it the big Sea.

It is also interesting to see, if we look at this picture without knowing the story, (interview) it could easily be mistaken for a happy picture. Where a group of people are on a boat, traveling. It could be a cruise. Only knowing the background story, we know this was a situation between life and death. The interview before and during the drawing process makes the picture more comprehensible and sitting through the drawing help us appreciate the decisions children make while working, to avoid any kind of misinterpretations. For instance here Narges used colour pencil to draw the people, this way she could work finer and include the details in her small sized figures. She focuses on the size of the Sea and uses most of the space of the paper for showing how big the sea is. We can see over a year after going through this trauma she is still haunted by it.



Narges 10-years-old, crossing the big sea

Therefore, the blue colour occupies most of the paper while the sun is shining and the faces are all smiling we know these people are scared for their lives. Even though Golomb (2004) does emphasis that children express emotions through facial expression but from my own experience working with children they mostly express emotions through the theme of the drawing. Use of colour to show emotion is also something that children learn later through education or in society. By age nine they start to use colours according to reality. For example Grass

is drawn green, or sky blue (see also Serjouie for more information)¹. But in general children use bright colours. Children seldom show emotion through use of colour.



Yasaman 12-years-old, going to school in Iran

Yasaman and her family had lived in Iran and due to discriminating immigration laws in Iran her family had decided to immigrate to Germany. When I asked her why they came she said, life was difficult, in many aspects it was difficult. In the drawing above she has drawn her classmates and herself with their teacher going to school. She first started to draw with the oil pastel therefore, the three figures are drawn as stick figures, and since the oil pastel makes it somehow difficult to draw small sized objects in detail due to its thickness. She then changed to drawing with colour pencil and we can see the teacher is drawn beautifully with all details including her handbag and the patterns on her dress. She drew herself going to school and on the way to school we can see her friends as well as her teacher and three balloons with the inscription I love you. Yasaman and her sister went to the same school, but one day the headmistress separated all Afghan children from Iranian children, they were not allowed to mix with Iranian children and had a separate classroom. I asked her but why did you write I love you, she said because I love my teacher. She has included the head covering common to wear in Iran by women. Children draw their own observations and experiences from real life and we can see how she has also drawn the teacher taller to show she is older and bigger than the children but to also show her authority. She has used ornamental elements all throughout her drawing, which it is more common amongst girls like the flower patterns on the school wall, on teacher's clothing and the way she has coloured the sun or the use of balloons to express her feelings for her teacher.

Hassan a 10-year-old Afghan boy born and raised in Iran had also almost a similar experience. He went to school and had many friends but one day he was taken out of the classroom and told he cannot come to school from

¹ <http://www.db-thueringen.de/servlets/LegalEntityServlet?XSL.docID=&id=17254>

tomorrow because he has no official birth certificate or IDs. When I met him he talked about how home sick he is and wishes he could go back to Iran. However, the family was forced to leave Iran for their son's future. Hassan writes the names to show clearly who each figure is, he writes in Latin since he was not in school long enough in Iran to learn to write Farsi. Not much use of ornamental elements. The figures are drawn frontal looking directly out of the picture.



Hassan 10-years-old playing football with his friend Ali in Tehran

When I asked the same children if they liked living in Germany the response was almost the same for every single one of them, yes and when I further inquired what the reason that they liked Germany was, they replied because they can go to school here and boys also pointed out that they can play football. Of course some also pointed out that they were united with their mother. Since mothers come first and try to get their children or husband to join later, sometimes this separation can take longer than one year. The picture below drawn by Shahram a 10-year-old boy shows the life between school, camp and the free time to play football. All the paper is used to visually present all that is important to him in Germany; the street has cut the paper into two halves. The camp is coloured in brown, school is shown in light and dark blue and we can read the word "Schule" meaning school in German. On the other side of the picture we can see the football pitch with the players all shown as stick figures. It is clear why the camp is included in the drawing; it is home it is where they gather with their family and friends. But school is for most of these children the reason they are here. When speaking with Yaser a 7-year-old boy or Shahram who both went to school in Afghanistan they expressed how happy they are that they can go to school here, because here they learn a lot. When I asked them about schools in Afghanistan they said they mostly learned Koran and very little bit of Math or other subjects and that the teachers were not very serious and did not teach properly.

Life in Afghanistan in spite of its difficulties and limitations concerning children's education but still the children could enjoy family gatherings or outings; they had much more social contact. The drawing below by Shahram shows a family outing in the mountains. The family is having a picnic and the children are playing.



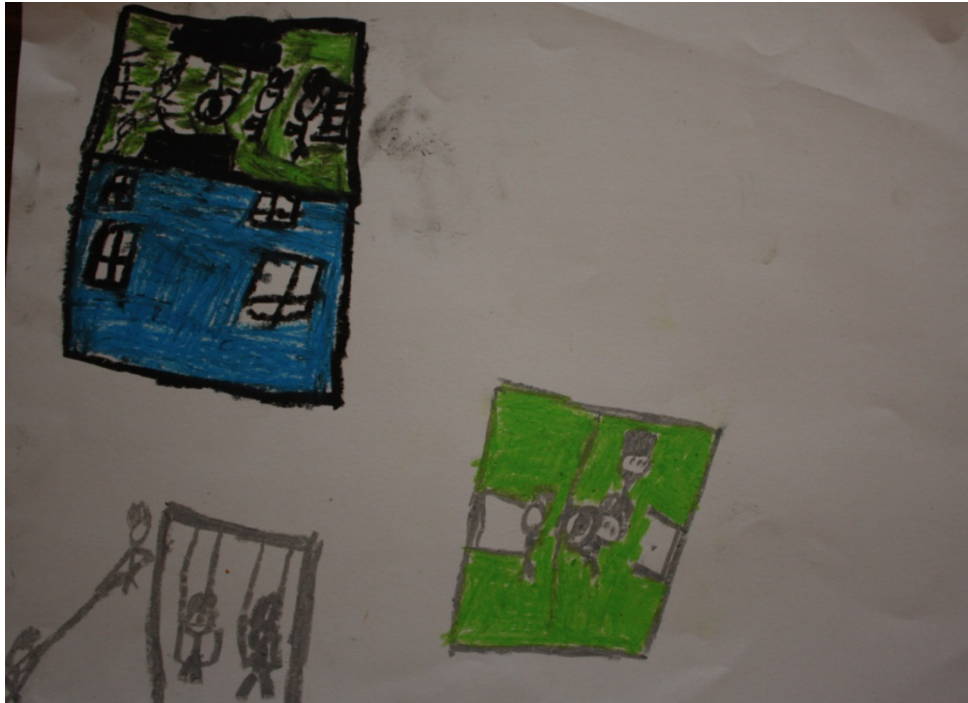
Shahram 10-years-old family outing in Afghanistan

Even though his use of colour is very limited but he talked with great joy of that day, of all that they could do including swimming in the river, playing with other family members and how happy he had been. He and his brothers were two years in Greece before they could join his mother in Germany.



Shahram 10-year-old boy playing football and going to school

Most of the children in the group I worked with go to “Hauptschule” this is a kind of German school for weaker children and since they lack Germany language they go to a school where only foreign pupils are permitted. So in School and in the camp they are separated from German citizens, they kind of experience a life of exclusion. The drawing below by Yaser also shows the life between school, camp and football.



Yaser 10-year-old boy, his life in Germany

The blue building with a football ground is his school, the swing and the see saw are showing him playing with his friends in the camp and the football pitch is where he goes to practice and play football with his friends.

The right hand side of the paper is left untouched, he uses very limited colours but we can still get the message in his work. His life does not have a wide spectrum and children also don't talk much about family outings or visiting friends or families. The two drawing below by Yasaman and Narges show what they do in their free time. After coming back from school or during holiday they spend their time playing outside on the camp grounds that is of course if the weather is good, unless they sit inside their rooms all together, where they use as bedroom, living room, dining room and etc.



Narges 10-years-old, playing with friend in the camp



Yasaman 12-years-old, going to school in Iran

These children despite their young age know what it means to be home sick and to miss those you love or what you treasure. They have experienced, separation, exclusion, fear of losing one's life, war, exclusion and racism. Germany for them is connected with school, with education and education for them means hope, hope of a better future. Yasaman in response to my question if she likes Germany says, "Yes, because here if I work hard I can achieve something" (July 2014).

Therefore in democratic countries it is becoming a challenge to develop an education system that would embrace heterogeneity, an education system where all the students can be given a feeling of inclusion and social membership, an education system that will promote integration and mutual respect and through which all students can benefit from high quality education regardless of their background. Since the World declaration on Education in 1990 Jomtien (Thailand) we witness great endeavors to achieve a just and fair educational system that strives for inclusion in educational organizations and centers. "Inclusion is seen as a process of addressing and responding to the diversity of needs of all children, youth and adults through increasing participation in learning, cultures and communities and reducing and eliminating exclusion within and from education, (p.9-10)². Inclusion in education strives for equality; no one should because of his or her background be denied the opportunity for high quality education. Heterogeneity is not seen as disadvantage in inclusion pedagogy but as a chance to learn together with the other members of the society and to struggle for a fair future. Inclusion is also about the right of the immigrants in education. Immigration has always been an inseparable part of human history, in 21st century we are witness to the greatest move of human beings around the globe. As the world becomes more aware of the importance of a fair and just society where heterogeneity is not only tolerated but also accepted and respected the pressure grows on schools to create learning environments that deal effectively with students with different languages and backgrounds. Teachers play a crucial role in supporting the inclusion of all students in the classrooms; they themselves need to be the first people who are open to this idea and welcome heterogeneity. Teachers carry a much greater responsibility and need to be more sensitive to culture and gender issues and promote tolerance and social cohesion (see also Teacher Education for Inclusion)³.

Art as a subject with uncountable possibilities and its openness to new ideas and its potentials offers great opportunities for an inclusive education system. It is vital to construct an atmosphere where students learn to share their culture, language, religion, arts and traditions, learn to be creative and innovative, a learning environment where no student feels disadvantaged or excluded. Where learning is not limited to only one person, or one skill, where you can be inspired by all the arts and can learn to express yourself through all the techniques, where creativity is not limited to one region or one race but the entire world. A classroom in an ideal form a school can become a neutral place where all students with their individuality are respected and valued. If we agree on the fact that the right kind of education system in the 21st century endeavors to create equal educational opportunities (see Gogolin / Krüger-Potratz, 2006) independent of students origin and help to bring the migrants and ethnic minorities into the foreground as well as giving them the possibility to feel themselves as part of the society by giving them recognition, we can then conclude that well planned transcultural fine arts education due to the open flexible characteristic of art in general can provide the ground so well for this educational development. Transcultural art education should create the possibility of dialogue between the students. According to Slimbach (2006), transculturalism is rooted in the pursuit to define shared interests and

² <http://unesdoc.unesco.org/images/0009/000975/097552e.pdf>

³ <https://www.european-agency.org/sites/default/files/TE4I-Literature-Review.pdf>

common values across cultural and national borders. According to Welsh “the Transcultural subject is a cultural hybrid that interconnects and integrates various cultural forms. It has the potential to transcend our monocultural standpoints and is attentive to what is common and connective between different cultures” (1999, p.205). In transcultural education no culture is dominant or central, all are equal and one can experience the freedom to move between the cultures, to learn, share, to influence and to get influenced, to get inspired to cause a change and to bring all into dialogue with one another. Epstein atones, “Unlike Multiculturalism which establishes value equality among different cultures and their self-suffering, the concept of transculture implies their openness and multi involvement” (2009, p.334).

In a transcultural art education program all students are seen and treated as equal, there is no language or culture that is unique or belongs to one single race or nation, all is open and every one can move between all arts and cultures, which can create new possibilities for self-expression, innovation and creativity through learning and talking about different cultures. All students, all cultures and trends are seen as equal. According to Bhabha, this hybrid third space is an ambivalent site where cultural meaning and representation have no ‘primordial unity or fixity’ Bhabha (1994b). Third space provides a spatial politics of inclusion rather than exclusion that “initiates new signs of identity, and innovative sites of collaboration and contestation” Bhabha (1994a). The art room as the third space can enhance the success of the inclusion in the school by creating a tolerant, open space for dialogue and acceptance. Where each child learns to respect the other for what he or she is and learns to think "outside the box of one's motherland" (Slimbach, 2006), where art, culture, dialogue and creativity are practiced and inclusion takes place.

After years of teaching and working with children from different backgrounds, after hearing their life stories and experiences, after my recent study of Afghan children’s drawings in the camps more than ever before I am certain we need a reform in our education system and this we can start with changing the art programs at schools. We need to realize children who come with the hope and wish of an education system that will embrace them and promise them equal opportunities should not fail them. These children have come to Germany (or Europe) with one hope, to go to school, for them school is connected with education and education is connected with better future, but if we fail them, if they realize not only did they not get an equal opportunity but they were not even treated as equals, this will be a failure for democratic societies which strive for equality. Immigration is not a new issue but in an age where we are confronted with the greatest number of immigrants and refugees and in an era where we have established democracy we cannot ignore the fact and necessity of a change in education system that will promise the inclusion of all children and promotes equal chances. If we hope to have a society where racism and discrimination are part of the past we need to stand for a change in the educational systems. We need to realize the more inclusion of all children of all backgrounds, social, racial, physical ability or cultural and the more the possibility of interaction and collaborate learning in the schools the more we learn to respect one another to show tolerance and to move beyond living in one culture. Here we do not promote the idea of

multiculturalism where we can take pride in one single culture (especially for minorities) and promoting but it's more about being open to all. Students who are in more disadvantaged situation (minorities, physical disability or social class) will not be in the lesser unequal position. "Transculture can be viewed as a way of expanding the limits of our ethnic, professional, linguistic and other identities to new levels of indeterminacy and virtuality" (Epstein, 2009, p.343) . Through transculture we can aim and strive for a harmonious peaceful society. "As a rule violence occurs between groups with firmly established identities, which remain impenetrable for each other" (ibid, p.347). There is also some studies being done in Czech republic see please Uhl Skřivanova (2007, 2013).

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7

Innovation in education through Service-Learning projects: The "Día de la ONCE"

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ABSTRACT

Service-Learning is a pedagogical approach that encourages students learning by doing through an organized service; this is an innovative practice that develops an educational project and a social project simultaneously by combining academic learning, community service and continuous reflective practice into a single integrated project in a balanced holistic way. It is teaching methodology, a way to understand education, to meet the real needs of a collective, to involve participants along with the community and to foster civic responsibility. It helps for a deep understanding of cultural & social context and transforms the environment. The Escola d'Art i Superior de Disseny de les Illes Balears participates, as actively as possible, in non-profit and cooperation activities with the third sector through the Learning-Service Projects, as with the Consejo Territorial "Illes Balears" de la Organización Nacional de Ciegos Españoles and the "Día de la ONCE" (every 3rd-4th Saturday of the month of October in Palma de Mallorca since 2005).

Keywords: Design for all, Universal Design, Service-Learning, visual impairment and blindness.

A short introduction to the Service-Learning projects

The history of Service-Learning (Community Service Learning or Learning through Civic Engagement), started in the United States of America in the very beginning of the 20th century with the "learn by doing" experiences by John Dewey (1859-1952) and community service experiences by William James (1842-1910). However the use of the term Service-Learning started in 1966-1967 to describe a local experience in Tennessee (USA) developed by the Oak Ridge Associated Universities and consolidated in 1969 during the first Service-Learning Conference (Atlanta, Georgia, USA).

The *Service-Learning Conference Report* (1970) accepted that the Service-learning is a valuable element of the learning experience. It showed different research papers in the field of Service-Learning and offered one of the very first definitions known for Service-Learning term that referred to "the integration of the accomplishment of a needed task with educational growth".

Despite this initial background, during the turn of the century the Service-Learning focus area (theory research studies, case studies, impact of participation) expanded from north to south, particularly to Argentina and the works of the Centro Latinoamericano de Aprendizaje y Servicio Solidario (CLAYSS) and then to Europe.

In fact, the Europe Engage Team, that leads KA2 Erasmus+ project supported by the European Commission, provides in 2015 one of the last definitions of the term Service-Learning. This project define it as “an innovative pedagogical approach that integrates meaningful community service or engagement into the curriculum and offers students’ academic credit for the learning that derives from active engagement within community demands and work on a real world problem. Continuous reflection and experiential learning strategies underpin the learning process and the service is linked the academic discipline. Service-learning brings together students, academics and the community whereby all become teaching resources, problem solvers and partners. In addition to enhancing academic and real world learning, the overall purpose of service learning is to instil in students a sense of civic engagement and responsibility and work towards positive social change within society”.

The importance of Service-Learning projects in design studies

The Escola d’Art i Superior de Disseny de les Illes Balears (EASDIB) is the only state higher education institution in the Balearic Island for design studies, in four specialities: Graphic Design, Interior Design, Fashion Design and Product Design.

According to State and Regional Regulations that set the State Design Curriculum, it is compulsory to follow a course called “Community Activities” that rewards students’ participation in cultural, artistic, sporting, student representation, solidarity and cooperation activities with 4 ECTS credits (100 hours).

The EASDIB participates, as actively as possible, in non-profit and cooperation activities with the third sector through Academic Learning-Service Projects. Third Sector is a representative platform which brings together associations, foundations and other groups demanding inclusive public policies in their fight to protect civil and social rights.

Service-Learning projects allow students to acquire key professional competences, such as, social and civic competences, communication in the mother tongue and in a foreign language, personal development, theory into practice, teamwork, and, above all, responsibility and ethical commitment. It is important for students because this will help to improve students' employability and increase their professional opportunities.

“Día de la ONCE”, the meaning of the experience

Since 2005, the ONCE organizes every year a one-day social awareness’ journey to make visible the invisible (a disability such as visual impairment and blindness). It is held every year in each of the three Balearic capitals (Palma de Mallorca, Mahon and Ibiza) in a central location in the city, outdoors and under tents set up for this purpose.



Fig. 1: "Día de la ONCE" (20th October 2012), © EASDIB.

It is necessary to say that the ONCE and its Foundation work with visual impairment and blind people. According to the *International Classification of Diseases 2006* (ICD-10) by the World Health Organization, there are 4 levels of visual function: normal vision, moderate visual impairment, severe visual impairment and blindness.

The ONCE searches for greater social equality and non-discriminatory standards, in order to achieve its two main objectives, that are the self-reliance and the full social and labour-market integration of its members.

The ONCE has built up a specialized social service model for its members that has no equivalent anywhere else in the world. It includes blindness and deaf-blindness prevention, rehabilitation, personal autonomy, educational care, training and employment, communication and access to information, sport and cultural activities, social well-being, etc.

All activities programmed for the “Día de la ONCE” are aimed to social awareness about the everyday problems of ONCE members, and that’s the reason why participants use a sleep mask for eyes to experience visual impairment and blindness handicaps.



Fig. 2: "Día de la ONCE" (22nd October 2011), © EASDIB.

Throughout the journey, the ONCE offers a number of interactive training workshops open to people to all ages (Braille alphabet, identify different seasonings and spices with all senses except sight, identify objects by touch, etc.), so sighted people have the opportunity to experience by themselves their difficulties by touching, listening and, even, tasting.



Fig. 3: "Día de la ONCE" (18th October 2014), © EASDIB.

There is also a mobility circuit to show up difficulties experienced by visual impairment and other disabled people. During the first part of the tour, the staff provides participants with a sleep mask for eyes and a white cane before starting a circuit in a real urban environment with barriers and obstacles in the way; no path information is given but the staff guide participants if they ask for help.



Fig. 4: "Día de la ONCE" (18th October 2014), © EASDIB.

On the second half of the mobility circuit, now without the sleep mask for eyes, participants have also the opportunity to use different types of wheel chairs and experience these handicaps from a different point of view.



Fig. 5: "Día de la ONCE" (18th October 2014), © EASDIB.

The EASDIB had participated in three of the "Día de la ONCE" editions (2011, 22nd October-2011; 2012, 20th October; 2014, 18th October) by offering one of this interactive training workshops focused on tactile perception by using three scale models of different unique spaces in Palma de Mallorca:

Ses Quatre Campanes (1740-1783);

Coliseo Balear (1928-1929, architect Gaspar Bennazar);

Joan Miró's Workshop (1954-1956, architect Josep Lluís Sert).

The name of the building and the location were labelled in Braille.



Fig. 6: "Día de la ONCE" (18th October 2014), © EASDIB.

The participation in the "Día de la ONCE" is a credit-bearing educational experience awarded with 0.25-0.5 ECTS (5-10 hours), structured as an Academic Service-Learning project, and is open to all EASDIB students and professors, no matter the speciality they have chosen or the subject they teach. Service is about people awareness (kids and adults); while learning is about developing a community-based activity with the third sector.

	22 nd October, 2011	20 th October 2012	18 th October, 2014
Students	26	35	24
% enrolled students	7.34%	10.36%	7.16%
repeating the experience	0%	11.43%	0%
Erasmus incoming students	0%	5.71%	0%
Graphic Design students	0%	20.00%	29.17%
Interior Design students	30.77%	22.86%	45.83%
Fashion Design students	7.69%	11.43%	4.17%
Product Design students	15.38%	2.86%	20.83%
1st year students	46.15%	37.14%	58.33
Men	19.23%	22.86%	37.50%
Women	80.77%	77.14%	62.50%

Table 1: "Día de la ONCE" highlights and EASDIB students background, © EASDIB.

In short, this is an activity to introduce people in the world of accessibility and universal design. Students guide participants that use their fingers to touch scale models and perceive volumes as in a typhological museum (from the Greek word *typhlos* or blind, and *logos* or knowledge). Step by step, the experience is developed as shown below:

1. Professors and students distribute the scale models around the table.
2. Professors explain the dynamic of the tactile perception workshop offered by the EASDIB, give students some basic information about each scale model, comment on how to help the visual impaired to understand them, the key professional competences to acquire and the learning outcomes to achieve, that is to involve students into community.
3. Professors offer students a sleep mask for eyes and guide them in group around the table while explaining the scale models.
4. Students participate in the rest of interactive training workshops to experience by themselves the difficulties suffered by the visually impaired and other disabled people.
5. Students join the EASDIB stand, invite visitors, offer them a sleep mask for eyes and guide them around the table while giving detailed explanations of each scale model (location, history, architect, building elements, etc.).



Fig. 7: "Día de la ONCE" (20th October 2012), © EASDIB.

The hidden purpose for students and participants is not only to learn by doing but also to learn by being aware of (people's needs, cultural and social context, environment, et cetera), and the main strengths in the use of scale models is to allow people to observe a three-dimensional architectonic model in detail from different points of view.



Fig. 8: "Día de la ONCE" (20th October 2012), © EASDIB.

Conclusion

Challenges for the 21st century society have changed. There are good opportunities, such as globalization and technology, but there are also threats such as inequality and social exclusion. It is important for students to create a culture where lifelong learning serves both personal fulfilment and social and professional integration, in order to use all these opportunities and reduce these threats.

The EASDIB encourage students and professors' participation in Service-Learning projects because their development, as in the "Día de la ONCE", allows the EASDIB to collaborate with the community to which it belongs, build strong partnership with social actors, improve teaching and learning through this innovative practice and engage students actively in real world through task-oriented works focused on universal design and/or social design.

This is a great opportunity for students to be the star at the teaching-learning process and be active and participate in the creation of products (goods and services) rather than being a passive element in that process as happens in a master class. It allows students to meet the real needs of a collective, order their commitments

and responsibilities, monitor their own learning, increase their motivation, manage themselves, acquire and/or consolidate key professional competences and create a culture of lifelong learning. This is a social commitment that is implemented with the added value of academic learning that students achieve through structured continuous reflection on the service activity.

Moreover, the use of service-learning projects allows non-profit organizations and the rest of the third sector to achieve their social objectives, disseminate the values they defend, offer students a direct experience and contribute to a committed European citizenship that will always benefit democracy.



Fig. 9: "Día de la ONCE" (20th October 2012), © EASDIB.

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8

“Embodied in interactive art” – Art and Society in Community

Rolf Laven

ABSTRACT

Creativity, motivation and interaction in community are wide-ranging concepts that can be defined in several ways. What is the new interactive part of figurative work? Is this a genre? A vehicle? An art programme? Should an art-oeuvre be physically functioning to be categorised as such, or do we collaborate when we sense and make sense?

In this thesis I try to prove that my interactive sculpture work sets moving-thinking-feeling *as* an incarnation; art marks are adopted as they are formed and related. My interactive installations explain how the embodied art labels, connotations and materials clarify themselves, however the community sense, perceptions and substances de-clarify. Nevertheless, in order to have a common direction in my projects I would like to propose this description of my work and present some thoughts about my embodied interactive art approach rather than provide a definition.

These are some thoughts about my art approach:

I try to combine art and environmentalism in a community context. This thesis explores the role of art in encouraging empathic understanding and activism in members of the public. In my work, art is examined as a problem-solving procedure that can facilitate a positive shift in the relationship people have with environment and society. My role as an artist is to offer creative settings for these experimental interaction schemes so that the community and individuals within them become visible and not so much the artist himself. Furthermore, my aim is to connect communities and artists, to suggest topics, to search for issues to promote, as well as to arrange new creative settings for continual and constant interaction.

Keywords: Sculpture, Creativity, Motivation and Interaction in Community

Introduction

Community Art can be non-commercial activities with creative, artistic expression that address the interaction in communities. This interaction can serve to strengthen ties within community, to raise awareness about certain topics, to make "invisible" things, bodies, places or people visible, to give a voice to those who do not have voice (vox populi), to initiate interaction where currently little or no interaction exists (ie. between politicians and the community). The idea is that in order to address interaction in the community we have to use a form of communication that can reach the subconscious of the people so that the real change can happen. The subconscious cannot be reached through "declarations and applications", written and linear spoken language. It is the experience of certain situations that makes us change our attitude and our usual ways of interacting.

Experience can be created in various ways - by doing things together, by seeing shocking images, by telling tales, by using symbolic language. If new interaction is established within some community art project, it could persist also beyond the project and thus contribute to the development of the society, peace-building, integration of minorities, etc. These are a few thoughts about community art approach.

Creativity, motivation and interaction in community

Creativity, motivation and interaction in community are rather broad concepts, which can be defined in millions of ways. However, in order to have a common direction in my projects I would like to propose this description rather than a definition. In a community context I try to combine art and sociology. This thesis explores the role of art in encouraging sociological awareness and activism in the public. In my works art is examined as a problem-solving process that can facilitate a positive shift in the relationship humans have with ecology and society.

My role as an artist is to provide creative settings for these experimental interaction schemes, so that the community and the individuals within them become visible, and not so much the artist. My aim is to connect people and artists, to suggest topics, to search for issues to consider and to arrange new creative settings for interaction. Art from waste or recycling art education are central factors in my work.

Ecology is the science of systems, showing how natural systems work, how living organisms interact with their environment, how organisms interact in relationship to other organisms. Art-making has always been and will continue to be a community endeavour in most societies. Recognizing the production of art as useful and necessary behaviour is a way for me to understand humanity's relationship to the rest of the world, and to attempt to restore our role in the cycle that envelop us, unrecognized, all the time. I use trash to create art and inspire people to reuse things more and conserve natural inspiration. My art is installed and exhibited in public spaces – temporarily and permanently. I name my artistic experiences symbolically: turning trash into treasures. These are a few thoughts about community art approach.

“Design, redesign, of the eternal meaning of perpetual sustentation”, Johann Wolfgang von Goethe¹.

Attracting attention through art – Creating and allowing creation

By positioning art within the daily living environment and not as a remote entity, as something that is extraordinary or detached the perception of art becomes an element of the daily life; it is moved into the daily living space and changes therewith this space. This encourages engagement with art, and at the same time also

¹ Lucius Merlin: “Begegnung mit der Göttin” (Meeting with the Goddess) from “Eine Gedankenskizze” (A thought sketch), 2. verb. Edition. 2002

encourages, through collective participation, open discussion about art. This in turn encourages the establishment of a feeling for a specific operating range for creation. Art therewith creates possibilities for participation. When certain conditions are achieved art becomes – as a medium for communication – a multiplier or sensual and aesthetic experiences. This provokes “interplay” between sensuality and consciousness on the part of the public, which is very stimulating, and further encourages possibilities of communication.²

“Turning Trash into Treasure”

Something that all of my artistic activities have in common is the fact that the majority of the materials which I work with or reprocess are things which already existed (ie. found footage) or which I have collected or are items which have been thrown away.

I will present four of my activities as examples:

Project 1: “**Wish Tree** (message in a bottle)”- Planned as an interactive art project at the INTERPAEDAGOGICA, Graz 2008. Concept, idea, implementation Rolf Laven

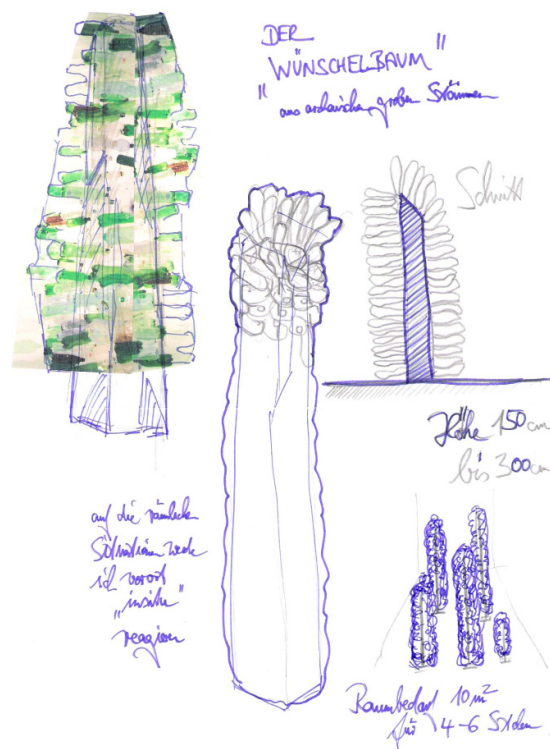


Fig. 1. “Wish Tree” drawing by Rolf Laven, May 2008

I designed a “wish tree” which could be playfully activated by visitors at the Interpaedagogica as an interactively tangible setting. Such a wish tree – which I named the “Wünschelbaum” – is part of a tradition which can be found

² See. Welsch 1996, p. 204

in cultures from all over the world and which reaches far back in history, after all, wishing is a part of the personal development of mankind without which one can hardly imagine living.

Here in Austria the wish tree is usually a living tree positioned in a public place. People can hang pieces of paper with written requests, suggestions, concerns or other thoughts, often about a particular topic, on the tree's branches.

Wish trees can be found in many different cultures. In countries like India, Japan and China they are part of age-old traditions and therefore are used regularly by many people. Their use is continual and not limited to certain periods of time. The respectively valid historical traditions and rituals, and also the question of when, and under which circumstances your wish can be fulfilled vary greatly in the various cultures. In India and Japan there are wish trees on the grounds of temple complexes. They are therefore an element of a spiritually defined everyday life. The actual origin of wish tree symbolism can be found in Hindu mythology. Here the tree is portrayed as a magical tree with branches reaching far up into the sky and roots which encompass the entire globe.

I would also like to make reference to children's depictions of trees. I remind the reader of Franz Cizek and C.G. Jung, as well as Arno Stern (with "Der Malort"/ "The Painting Space") in this regard, due to the connection that their respective research work on archetypes and their depictions has had to this topic . Connections to visual art can also be found, for example in the interpretation of the nail sculptures of Günther Uecker. At the *Interpaedagogica*, which was held from 16-18 September 2008, a participative exhibition situation, which understood the above mentioned creative and aesthetic experiences as its starting point, was carried out by myself and the participating visitors of the exhibition in the Grazer Exhibition Hall:

Thereby 10 thick wood beams with interesting pre-cut carvings (and provided with mounted floor coverings) were positioned in the room. Many caps of bottles were put on the beams by the artists already in the preparation phase. The visitors chose bottle objects and gave them a wish by talking into them. If one wanted to one could re-work the wish bottle with a hot air machine, with which the form could be changed. While this was being done the actors visited the installation and were simultaneously part of the installation. The necessary work station (work table, chair, heat guns) was located in the room. The installation, which was set up successively over the course of three days, is mystically charged through the use of special lighting the installation is mystically charged.

A successful ensemble in this (art) paedagogical environment, which attracted special attention in the environmental of the *INTERPAEDIGOGICA*, was created not only through the interesting form language of the installed "wish tree" forest. This activity gave the audience the possibility to spontaneously create, and, with no previous knowledge or time for preparation, to actively take part in the creation of a sculpture/installation.

Project 2: “**indespirale - panta rhei**”³ 2005 in cooperation with RWE Power AG; Germany; Brown coal region on the Rhein: “The land is not the environment of the work, but rather a part of the work.”⁴

The stone spiral with the title “panta rhei” was situated within the curve of the newly created Inde landscape. It developed out of the contemplation of the river name “Inde”⁵.

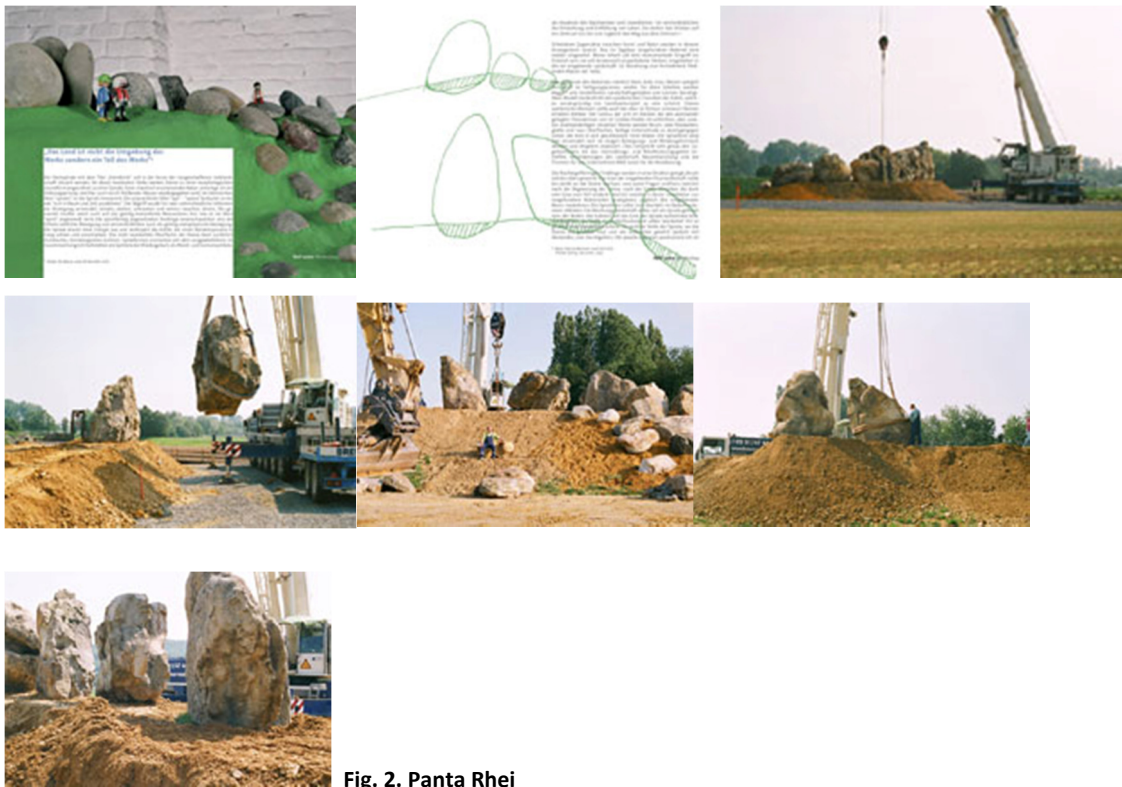


Fig. 2. Panta Rhei

On this distinct spot stones were placed into a morphological basic form: a stretched out spiral made of stones weighing tons. I place nature, which appears to be chaotic, under an ordering principle which is also reflected through flowing water. In the Latin word “spirare” the spiral is intrinsic. The original syllable is “spir” – “speira” means “expanding in time and space”. The term was used for two different archetypical forms of movement: winding, turning, screwing and swaying, puffing, breathing. The above mentioned original syllable also gives reference to mental-human consciousness, as it is used in the word “spirit”.

The foundlings, ordered in a spiral form, therefore make the original form of temporal movement visible, and also symbolize mental-metaphysical movement. The spirals convey pure energy and embody the powers which

³Panta rhei, Greek—everything flows, everything is subject to constant change - attributed to Heraclitus, 550 - 480 B.C.

The man who originally coined the phrase “everything flows”, is known to us as Heraclitus, the Ionic natural philosopher from Ephesus. One cannot step into the same river twice, he wrote. Even if one steps into the same river, there is still constantly different water flowing into it. In the world there is only an eternal process of “becoming”, all persevering existence is based on deception.

⁴ Walter De Maria, Land Art Artists, USA

⁵ Wikipedia.org: The original name was Indella; the suffix -ella is an example of Celtic river name formation: One can compare it with Mosella (German - Mosel, French - Moselle) = the little Mosa (German Maas, French Meuse). The name Inde is assumed to originate from the Indo-European word stem *wed (= water) which underlies the Latin word unda (= waters, wave), the Italian word onda, and the French onde (= wave) and the German undulieren (undulating).

initiate and expedite a process of becoming. The raw surfaces of the stones also suggest the presence of something archaic, archaeological.

Spiral forms have been used since the Early Palaeolithic times in connection with cult sites, or sites of worship. They are symbols of reincarnation and are also used as moon and sun symbols, as an expression of the growing and eternal. They symbolize the creation and development of life. The quest to reach the centre and the way to get out of it are simultaneously portrayed.⁶

Apparent contradictions between art and nature are combined in this arrangement. The material found in “Tagebau Inden” (Surface mining Inde) as well as “Tagebau Zukunft” (Surface mining Future) is reused here. My work is not meant to be a monumental intrusion into the earth, it should actually remain rather unspectacular, embedded in the landscape surrounding it (in relation with the continually flowing water of the Inde).

The spectrum of materials, namely stone, dirt, grass and water, also reflects itself in the production process: for this work excavator and equipment operators were needed.

The work illustrates a playful character, superficially appearing to be like a sandbox game. This playful moment should remain intact even when 10 – 25 tonne stones are being used. A gesture which can be found both on a small scale, in the ordered stones from the riverbed, as well as the large scale: in the simple but exact aligning of individual stones a self-contained form is created, broken edges or ruptured profiles, smooth and raw surfaces and colour differences produce continuing lines.

The escarpment landscape itself is meant to absorb and reflect the lines of the spiral. An artificially created foundation elevates the central point of the spiral, here the stone are the largest and are set most closely together (although still affording room to walk between them). The central stone is positioned at the highest point of the area. The comparatively smaller stones were set into the ground on the downward slope – farther away from each other – and the closer they come to the river the more they seem to be sinking into the ground. This project differs from many other “land art” projects in that it is meant to be a long-term installation; it should become a permanent part of the newly created “Inde Knee”.

But what reaction does this installation provoke from its viewer? The person who feels addressed by such works of art starts to see nature differently, he/she begins to see stones, river water, pebbles, light and grass as materials for artistic processes. With the expansion of the classical concept of art the most simple, worthless objects receive, due to their material character, new significance within the context of art-making. Thanks to their special associative character they demand the perceptive interest of the viewer, aesthetic sensitivity can be taught and

⁶ After Patrick Werkner: Land Art USA, Prestel Verlag, Munich, 1992

developed. This coincides with the discourse between the reflection on nature and on nature's own rhythm: transience and rebirth.

Project 3: **“sculptura organica”** (starting 1993)



Fig. 3 sculptura organica

Almost all of my sculptures have one thing in common: the working materials are screened for a naturally endowed “inner” sculpture. Thereby I look for existing structures in wood in order to elaborate on them, underline them, to explore their borders. With my oeuvre I would like to confront technical design, I am much more interested in the search for pure archetypes and use basic morphological patterns. I consciously support the traditional and gentle handling of wood, metal and use of tools.

Various wood forms with recesses (hollowing worked clearly with the grain, therefore the natural condition of the material), as well as knob-like wood forms with raw, lively structures, which make reference to the ability of the brute force of the power saw to produce specific surface design and form, are created. Roughly sawn forms, cloven surfaces are partially smoothed and connected using the random orbit sander, planer, and grinding swart. Grain, relief, structure, surface and also simply the physicality: in all untreated wooden objects another focus exists and is to be underlined.

Another group of objects consists of bodies connected with metal and wood: A series of free organic forms with very smooth surfaces are furnished with metal handles, with incorporated matter which – in existent contrast – creates tension. These works are highly dynamic, they also give witness to mobility. Whereby the focus on the object as well as the material families creates clarity in regard to the use of materials and compatibility. Often these works are constructed in a way which makes it possible for them to function in groups, to form conglomerations; implicating dialogue adherence.

4 “Faces & Farces in Ytong - Sculptures and Interaction”

The starting point was the wish to make the creative process visible. An artistic activity coupled with a sculptural manifestation was produced in the green space located at the University College for Teacher Training Vienna. With my guidance students from two of my seminars at the University College for Teacher Training Vienna, namely “Sculpture – Object – Environment” as well as “Art education – Focus”, cooperatively developed objects: an exhibition implemented together with colleagues and the performance of “Faces & Farces in Ytong”.

At first the intensive engagement with the material Ytong was the focus of the work. Ytong was developed in Sweden during the First World War. It is easy to produce, easy to transport and reasonable in price. This easy-to-use material made from natural raw materials has been used in the designing process since its original invention. This porous cement can be processed and formed in a multitude of ways, making it possible to use this substance to create impressive sculptures. One does not need to use special, expensive tools to work with it, with just a hammer, chisel, saw and files it is possible to produce respectable results, even when the sculptors are inexperienced. Great physical effort or exertion are not really required when using porous concrete, the risk of injury is also relatively low.

That is why primary level children already learn how to work with it. At the same time, the creative potential of this heat-insulating, solid building material is immensely challenging; there is no grain, hardly any patterns, which can have an inspiring influence. The sculptures are easy to form and are also easy to destroy. The basis of the three-dimensional work is the material subtraction, which can be quite a challenge. Unlike in the more customary sculpting work, where adding material is usual, here one must, in small steps, gradually take away just enough of the porous concrete in order to produce the desired form. This experience, letting something be created by taking something away, encourages the use of carefully planned work because all decisions made here are final, irreversible. The power of imagination is hereby formidably trained. This basic material provides, materially-immanent and valuable impulses and ideas.

In the summery ambience of the campus garden of the University College for Teacher Training in Vienna sculptures were created – without specifications (other than requiring the use of a specific material), practice-oriented. Finally the sculptures were weatherproofed using plaster, slighting, soluble glass and primer coating, as well as with sealing, breathing exterior emulsion paint. Various talents, motivations and abilities were involved in the process; time was used intensely.

As a result of close cooperative work, a total work of art with event character was staged by the instructors and students at the private viewing in autumn 2014. The sculptures were lighted using coloured lights and these images were transferred to a screen via video-camera. The point of origin and concept were “Sonorously moving forms”. The sculptures were meant to inspire musicians to transform what they express into music. In this way multiple pieces of music, created by the moment in which each individual sculpture was first encountered, were

improvised and immediately performed live. These “sound sculptures” therefore have the character of live musical art, the basis of which is to be found in the sculpture itself.

The partially architectonic, partially landscape gardened ambience of the atrium of the University College for Teacher Training in Vienna already appears to be organically structured and integrates both buildings and free spaces with most diverse perspective views. This open campus character is no doubt the result of the 1960s with their affinity for movement. The current works of the students included here are expressionistic sculptures, some with dramatically grotesque faces. They can stand here on minimal bases, they present many possible perspectives and visual axes – they encourage the viewer to ask their own questions and to develop their own dialogue (classical attitudes, archetypes, artist self-perception, the cloned, afflicted, manipulated person, the image of man, etc.)

Statements on human existence can be made in the form of sculptures. The interplay between the visible and the invisible, comedy and tragedy, humour, the question of use and freedom, etc. can be developed within the viewer polymorphically, and “with many faces”.

Conclusion

My inspirational art approach “Embodied in interactive art” – Art and society in community outlines how sculptural artwork has the ability to intervene in, and to challenge not only the construction of society and identities, but also the ongoing and emergent processes of embodiment, as they happen. Therefore I described a significant number of my central interactive artworks. “Embodied in interactive art” develops a provocative and engaging approach on how we might take interactive art beyond the question of “what technology can do” to ask how the implicit body of performance is felt-thought through the artistic process. What results from this is an important investigation on art as an event (as opposed to art as an object). This remarkably usable and passionate work makes an important contribution to the discourse of embodiment, perception, and affect in relation to the performativity staged by interactive art.

In this paper I try to show how dynamics work by mobilizing a range of practice approaches so as to get involved into an investigation of interactive art. I map the incipient activity and force of contemporary art practices in a way that reminds us that today’s culture is far from immateriality. “*Embodied in Arts*” creates an atmosphere which encourages thoughts and actions.

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9 | Archiving absence

Raquel Moreira

ABSTRACT

This essay aims to reflect on art and science of the body as well as its view on the body as a generator of images. Dissected, multiplied and fragmented body becomes an object of consumerism. The place of the body is presented as an archive material and it demonstrates further how a body can be reconstructed through various artistic practices.

Keywords: body-object, body-image, absence, archive

1. Dissection

The perspective of art and science around the human body has originated its many forms of representation since ages. This interest in anatomy is shared by doctors and artists alike but with different purposes: the former dissected cadavers to understand the reason for human existence, while the latter searched for the harmonious proportion and beauty of the body.

The dissection of cadavers was publicly executed for the first time by Mondino in 1315, and was originated in Renaissance as a reaction to the theoretical studies dominated by Galeno's knowledge. In the Middle Ages, it was not only the dissection but the representation of the body was also controlled by religion, namely Christianity and Islam. Only diagrammatic images with didactic purposes were allowed.

While in the medieval period the body was represented in plan and schematic figures, assuming predefined models. Later, in the Renaissance period, the body image (as a schema) is substituted by a search for a rigorous representation. The greek canon, codified by the roman architect Vitruvius, followed analogies between temple, human body proportions and geometry. "Vitruvian man" was reproduced by numerous artists afterward.

Renaissance physicians always intended to observe the body, rather than just dissertate about it. The desire to know the interior of things led some artists, such as Michaelangelo di Buonarruoti and Leonardo, to a regularly dissection of cadavers. Inspired by Alberti and Leonardo, Dürer theorized the human proportions and also studied physiognomy, opening the way to anthropometric studies of phrenology, craniology and eugenics in the nineteenth century (Alves, 2010, p. 31). The disturbing transformation brought out by science is revealed by

human meat pieces appearing in anatomic drawings by Leonardo da Vinci, Alessandro Allori, Michelangelo, Rubens, and Andreas Vesalius in his famous book “De Humani Corporis Fabrica”, published in 1543.

Until the eighteenth century, anatomy was taught to artists through books written by medical practitioners. The cross over between knowledge and practice materialized in medicine-anatomic illustrations by artists, medical practitioners, physicians trained as artists or artists who became physicians. Anatomy books frequently resulted from collaborations between them, combining scientific content and the aesthetic sense of a refined graphics. These books aimed to represent the dissected body in its physical and moral condition – life and destiny. Luxury publications were produced not only for physicians, and surgeons, but also for a larger public of artists, intellectuals, and collectors.

In the fifteenth century art, the progress of anatomic knowledge was based on the representation of natural phenomena through a scientific process: perspective. The first illustrated medical text, “Fasciculus medicinæ”, was published by Johannes de Ketham in Venice in 1491. Since then the anatomic body has been interpreted in several books (for example, Magnus Hundt, Charles Estienne, Jacob Berengario de Capri, Andreas Vesalius, William Harvey, Bartolomeo Eustachi, Fabricius de Aquapendente, Gabrielle Fallopio in the sixteenth century; Pietro Berretini da Cortona, Govaert Bidloo, William Cowper, Bernardino Genga in the seventeenth century; and Frederik Ruysh, Albrecht von Haller Albinus, William Smellie and William Hunter in the eighteenth century). Complete figures in nature, published in Berengario’s books woodcuts, introduced a style which lasted for more than two centuries. Since then the use of landscape, which introduced a sense of reality and perspective in anatomic figures representation, became an inspiring theme for numerous artists.

The works by Leonardo and Vesálio, and later by Albinus, marked an important moment in the evolution of anatomic illustration, particularly in the context of artistic and scientific, as well as philosophical, political, religious, and social changes that took place in the second half of eighteenth century. The illuminist science have been exhibiting the cadaver as a representation of pure death since that time (Alves, 2010, p. 37).

Therefore, images of the body constituted science and art as a common material, and its knowledge is constructed through observation. The dead became a cadaver, without any sacred connotation. This “invisible visibility” commanded all clinical anatomy and its deriving medicine (Foucault, 2009, p. 231).

After the nineteenth century, the books dedicated to artistic anatomy used mainly antique statuary models, as Belvedere Torso by Apollonius, Venus de Milo or Dorífero by Policleto. While in anatomic illustrations masculine models were prevalent, the representations of the feminine body were usually associated with reproductive function.

In art history, the representation of medical acts was not very frequent, as contrary to surgical acts and diseases. Among these manifestations, we can easily distinguish the representation of signals or symptoms (in

Dürer's engravings); dermatological diseases (Jean Louis d'Alibert's drawings); diseases of the endocrine glands (Juan Ribera, Ingres); the sick child (Sir Luke Fildes, Norman Rockwell); anguish and suffering (Müñch); mental disease (Dürer, Bosch, Goya, Munch, Van Gogh); famous physician portraits (Rembrandt, Thomas Eakins, André Brouillet, John Singer Sargent); hospitals (Van Gogh); posters (Keith Haring), cartoons, publicity, and propaganda; the use of the body in scientific illustration, and contemporary art (Antunes, 2007, p. 11).

2. Disintegration

According to Linda Nochlin (Nochlin, 2001), a sense of anxiety and crisis began to preoccupy European writers and artists by the end of the eighteenth century, overwhelmed by the heavy heroic past of European intellectual tradition. This was soon reflected in artistic representation.

In the context of French Revolution, fragmentation (as a positive element) symbolizes not a nostalgia of the past, but a deliberate destruction or, at least, a pulverization of its repressive traditions, such as fragmentation, mutilation and destruction of royal power symbols. In this revolutionary imaginary, the guillotine appears as image of the terror.

In the figuration of those bodies in pieces, Nochlin distinguishes fragmentation as sacrifice or fetish (for example, amputated anti-heroes and anatomical fragments by Géricault or, later on, Van Gogh's self portraits), and fragmentation as obscenity (for instance, James Gillray's cannibalism).

Géricault's work combines the objectivity of science – the clinical observation of dissection – with the romantic melodrama: the human body is presented not as a simple object of desire but as an object of suffering, pain, and death. These developments have been reflected in the representation of the human figure since the Neoclassical age through the proliferation of fragmented, mutilated, and fetishized bodies.

The social, psychological, even metaphysical fragmentation felt in the modern experience – a loss of wholeness, a destruction or disintegration of permanent values – ends up identifying itself with modernity. In the mid-century, Karl Marx speaks of the dynamic destructiveness and self-desintegration of the capitalist system and of the bourgeois society in his *Communist Manifesto*. Baudelaire uses concepts of fluidity and gaseousness as symbols of modern life that would become primary qualities in modernist painting as well as music and literature, reflecting what is not eternal or immutable.

In this new visual culture, photography appears as a primary source, and Impressionism is the first modern movement not only in terms of its subject matter but also by its very manner of representations that are dynamic and fluid. Edouard Manet, followed by Edgar Degas, used cropped compositions and fragmented bodies,

suggesting the world beyond the frame. Those crops can appear casually as a structure associated with the nineteenth-century realism, or deliberately by an artist's aesthetic decision as a strategy of modernist creation.

Decapitation, or any self-mutilation – a metaphor of sacrifice, executed by Van Gogh - was considered by the surrealist writer Georges Bataille as a necessary precondition for any artistic undertaking, inspiring creation. A contemporary artist could see it as a performative work and part of his production.

The cropped female body parts (by Manet and Degas, and also appearing in Max Ernst's surrealist collage) might serve as a site of transgressive questioning of sexuality and the body unity, as in Hans Bellmer's works. In Louise Bourgeois' sculpture, the object is reintroduced under the form of an infantile desire and gender metamorphosis. Whilst Cindy Sherman destroys the fetish for female sex organ, Robert Mapplethorpe deletes the male organ sublimation in his photographs.

If the post-modern body can be understood from this idea of "body-in-pieces", Nochlin argues that modernity is not only marked by fragmentation, metaphorical or real, but also by the struggle to overcome the disintegrative effects – social, psychic, and political - into a higher unity (Nochlin, 2001, p. 8).

The Freudian discovery of inconsciency influenced many artists to rethink the body's presence and to reject the idea of an own body, the body as property. The body as an object generator of images is multiplied in such a different spaces as seen in Cindy Sherman photography, Francis Bacon's painting or an Anette Messager's album.

Despite the growing presence of medicine and genetics in contemporary art, human flesh is never revealed. However, some exceptions can be found in Body Art extreme cases. Contrary to medicine or genetics, the art intervenes above the skin. This second skin, a pellicle of simulacrum which covers all bodies, is artificially produced by culture and techniques and is separated from flesh (Miranda, 2008, p. 103).

Thus, a body becomes a cultural category and its fragmentation results in a multiplicity of bodies which characterizes the "postmodern" - the new feminines and feminists bodies, *hippies*, *gays*, *punks*, *skinheads*, etc. Cinema and television substituted the freak-show, circus, and fairs in exhibiting the abnormality, producing the familiarization of the different and its discrimination. The bizarre as a strategy of resistance and escape from disciplinary systems turns to be relativized and partially absorbed as a consumed logic product (Tucherman, 1999, pp. 128-147) in which art is included (as Sterlarc's).

This contemporary body "lost density and profundity, became ethereal and superficial" (Silva, 1999, p. 21). As in Bill Viola's work, a body and its image are merged.

3. Memory and absence

The physical body is also the body of art, resource and space for creation, archive and exhibition. Similar to medical sciences history, here all mediums have been used in body exploitation as object of permanent intervention and reconstruction.

An artist-archeologist or a recolector uses materials and artifacts from several sources: media, publicity, cinema, art works from older periods, museums collections, personal objects, or photographs – archive material with which he/she constructs his/her work, through appropriation, dislocation and reorganization.

According to Anna Maria Guasch (2011), the relationships between art and archive have been originating diverse typologies of works since the 1960s. Numerous theoretical essays after Michel Foucault were written (by author's such as Allan Sekula, Benjamin Buchloh, Derrida, Hal Foster and Arjun Appadurai). There is a growing number of works and curatorial projects inviting observers to think about the past and to establish connections between happenings, personages and objects, and to rethink past and present forms of representations.

The permanent revisitation of the past is what seems to feed such diverse artistic practices. This obsession with memory can explain the archive seduction and the interest by many contemporary artists in their past forgotten narratives, exploring them as essential resources to imagination in the consumer society.

The concept of archive (*archivum* or *archium* from latin) comes from the greek *arkheîon* - house, domicile, direction, superior magistrate residency; the archive significance is associated to institution, authority, law, power and memory. The archive also refers to an immobile and stable figure, an infinite process which is indefinite and incomplete.

In the practices inscribing the discontinuous and paradoxal relationships between art and archive, it can appear as:

1. physical “place” or virtual repository to keep documents and data organized towards its nature; this storage exists either in the form of a static container or as a dynamic flux;
2. “structure”, using index and *thesauro* to create works related with time, language and its ordering;
3. “method” or reorganization process, starting from a obsession for collecting to a consequent accumulation of artifacts or traces. Documents (texts, images, sounds), produced or selected by the artist, can be personal memories, autobiographical, or fragments collected in different contexts, assembled as archive-album, archive-box, inventory or atlas, enclosing fragments of an individual and also collective memory.

The body in contemporary art, including performance, photography, painting, sculpture, video or multimedia art, has been exploring the issues of identity and difference, nature and technology or the place of the individual in society through experimental artistic practices since the 1960s.

This quartered body, continuously deconstructed and reconstructed by artists, sometimes dissolves itself to its complete disappearing, reappearing as an absence. In this process we found the fragmented body was overexposed and identities are multiplied; or the absent body, from which remains only traces or empty places.

Fragmentation (of human body, dolls or objects) is the central element of Annette Messager's work. Installations, photographs, drawings, and artist books reveal her obsessions, such as identity, sex, childhood, madness, life, death, religion, magic and fetishism. In her artistic practice she adopts different identities in a conscient and voluntary way: the collector, the practical woman, the modiste apprentice, the forger or the artist (<http://www.museoreinasofia.es/en/exhibitions/annette-messager-procesion-va-dentro>).

Within this feminine and intimate universe, the piece *Mes Voeux* (1989), composed of a large number of body details photographs, exposes this fragmented identity of decomposing and recomposing. (<https://www.centrepompidou.fr/cpv/resource/cxxkL5/rjKMd8>).

The questions of identity and representation are also explored in a provocative way by Cindy Sherman. Inspired by the visual tyranny of television and advertising, the artist photographs herself in various scenarios that parody stereotypes of woman. Famous Tate Gallery writes: "Her approach forms an ironic message that creation is impossible without the use of prototypes; identity lies in appearance, not in reality" (<http://www.tate.org.uk/art/artists/cindy-sherman-1938>).

Working as her own model for more than 30 years, Sherman transforms her appearance in order to create a panoply of characters and settings inspired by cinema, television, magazines, internet, and art history. To create her photographs, she assumes multiple roles of a photographer, model, makeup artist, hairdresser, stylist, and wardrobe mistress (<http://www.moma.org/visit/calendar/exhibitions/1170>).

The body as a memory of pain inhabits Luis González Palma's work. His first works gravitate towards the questions of identity and collective memory – the violence of civil war in Guatemala. His portraits, documents, and archives are involved in deep silence: faces appear as ghosts, exhibiting the body fragility, and the fleeting beauty towards a common destiny – disappearance. Overcoming the two-dimensional photographic support, in his most recent works those faces appear already reconstructed from fragments, wounds sewed and sutures transformed in scars. Beauty appears as a construction according to parameters imposed by religion, politics, and culture. Palma keeps the empty chairs, the spaces left by missing bodies (<http://espacio.fundaciontelefonica.com/luis-gonzalez-palma>).

Absence also occupies Christian Boltanski's archives around death, time passage, conservation of emotional memories, and human experiences. This passion for collection and repetition appears as an archeological investigation for the deep grounds of memory reconstructing it. In his installations, he reveals the horror to emptiness that is in the base of our sensibility, objects constitute mute testimonies of human experience and suffering (<http://www.tate.org.uk/art/artists/christian-boltanski-2305>).

His stories seems to be extracted from remembrances, children's nightmares or religious ceremonies. Boltanski invites us to observe images of a high dramatic and emotional content to finally exhibit the banality of several signs that circulate in our daily life, permitting humor, and irony (<http://www.museoreinasofia.es/exposiciones/christian-boltanski-caso>).

While in “Les Archives du Coeur” he has been collecting visitors’ heartbeats in worldwide institutions. In his recent piece “Heartbeats” (2015), Boltanski reverses this process to share his own heartbeats resounding in the ambient, inviting public to plunge in the artist's heart – the symbol of life, and simultaneously presented as a common and singular part of all fragile human beings (<http://barogaleria.com/exhibition/christian-boltanski-heart-beats>).

Those works show the human body as a product of social construction (stereotyped images), or as an instrument for destruction (through violence and disease). Because of its uniqueness, even if technologically modified, the body is still an object for science and art studies.

The archive can be seen as a strategy to recollect what remains from a dissected and dispersed body, enabling its reconstruction through several artists' works.

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10

The role of the teacher in the implementation of artistic experiences

Adalgisa Pontes

ABSTRACT

This article presents the preliminary results of a PhD research project on the artistic experiences of the 3rd year primary school students of the public schools in the municipality of Vila do Conde through its cultural facilities in 2011. Through the case study methodology, we identified the time that primary school teachers spent with the areas of the expressions, their recognition of Arts Education (AE), the artistic activities that they implement, the training they accomplish and their attendance to cultural equipment and events. We analysed the Class Curriculum Plan (PCT), the Annual Activity Plan (AAP) and the results obtained from the questionnaires implemented to the teachers. The results indicate that the teachers who answered not only do not use all the hours that are available to work on the artistic areas, but also do not use the cultural facilities that are available thus doubly emphasizing the problem of implementing AE in general elementary education. Therefore, we propose an approach emphasizing the artistic experiences of the teachers and their students through the cultural facilities of their municipality as a teaching resource.

Keywords: Arts Education, Primary School, Artistic Experiences, Cultural Facilities

Framework

The growing recognition of the social, political and didactic level of the educational dimension of cultural and artistic activities in the upbringing of human beings has been visible in recent decades through the debates promoted by national and international organizations in the field of Arts Education (AE) and its relationship with the community. For example, it is recognized internationally that UNESCO in 2006 and 2010 organized two international conferences in which concluded the appearing of new dimensions of AE (Viadel, 2011) and a comparative study of arts and cultural education in schools in Europe published in 2009 in which it is documented that most schools organize visits to places of artistic interest to promote the approach of students to the art world (CE & EAEAC¹, 2009). In the Portuguese panorama, the recommendations of the *Observatório das Actividades Culturais* (OAC)² shows similar goals, which highlight the need to encourage links between equipment, local schools and associations given the favourable context of coordination with the Ministry of Education (ME) and the quality improvement of the relationship with schools (Gomes & Lourenço, 2009). Finally, we highlight the

¹ Comisión Europea & Agencia Ejecutiva en el ámbito Educativo Audiovisual y Cultural.

² Non-profit association, created in 1996 and abolished in 2014, whose main objective was the production and dissemination of knowledge in the context of the transformation of cultural activities in a systematic and regular basis.

National Education Council (CNE) which, since the 80's of the twenty-first century, has produced advice and recommendations to promote AE in the educational system and that in his last recommendation reveals concern for the reduced and diminished presence of arts practice in the Portuguese curriculum (Recomendação nº 1/2013). Thus, the implementation of the developed strategies at the theoretical level in a practical plan to promote the connection between the school and the cultural institutions still revealed itself as a major challenge (Lourenço, 2010).

Concerning this context, the problem of research has focused on the articulation of the primary schools with local cultural facilities to promote artistic experiences of students in the 3rd grade. The overall objective was to highlight the extent to which primary schools take advantage of the cultural facilities of their municipality to enhance artistic experiences in their students. We have selected primary school because the activities promoted by the educational services of cultural spaces are usually intended for students of this teaching level. In addition it is in the school where the generic AE can achieve greater amplitude (Lourenço, 2010).

The research context was Vila do Conde, a municipality located in the north of Portugal with a resident population of 79,533 inhabitants and 30 parishes, with economic characteristics of agricultural base, fishing, industrial and technical. During the last decades, the city has rehabilitated its emblematic buildings and giving them new dimensions to broaden their cultural offer (CCDRN, 2011).

The relevance of this research is related to the study of the efforts made in recent years by several organizations in order to promote a generic AE which takes effect in a small municipality as Vila do Conde concerning the bond between school and cultural facilities. Based on the dimensions mentioned before, the following research questions were posed: (i) What is the cultural offer of Vila do Conde equipment; (ii) What is the approach that primary school teachers assign to artistic areas in the curriculum; (iii) Of which artistic experiences do students of the 3rd year of the primary school take advantage through the cultural facilities of their municipality; (iv) How is the articulation between primary school and the cultural facilities of the city?

Methodology

To answer the posed questions we have considered that the best approach would be to implement a case study using the analysis of qualitative and quantitative data. The universe of students was of 903 from 3rd grade of primary schools, their parents and 123 teachers, with the time frame of 12 months. The sample comprised 615 students of the 3rd grade, 512 parents and 91 teachers of the primary school belonging to five groups of schools of Vila do Conde: (i) Afonso Betote; (ii) Júlio/Saul-Dias; (iii) Junqueira; (iv) Ribeirinha; (v) Mindelo.

Regarding cultural facilities, we chose to study 18 of the 28 existing (Ramos, 2010), and the criterion was based on the traditional approach of promoting the arts: the spaces of the museum, auditorium, theatre, gallery and

cultural center. We chose to study all the museums of the municipality since the museum is a device that has broadened its accessibility to school (Fernandes, 2008) in recent years and this is an important fact to AE.

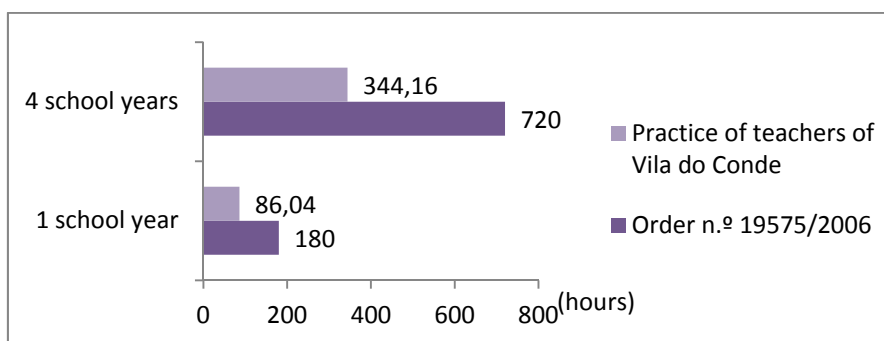
To those we have also added the library and the municipal archive since both have promoted events in the artistic context. Of the cultural spaces involved in this study, 16 are located in the city and 2 in two villages. The data gathering instruments used were questionnaires, interviews and observation.

The role of the teacher in the implementation of artistic experiences

We will now illustrate the results related to the second research question on the recognition and focus that the primary school teachers give to the AE, based on the curriculum of artistic expressions and the use of cultural facilities, since it is the issue directly linked to the theme of this meeting. We chose this goal because AE is associated to the deepening of the relationship between the arts and schools through encouraging experiences of approach to the works, the spaces and processes of creation (Lourenço, 2010).

Thus, the contribution of the primary school teacher to social change in artistic experiences will be approached in the following areas: the time that teachers devote to the area of the expressions, the recognition credited to AE, the implemented artistic activities, the training sessions they join and their attendance of equipment and cultural events.

The implementation of the curriculum of artistic expressions by the responding primary school teachers of Vila do Conde revealed that most of them work less than 94 hours (47.8 %) per annum out of the minimum time delimited by the order n.º 19575/2006 which was being followed on the date of the questionnaires implementation (Graph 1).



Graph 1: Number of annual hours of work in artistic expressions (2011)

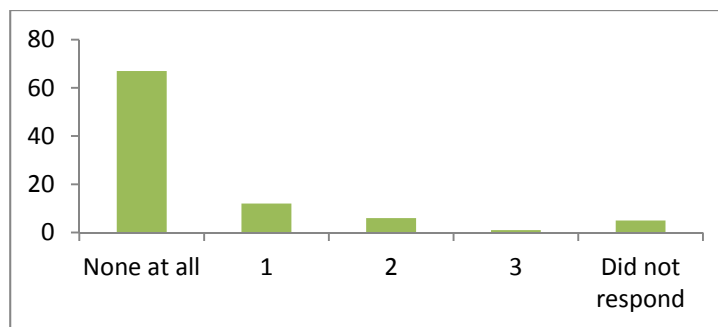
It was concluded that the artistic areas are less enhanced by responding teachers when implementing the curriculum of primary school compared to other areas of knowledge, thus endangering the principles of the LBSE³ in the artistic context. It appears that in the context of the municipality of Vila do Conde there is a discrepancy between the work performed concerning the emotional and cognitive development, which is a disparity already mentioned and warned at the conference of UNESCO (2006). The Ministry of Education and Science (MEC), with the new curriculum revision for the academic year 2013/2014, shows a reduction from five to three hours *per week* to work the artistic and physical motor expressions. Interestingly, this contradicts the recommendation revision of January 2013 the CNE which unequivocally mentions the need to integrate AE in the syllabus enabling the learning of various artistic languages, highlighting the value of delight, expression, creativity, communication and knowledge of resources (Recomendação n. º 1/2013).

In this context one should question what has changed in the Portuguese education system so that the MEC considers that the three hours ensure the guiding principles set out in the Education Act artistic context. Are we not heading for a setback in the general education of children and also of artistic expression? And do international organizations have effective power to accelerate the implementation of policies concerning the AE so that they can have an impact on small towns such as Vila do Conde?

Concerning the recognition of the importance of AE in the formation of the individual, the teachers mention the various potentials of AE, such as personal, social, emotional, physical, perceptible, technical, global, cultural, complementary and motivational intellectual capacities of children. These areas are listed in agreement with the objectives mentioned by Robinson (1999) in the 90`s of the twentieth century and the aims indicated in the UNESCO world conferences of AE in 2006 and 2010. Therefore, one should ask which are the difficulties teachers have in implementing AE at a practical level in their classes, despite being aware of its importance in the children`s development at a theoretical level? To answer this question the teachers showed essentially the lack of material and human resources, lack of training and lack of time concerning the extent of Portuguese Language and Mathematics syllabuses.

The contribution of teachers implementing artistic activities is mostly in individual and occasional approaches, according to the calendar of festivities, such as mother's and father's days, themed projects and end of school year celebrations. The activities that stand out can take many forms, such as the production of a video, learning songs, moulding, painting tile, creating puppets, concerts and cultural meetings. Therefore, and because the artistic activities are implemented occasionally, the character of continuity, consistency and consequence of artistic areas may be compromised. In this context, the need for continuous training for teachers (Ribeiro, 2000) becomes imperative, however more than half of teachers have not attended any training action in the last three years claiming lack of training sessions in this area.

³ Lei de Bases do Sistema Educativo/ Basic Law on Education.



Graph 2: Number of courses in arts education attended the last three years (2011)

Concerning the previous scenario, it appears that deficient training in artistic areas is still a gap in the implementation of the generic AE teachers, an issue which has already been recognized by the ME in 1996 (Santos, 1996). Moreover, it also highlights the scarce educational resources provided by the MEC that, despite displaying a virtual platform for all teachers, continues to hand out only a small portion of art materials.

Regarding the use of cultural spaces of Vila do Conde by teachers with their classes it was observed that none of the equipment use has exceeded 50%, the same percentage was detected in the attendance of teachers while spectators (Table 1).

Cultural Facilities	n=91	
	Frequency	
	n	%
Biblioteca Municipal José Régio	42	46,2
Teatro Municipal	32	35,2
Centro Municipal de Juventude	25	27,5
Auditório Municipal	35	38,5
Centro de Memória	17	18,7
Casa Museu José Régio	12	13,2
Alfândega Régia/Nau Quinhentista/Casa do Barco	31	34,1
Núcleo Museológico de Vilar da Fundação da PT	10	11,0
Museu dos Bombeiros	12	13,2
Museu das Rendas de Bilros	15	16,5
Museu de Arte Sacra	11	12,1
Museu das Cinzas	2	2,2
Museu da Cooperativa Agrícola	7	7,7
Solar de S. Roque – Galeria de Arte Cinemática	11	12,1
Centro de Actividades	2	2,2
Arquivo Municipal	2	2,2

Table 1: Absolute frequencies (n) and relative (%) related to the frequency of teachers in cultural facilities of Vila do Conde in 2011

Although teachers have revealed an average knowledge superior to 50% of the location of cultural places, these figures do not reflect the frequency which total average is 18.2 %. This reduced frequency by teachers while viewers can also contribute to the reduced frequency with their classes.

The level of assistance of live shows in every artistic domain by 1st CEB teachers responders with their classes had values lower than 50%, while the highest value was the theatre (Table 2).

n=91													
Artistic Domain	Never		Once		Twice		Three times		More than three times		Not responded		
	n	%	n	%	n	%	n	%	n	%	n	%	
Opera	85	93,4	1	1,1	0	0	0	0	0	0	0	0	0
Music	59	64,8	25	27,5	4	4,4	1	1,1	1	1,1	1	1,1	1,1
Choirs	78	85,7	6	6,6	2	2,2	0	0	0	0	5	5,5	5,5
Dance	62	68,1	20	23,1	3	3,3	0	0	1	1,1	4	4,4	4,4
Folklore	82	90,1	4	4,4	1	1,1	0	0	0	0	4	4,4	4,4
Theatre	46	50,5	36	39,6	7	7,7	2	2,2	0	0	0	0	0
Circus	76	83,5	10	11	0	0	1	1,1	0	0	4	4,4	4,4
Cinema	52	57,1	25	28,6	8	8,8	2	2,2	1	1,1	2	2,2	2,2
Exhibitions	38	41,8	23	25,3	15	16,5	3	3,3	5	5,5	7	7,7	7,7

Table 2: Absolute (n) and relative frequencies (%) for the annual rate of teachers with their class in live shows and cultural events in artistic fields (2011)

In short, not only the teachers surveyed do not use all the hours they are available to work with the artistic fields, but also do not use the cultural facilities that are available, thus accentuating the double problem of implementing AE in general elementary education. The contributions of cultural facilities are insufficient for the curriculum of the primary school since its existence has no direct implications for the education of children because they are not used. Thus, if we assume that equality is in the fact that the municipality of Vila do Conde has various cultural facilities, which can be used by the educational community, clearly the inequality subsists in the poor connection with primary schools.

To solve the situation described it would be appropriate to conduct the training by the equipment, associations, institutions and artists from Vila do Conde in the areas of artistic expression to meet the needs identified by teachers so that they can understand cultural infrastructures as teaching resources for AE in the primary school. This training must include not only the contents of specific areas of artistic expressions, but also the technical characteristics and use of cultural facilities, such as looking behind the scenes of the theatre, the stage of an auditorium or the specific aspects of the educational service of a museum. Another important aspect would be

to encourage the relationship between class teachers and teachers of curriculum enrichment activities in the artistic context, because actually, in Vila do Conde, these activities are implemented by teachers and specialists in music and visual arts. With the sharing of experiences of good teaching practices, recapitulation of concepts previously covered in the initial training of primary school teachers, it would be possible to implement an artistic level training in the workplace. It would also be appropriate to enhance the classes final year presentation, which are held in the auditorium or stage theatre, through diverse artistic and relevant given the very low quality of student experiences. We refer this aspect because it is one of the artistic activities that teachers want to implement during their activity.

Finally we suggest the profitability of the school library card which the primary schools of Vila do Conde give to children when they enter 1st grade to order books. This is a structure that exists for several years and that has helped at first the loyalty of students to the school library and later to the Municipal Library. Following this principle, and in order to capitalize the existing resources in Vila do Conde, it is suggested the use of the school library card by students to access other cultural spaces of the city. It intends, on one hand, to encourage students, their parents and teachers to explore and learn about the cultural spaces of Vila do Conde and, on the other hand, to allow the cultural infrastructure to have a tool to count its audience through electronic reading. These obtained through a digital reading data are an advantage because it allows to obtain current and safe data concerning the public attending the cultural centres, and through these data create future programmes. Thus, the card would go along with the students on the school path allowing ensure that at least this way, all students will have tools that enable to develop their artistic experiences through art and cultural spaces of their municipality in all different educational contexts. It is necessary the inevitable cooperation between those responsible for cultural facilities supervised by the municipality and by private entities to reach a consensus regarding the procedures to implement this initiative. This idea was presented to the representatives of the municipality of Vila do Conde, who demonstrated to be fond of the concept and agreed that they would seek technical and financial viability of the company that produces the Library cards to implement this strategy.

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11

Music Didactics. From Inside to Outside

Pedro Filipe Cunha

ABSTRACT

This opinion article intends to take a journey through music teaching – from inside to outside and leave a very special challenge for the community of music teachers: a pedagogical skill to use with the children entrusted musically to us. Our journey starts with reflections on music instrument didactics, particularly the piano. Further on, we dare to take risks and improvise sketches that are not in books or manuals, but in our thoughts and wishes for the school. While engaging in musical adventures with our young students, we try to be aware of new pedagogical trends in music education. With different degrees of success, we also seek to adapt ourselves to the different social, economic and cultural contexts of each space through which we have passed. For the enthusiasm and longevity in music learning. For the effective and fascinating exercise of our profession: music teaching.

Keywords: Music Didactics, Skills Proficiency, Music Learning

Black and White, but with Color

My first step in piano teaching took place at a prestigious music school in Porto (Portugal) with its own curriculum and a wide range of didactic approaches for their teachers. I began to teach a pre adolescent student who "swallowed" all my proposals. This evidence was very encouraging for me since this was new territory for me. When I was studying piano, I played what was proposed to me so I don't remember making comments like "I don't appreciate this music...". But the reality is that the enthusiasm of our grandparents and parents for music vanished with the boring repertoire that was sometimes put forward. And I feel that, even today, some of us as teachers, do not create the requisite conditions for students to express themselves aesthetically in terms of the music that they will learn.

We should not confuse aesthetic negotiation with negotiating goals / syllabus. There are goals to be achieved, there is a delineated program, but there are different tastes and these tastes should also be discussed, in this case between teacher and his student. It helps to be lucky with the teachers who work with us. Upon receiving a student, I remember a teacher who had tried to negotiate each piece with me. He always used to ask me, after playing, which one of the pieces I liked most. Following this example, whenever we look for a new piece, I offer my students three very different proposals with similar levels of difficulty and technical goals. Students simply choose the piece that best suits them. And this is a choice of freedom and responsibility.

A commitment.

As with the Music Expression and Education classes, I cannot persist in the same piano repertoire for years. It is a pleasure to see and listen to a child playing a simple classical piece of Mozart or Bach. But it will be excellent for his/her technical and aesthetic growth to interpret pieces of more contemporary composers such as Kabalevski, Shostakovich or even Gubaidolina. Developing stylistic range, it's a pleasure to research and work on new compositions of modern music from the eclectic world of Sakamoto to neoclassical O'Halloran. We also consider Einaudi's minimalist music and T. Newman, Tiersen or Armstrong soundtracks. And why not discover compositions of Radiohead or AIR (French band), when performed by older pupils on the piano?

We should be incapable of proposing something that we don't enjoy. Sadly this happens randomly, sometimes due to the existent program, or sometimes due to some laziness within ourselves. We need to show our passion and admiration for a piece of music so that the future performer can understand and replay it. Basically, we're just trying to motivate a piano student to explore various aesthetic dimensions. The simple purpose of playing the piano and getting to know some composers is reductive for a piano teacher.

It's much more than that.

We find out that we can discover treasures for the rest of our life. Treasures *à la carte*, where we have the chance to choose different stylistic genres, when and where we want.

And much of the collaborative work between teacher and student is based on this musical identity and aesthetic building in the future musician, who is also a pianist. I'm referring to rapport, an important condition for musical growth.

I have been working with young children and with adults, too— experiences on the opposite ends of the spectrum. The hands of a six years old child have a brief history without positioning habits. I remember an extremely disciplined lady who could not run her fingers on the piano, an absolutely trivial, natural movement for a child. Unfortunately, this inability was already naturally intrinsic and keenly felt by the student.

And sometimes we find graduate piano adults who are completely *frozen* because they forgot how to play. The act of making music needs consistent practice throughout life. But this practice should also include the exploration of different styles, improvisation, the study of other musical languages in a score (*eg* pop-rock, jazz, neoclassical, minimalist music) and musical practice with other instruments. These options lead to a solid foundation, which builds our musical identity, whether at listening, technical or interpretative levels.

Some people, as a consequence of learning according to a somewhat closed and conservative approach, no longer play their instrument. Some complete their graduation and close an episode in their lives. Others, the majority,

give up playing. Decades later, they try to restart playing their instrument. Some can manage it. Others achieve it through their children or grandchildren.. Others do not.

Good Teachers Needed.

I present two major challenges to all colleagues who are dedicated to the noble and difficult art of teaching music in pre-school and primary school.

The first challenge is well planned classes for each group of children. This is a demanding task, as each group is unique and, within it, there is a natural cognitive heterogeneity and consequent musical ability. Furthermore, that planning must be ambitious, not tight (as provided for in a plan B) and musically intense. The intensity we transmit has to do with this peculiar characteristic of music education: a pleasant ignorance or myopia in terms of the boundary between work and pleasure. Countless are the circumstances in which we feel enormous joy in musical performances. Countless are the events with children of different ages attending music concerts, after a suggestion in the classroom context. We have a great cultural responsibility. Immense.

Many projects lack previous planning and preparation. In my primary school work, I rarely repeat activities year after year. We can compare this error to our knowledge of the world. Portugal is beautiful. But there is Spain, France or Italy. And there is India... there are a plenty of countries to get to know and learn about.

Sharing music is similar. We can keep our rightful and true repertoire for years, but we can also explore other aesthetic dimensions, activities and strategies that enhance the child's musical growth even more. I recognize that there were also countless activities that did not have any effect on children.

But we tried and experienced. And we call this musical experience (Dolloff, 2009).

Another challenge is also worthy of attention and concern. I'm referring to ongoing training in music teachers. Kindergarten educators have contact with "specialized" music teachers who have very little or almost no music education in their initial and ongoing teaching programme. And, sadly, we find reference to schools without Musical Education in the preschool years because music teachers "do not know what to do with the little ones." Regarding the musicians without teaching experience, Gordon (2000) and L'Roy (1983) report that excellent performers are not necessarily excellent teachers. In addition, even if they are exceptionally good teachers, they are less respected by teachers and by the general public than their colleagues who are technically more competent.

Risk. I take risks

I invite music teachers to take a risk: risk of challenges never experienced and the significance of the exploring the unknown within the teaching-learning process. It is important to engage in the practice of self-assessment. Our education laws are gradually moving in the direction of the thinking of Tardif (2000), who argues that professionals should be held responsible for ethical error, error in judgment or incompetence .

We should value our expertise and share it optimistically with our peers, relegating to the background the eternal problems based on education policies, the disinterest of our classes, the lack of resources in school, or colleagues who don't collaborate with us.

And we should ask ourselves: what about looking at ourselves? "Mirror, mirror on the wall ... How can I be a better teacher for my students? ..."

We all feel great affection for those who give so generously, such as colleagues at end of their career whose dynamics seem to be as fresh as those of a new graduate eager to share what he/she knows.

We, as music educators, have the privilege of producing and feeling sensations when we play or sing something with our whole body. Therefore, we feel emotion when we listen and sing a song performed by a children's choir. We feel a reaction while listening to a tune by Lisa Gerrard. These are situations that make us live the adventure of music teaching. They are unique and very intense.

Risk. Fearless One

Let us embrace the diverse influences of currents of music pedagogy on the building of our professionalism and let us contribute to a wider cultural and creative appetite as educators and trainers.

It's important to show an intrinsic commitment our training tasks, daring us to use the term "passion", defined in the profile of a music education teacher (Cunha, 2013). The word "passion" can be translated into the enthusiasm of the educator, the balance between musicianship and educationship (Froehlich, 2007), the ability to create feedbacks (Hattie, 2003), the attitude and positive predisposition (Vásquez and Niño, 2000), the energy that emanates from the music educator (Jacobi-Karna, 2007), the special care for music and the music that is produced by the child (Swanwick, 2008).

This intrinsic commitment becomes a music concept in pre-school and primary school whose central significance is in sharing - between teachers, children and their families - translated into rapport and affection, but also in collective training programmes. The importance of sharing is also corroborated by Hattie (2003), for whom attention to the affect of students is a powerful didactic weapon.

Let us encourage special care for music in school with an emphasis on the technical and pedagogical competence of music educators. In addition, I underline the importance of transferring the content assimilated from ongoing training to school, thus revealing the multiple dimensions of the music educator (positive attitude, energy, organization, systematization and creativity).

Let us value hands-on knowledge shared with the scientific and professional community through interactive processes (Bolívar & Domingo, 2007; Rivas Flores, 2009) that include several dimensions: the design of various musical projects and professional development, trying out various procedures and approaches within the didactic musical universe, intersecting pedagogical knowledge with didactic musical influences that we enjoy throughout our professional career.

Today we can question our own ideas and practices and study them within a research framework, in an exercise that relates to didactics and citizenship.

All of us, as music educators, carry educational and didactic perspectives hidden in our lives. The challenges of Music Education in pre-school and primary education world are reflected in the need to invest more in initial and ongoing training and in academic research. More studies related to music educators in the pre-school and primary school are needed for a better understanding of their practices.

This article is a vehicle for professional development of music educators, focusing on enthusiasm, irreverence and competence as important factors contributing to children's growth. Research should continue in parallel with our professional practice. From inside to outside, with music and children.

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12

On the significance of costumes in the experience of dance

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Ana Macara*

ABSTRACT

We are aware of the significance of dance programs in education (Gehres, 2001, Marques, 2001, Batalha, 2004, Macara & Batalha, 2007, Batalha & Macara, 2012). As part of the dance teaching/learning process and as a contribution to the holistic development of youth, we believe in the significance of performing choreographic work on stage (McFee, 1999, Marques, 2011). In this context, we propose evaluating the significance of clothing during dance rehearsals and performances by using autobiographical reflections and observations of educational/formative contexts through dance.

Keywords: Dance, body, sensation, costumes, clothing, character, teaching.

Introduction

Who doesn't like to wear disguises? Who hasn't had fun dressing in Carnival costumes or special outfits to turn into a favorite hero or simply as a way of climbing into someone's skin for a few hours? Carnival in Portugal, like Halloween in the United States and many other festivities and rituals in other regions of the world, provides the opportunity of playing roles and characters that sometimes allow some transgression, also allowing us to live the life of a character that is different from ourselves and, thus, be surprised and surprise others with transfigurations caused by the wearing of new clothing, distinct from every day's garments. And as said by Cavalcanti (2002) about Carnival in Rio de Janeiro, "From the perspective of the player, as integral part of the narrative, singing and dancing in a parade, while in costumes, is also being seen and admired, and this is part of the game fun" ¹(s.p.). In fact, seeking the admiration of others is a trait common to all human beings, and dance, like theater, not only makes this possible but also allows playing different characters, which is enticing for many. Throughout the years as dance teachers, something that is very absent in the literature has become evident for us: the significance and role of costumes or clothing, of that which is worn by the dancers while dancing, not only as a motivation for practice but also for the quality of contribution and its impact on the audience.

This essay presents reflections from two individuals about situations experienced in their personal and professional lives which demonstrate how wearing specific clothing affects the dance practitioner, in order to understand the importance of including this topic (or strategy) in an educational program.

¹ Translated by the authors.

Background

Why do we dress ourselves? Why do we wear clothes? Why do we wear costumes? According to Flügel (1966), the answers are: “ornament, decency and protection”. Also according to Flügel, the essence of the ornament is “beautifying the physical appearance, in order to attract admiring glances from others and to enhance self-esteem” (p.15).

Concerning the communication provided by a piece of clothing, it is possible to perceive and detect different signs and meanings about the individual who wears it. Through clothing, it is possible to understand convictions, desires, beliefs, ideas, and one's own personality. According to Coelho (1995), “clothing speaks of the person who wears it, it is a language, a social and individual symptom: ‘tell me what you wear and I will tell you how you are, how much you have, to which group you belong. Thus, we may say that one of the roles of clothing is to communicate and express attributes of the individual and of the social context of a certain era. For Bresani & Rocha (2009), not only clothing is a physical need of the body, but it becomes a way of letting the body itself tell who you are.

The goal of this work is to search for the relational memory with the costume through the senses of the dancer, engendered by a personal record of sensations and impressions, to re-think, to feel again, and then to verbalize and make this personal record emerge and show it to others. We are unique, we are multiple, each singularity is the split of the I in the other and of the other in the I, according to Deleuze (1998). A dance community, and dance itself, is re-created, re-invented, by looking inward and by recognizing oneself on others. Here, what we seek is this personal archive and this record of the other. An essay by Lepecki (2010) has incited internal discussions that have created a need of externalization by writing and recording these archived sensations, in a kind of library of sensations which has just started to emerge. Lepecki states: “A body may have always been nothing other than an archive. If this is the case, it means that we need to understand current dance re-enactments as a mode of performance that has a consistency of its own” (p. 34).

We believe the body is the possible foundation engendering conversations between our personal archives and the archives of the other, especially its repertoires, allowing optimal conditions for reliving the past through and with the body. The idea of seeing the new when recreating the past permeates dance today. The power of the body as an archive when generating groups that recognize one another through these shared memories that create a new configuration of the sensible, as proposed by Rancière, according to Freitas (2006):

What I call distribution of the sensible is the system of sensible evidences that discloses at once the existence of something *common* and the delimitations that define the respective parts and positions within it. A distribution of the sensible therefore establishes at one and the same time something *common* that is shares and exclusive parts. This apportionment of parts and positions is based on a distribution of spaces, times, and forms of activity that

determines the very manner in which something in *common* lends itself to participation and in what way various individuals have a part in this distribution. ² (p. 217)

All of us have internal conversations. We all speak to ourselves. It is not always possible to talk and share these conversations with other people; it is something of an intimate nature. But it is this very internal conversation, at least the ones that may be published, that we desire to encounter in the internal archive of the other.

Document 1 - Feminine self-admiration in Juana's early childhood

My first memory of feeling a piece of clothing on my body and its related feeling of well-being, and of noticing this sensation, comes from when I was very young, dressed with a shiny orange dress made of lycra. (Image 1).



Fig. 1 Juana in orange dress © Juana Navarro

It had slim shoulder straps and a skirt of the same fabric and color. I remember feeling special with this outfit, with a hint of party and "Sunday" feelings. It was for special occasions, but I remember wanting to use it everyday. For my mother this was a headache, because I wouldn't want to wear anything else, I was already stubborn at that early age. The solution was to buy a few extra leotards to keep me calm. I remember having a blue one, with slim shoulder straps, and another one in aqua green colors that resembled a military camouflage outfit, with slim shoulder straps surrounded by frills. I probably had a few others, but those are the ones I remember. There was also a lycra cap, I guess lycra was trendy (it was the 80's)! This cap was white with yellow dots, and it came along with a bikini of the same fabric, but I would use this cap daily, with the many dresses... (Image 2).



Fig. 2 Juana in pink dress © Juana Navarro

² Translated by the authors.

An interesting detail was the skirt always below the navel of a baby's tummy! It was a big hit! That's what I must have thought at the time.

We have chosen this document to show the role of clothing in affirming something that belongs to a certain sense of feminine self-admiration, already prominent from an early age. In combination with factors such as comfort, well-being and the desire to impress, the child Juana challenges her mother, showing her will of self-affirmation through her clothes and her way of wearing them (with the skirt below the navel, for example).

Through the description we realize that the outfit follows adult stereotypes, with hints of sensuality that we may feel not typical of a child but which in reality were informative and have left permanent marks in the imagery of that time. We are led to interpret the desire to look grown, with the emphasis on wearing skirts and one-pieces, as a stage of imitation of adult's behavior by the child. According to Lacan (1979) this "mimesis is like a process in which the subject inserts itself in a role whose exercise is learned." (p. 98) Children admire those around them and take them as examples, and those examples may be their parents, or may be idols such as cartoon characters, artists, etc. As stated by Cardoso, Araújo & Coquet (2005), "this admiration leads them to have the desire to belong to that group, to dress and behave the same way." ³ (p. 357).

Imitation, by the child, may occur in different forms. Examples are everywhere: at home, in schools, in the community. Engel (2005) states: "while growing, children absorb certain values, perceptions, references and behaviors from the family and other institutions." (p. 173). School has an important role in supporting and encouraging playing during childhood. During children's games, it is important not to interfere or influence with adult concepts, because "given the fact that games are edifying activities that drive child development, educational guidelines [...] have recognized its importance in the context of the classroom" ⁴ reinforces Leme (2005, p. 235). Teachers will have the role of guiding, encouraging and organizing the game, as active participants (on the child's request to join the game or not) or only as an observer of the children's imagination. Queiroz, Maciel, & Branco (2006) state that "the teacher may also play with the children, especially if invited by them to participate or intervene. But he/she must be extremely careful to respect the game and its rhythm; undoubtedly, this form of intervention is tricky, because it is difficult for an adult to take part in a game without destroying it; a positive participation requires a lot of sensibility, skill and a good level of observation." ⁵ (p. 176).

Document 2 – Juana's desire to fly

A little older, I remember a spring parade organized by the school that I attended. All costumes had spring imagery: flowers, beetles, butterflies... Because my name is Juana, I was certain I should have the Ladybug costume⁶; for

³ Translated by the authors.

⁴ Translated by the authors.

⁵ Translated by the authors.

⁶ The Portuguese word for ladybug is "joaninha", which in English can be translated as "little joana".

my disappointment, I was granted the butterfly costume. Needless to say, in all photos of that day I had an evil, sulky, angry, upset, frustrated, grim, and infuriated look.

All of this was reflected on my face. My older sister, who was beautifully dressed as a peasant girl, looked happy and content in the pictures, alongside her outraged tiny little sister. The butterfly costume was simple and beautiful, but at the time I didn't feel that way: it included a black one-piece, a black cap with crooked antennas, a black leotard, black pointe shoes, and the wings were made of colorful cardboard, with details on the inside. My angry face has a black makeup. At the end, my body posture depicted sloping shoulders and no willingness to play the role of the happy butterfly of a beautiful spring!



Fig. 3 Juana as butterfly © Juana Navarro

But after all that, these wings made me very happy in the following months. Since I had saved the wings, I remembered to take them when I went away on vacation. It was already summer, but it didn't matter; I sported the wings of spring all the same. From my grandmother's couch, sporting my now beloved butterfly wings, I would hop from one seat to another, "flying" with my wings. Flying, this was my childhood dream, which I was able to "carry out" with those wings. I remember actually having recurrent dreams in which I would fly. I often wore those wings, which must have lasted a long time since I was so careful with my things. And while I am glad I never really put that in practice, I remember planning to jump with those wings from the balcony of our apartment, on the third floor of a small building.

We see in this document the importance of playing the desired character. Just having the opportunity of being disguised as a beautiful butterfly is not rewarding if that is not the character the child wants to portray. The desire to portray a specific character is of great importance for the enjoyment of the whole experience.

Children are very imaginative, and this is justified as part of the basis for the identity formation of an individual. Sarmiento (2003) says:

The imagination of the real is the foundation of their intelligibility. Children develop their imagination systematically from what they observe, experience, listen, and interpret from their life experience, and at the same time the situations they imagine enable them to comprehend what is being observed, interpreting new situations and experiences in a fanciful fashion, until they are incorporated vivid and interpreted experience.⁷(p. 14).

What was beautiful and interesting in this phase was that, even though I didn't actually fly, the feeling of freedom and truth were in my mind, in my body and my childish joy. The need to play the role of another character is essential for a child. Symbolic play, from an early age, is highlighted as part of the processes of development of an individual, as reiterated by Harris (2002):

From an early age, the majority of children is capable of being actively engaged in symbolic games. These games highlight three important aspects of children's imagination: their ability to set their own personality aside and imagine themselves on someone's place in a situation other than their current one; by imagining this situation, children are bounded by their knowledge of the causal processes of the real world – they call into question, in this imaginary situation, the same causal needs and processes that they know exist in reality; and, finally, if the symbolic game rests on invoking situations that are distant from current reality, they have the power to provoke real emotions.⁸(p. 237).

Experiencing different lives and characters during childhood is what allows us to learn about the world that surrounds us. Schools, with the aid of dance classes and of art classes as a whole, can have a fundamental role in the development of the individual.

Document 3 – Ana and the role of the classic ballerina

I had been immersed in “ballet” for three years. I loved the lessons, the execution of the exercises, repeated weekly and becoming more familiar each day. But the most important part was the climax of a whole year of work: the end of year performance. The magic of dancing in a theater, the strangeness of the light projectors, the darkness in the backstage, the strange sounds and the clapping of the audience indicated the possibility of being a ballerina for a few minutes. I usually watched ballet performances at Teatro de São Carlos, and I remember how, during intermission, I would imitate the ballerinas gliding through the hallways. But the ballerinas would wear short or fluttering tutu skirts, always marking their silhouette, outlining the shapes, deep down symbolizing the bewitchment of dance. On that year our teacher chose for my class a costume that I could not understand (Image 4). It was a charmless pleated robe, in a dry green color, with no resemblance to my mental image of a ballerina. The pleasure I felt in the earlier years when I was dressed in a tutu was impossible in a lifeless outfit. Besides having no connection with the image of a ballerina, that outfit lacked fluidity, the lightness that at the time I deemed essential.

When I look back at the photo taken with my cousins during that end of year performance, I recall my fake smile, because I was not happy as I had been in previous years. Despite loving to be able to finally perform in front of an audience, after so many weeks of preparation, I felt humiliated for feeling that I was not doing anything special. Some cousins who belonged to other groups were lucky enough to be part of a story, the depiction of “The Princess and the Pea”. Each one had the

⁷ Translated by the authors.

⁸ Translated by the authors.

opportunity of playing a character. Even though the play was about a soldier that wouldn't leave the watch post during the whole performance, it all looked more interesting than that which was asked of me and that, with no character to play whatsoever, not even that of a ballerina, seemed to me absent of meaning.



Fig. 4 Ana Macara ©Ana Macara

I was very quiet and I don't remember ever sharing with anyone the disappointment I felt that year for not being able to dress like a ballerina or play a role in a story. My mother, however, noticed my lack of enthusiasm and, as a result and for my utmost grief, refused to sing me in for ballet classes the following year. So I had no dance lessons for a whole year, as a consequence of being forced to dance with an outfit that, at the time, I viewed as perfectly unsuitable.

This testimonial points to the stereotypes of dance garments in our society. The ballerina has a silhouette which is properly suitable to the practice of ballet, a silhouette which, when not available, seems to hinder the full enjoyment of its practitioner. Moreover, there is the need, felt by the child, of playing the role of a character – even that of a ballerina – as a way of experiencing dance. Contrary to what happens in social dances, when it comes to ballet or modern dance, there is a need to transmit something more or less concrete to the audience. It seems natural that for young-aged individuals a choreographic piece with a narrative seems more easily tangible, thus more naturally captivating.

Document 4 – Juana as creator and performer

In May 2015, I was invited to perform a solo piece of American tap dance. I prepared everything to its smallest details! I choreographed it, chose the music, put aside some red shoes, and started thinking about the costume. I was leaning towards a dress, but I felt it didn't quite match the music I had chosen. Fluid things, or clothes that seemed overly feminine, didn't seem to match with the strong beat. Nonetheless, I ended up setting aside a dress for my solo performance. The music was a Rio de Janeiro-style samba funk, by Fernanda Abreu and Pedro Luís, where they sampled some words from Fernando Pessoa; “...all is worthwhile if the soul is not small...”, with a playful "street" feel. In my head it seemed more clear later that it would be better to wear shorts and a colored

blouse, with no accessories. On the day of the performance, during the last rehearsal, I was wearing jeans shorts, a simple lettuce-green shirt, and my usual cherry-red shoes. I felt so good, and a friend mentioned how she loved that outfit. That comment rendered me indecisive, I kept wondering if I should wear that outfit I had just rehearsed with or the one I had previously set aside. What I had set aside didn't seem to match the theme of the performance itself, which I had titled "Souls of Tap". I really thought I should wear something more informal, causal, such as the clothes I was wearing during the last rehearsal. So I thought to myself: what now? Do I perform with the rehearsal clothes or the clothes I set aside for the actual performance?

The clothes: a dress that I love, from my own personal closet, with mushroom (the traditional ones, red with white dots), flowers, and other "cute" prints on a beige background; a small jacket made of gray wool, with salmon dots; and red shoes. Something vintage, doll-like, a style that I am very fond of. Finally, I decided to wear the same dress, and to let the swing of the performance contaminate the costume (Image 6).



Fig. 5 Juana in tap dance ©Juana Navarro

I felt very good while dancing; there was no discomfort, and the music and tap dancing sounds were crisp and clear, something that doesn't happen often and which worried me the most. On the following day I got some interesting feedback from a dance teacher, when telling her that how good I felt with the costume but didn't feel harmony and confidence in the combination of the costume, the music and the actual performance. Even though I felt good, I wasn't sure people enjoyed it, or were able to feel something. So she said: - I loved it, specially the costume, it was consistent with everything else in the performance. After that and other comments, I saw it was ok, I mean, I believed it was good for the audience. Because I had chosen something that I enjoyed seeing on myself, I enjoyed wearing it, and at the end all went well, at least for me.

A lot of times we plan, think ahead, and create huge expectations regarding one of our creations, but even if we devise and idealize a performance, we will always depend on someone's else opinion; on how that audience, on that day, will react when seeing our work. It is almost always a Russian roulette, mere luck, with butterflies in the stomach. Critics will not always be the same, the specific atmosphere of the day, place and performer will always be unique on each performance, but if the performer is at least confident (in the choreography, costume, music), the likelihood of everything going well will always be great.

In this testimonial one can notice the dilemma between a side of Juana as creator, who believes that the suitable costume for the performance are shorts, which depict a causal and contemporaneous image, and a side of Juana as performer, who feels better when dancing in a comfortable dress. This dilemma may be present every time the choreographer is also the performer, since the comfort of the clothes plays a role for the interpreter that does not influence the choreographer who is not performing the piece. And there are cases in which a costume is used specifically to facilitate a certain motion, later being replaced by a costume that corresponds with the author's vision, even if it does not ease the execution of the dancer.

Document 5 – The dress as impulse for Ana 's movement

It looked like a normal dress, I got it in a street shop. The first time I saw it I liked the informal look, the hippie style, the colorful pattern. But when I tried it on, I knew I had to keep it. I felt good in it: I thought it made me look good and, most importantly, it made me feel like moving. In the trial room where I tried it, I could not stand still, I loved the way it moved with the motion of my body, and how it impelled me to move more. I brought it with me and wore it a lot. During summer I wore it mostly to go to the beach, with almost nothing underneath, and I always loved the way it made me feel. It kind of made me more in contact with my body, the way it hanged from the shoulders and touched my body at each step of the way brought some sort of sensual feeling. It caressed me at each movement made. I never reflected much about why I liked it, but the truth is that I had lot of dresses in the closet, but almost always ended up wearing the same ones. Now, I reflect about why I chose that dress for street wear, but also as the costume for a specific improvised part of a dance piece where I wanted to portray feelings of well-being. It had to do with the physical contact of the fabric with my body. When turning right, the skirt followed the movement and ended striking the right side of the body, like a soft caress. Each motion was followed by the stroke of the fabric on the skin. This was not only pleasant, but it also propelled me to continue the motion, following the stroke of the dress that was not only a result of the previous movement but also the impulse to continue. I was not consciously aware of these facts, but I recognized that this particular dress helped me to improvise with the right mood for that particular part of the dance.

In continuation of the previous document, this one shows how physical the influence of the costume can be, how real its mechanical influence on the movement can become. Wearing a specific costume affects the dancer's body

image, and the perception of the character being played. But it also influences the performance as an external, material stimulus.

Document 6 – Juana, Sevillanas and corps de ballet

In June 2014, I returned to live and study in Portugal. And, of course, I searched for a place where I could have dance lessons. Having found that place, there I went for my first flamenco class. I soon realized, on that first class, that this was a more mature group, some experienced in dance, others not, but all of them with a desire to be there, to dance, to live together, to unwind. That's it, I almost knew where I was standing. After a few weeks I noticed that a big part of the classes, both the Flamenco and the Sevillanas ones, was reserved for discussing costumes. Before I knew it, that moment, which wasn't really just a short part of the class, entailed standing for 30 to 40 minutes, discussing the color of the rose to be placed on the hair, the type and color of the tops, the kind and number of ruffles on the skirts, the hat, and earrings, and fans, and so many things surrounding the costumes of these beloved dance techniques. (Image 6).



Fig. 6 Juana with Spanish dance group © Juana Navarro

I noticed that visual image was infinitely more important for all those people than dance itself. Many had been in the group for many years and still didn't know, or didn't remember, or didn't care too much about technique, or if the piece should start with the right or the left leg, or if the whole feet or only the tip of the feet should be used. But what all of them wanted was to be beautiful on stage, on photos, on video. They wanted to feel good, that's all. I found that relevance given to appearance quite interesting; they would really invest whatever was necessary to look good. I had never experience something similar to that. I've always danced with people my own age, some a bit older and some a bit younger, but I had never been the mascot, the youngster of the group.

As creator and ballerinas, we believe that these women (whether they are amateurs or professionals) search for the pleasure of dancing, coexisting, and feeling good about themselves, and they are right. Why shouldn't we be concerned about planning all small details of our costumes? Especially for the performance of a dance technique

that is so proud of itself, and so detailed in its dress code, both for female and male dancers? A dance technique that comprehends, by itself, the historical path of unique body, costumes and postures.

In reality, we do notice the difference when dance is performed on a stage, with proper costumes. It is much easier to grasp the attention and admiration of the audience. The heterogeneity of bodies and execution enhanced during rehearsals is absorbed, not only with the concentration and commitment required on stage, but also with the costumes that convert the performers into a true *corps de ballet*.

Dancing with this mature group was a different experience. Their energy and willingness were unique. Regardless of age, their interest in everything involved in letting the dance emerge was outstanding. Mascaro (1997) illustrate that “in contemporary times there are people in their 60s and 80s who are healthy, interested in life, productive, who can not be seen as elderly. On the other hand, there are people in their 40s and 50s who are worn out, sick, not interested in life; those are the ones who may be considered senior citizens.”

Final reflection

As discussed, clothing allows us to communicate, express, and translate a group, an era, a social context, while still allowing us to discern the personality of an individual. Thus, it is possible to interpret what a dancer wears when dancing and also what this dancer has to tell about "wearing" those clothes. Therefore, we wish that costumes will continue encouraging and developing the imagination, creation, and formation of children in the classroom, transforming them into adults capable of critical thinking and who may stand as role models in the society they live.

Our society is characterized by the ability of decoding non-verbal shapes and signs. Through clothing, these signs usually provide information on socioeconomic class, age, profession, generation, gender, needs, etc. These ideas have been used for many years in costume design for dance and theater. We are aware of how wearing certain costumes helps in finding the character (Macara, 1998, 2013), and how the visual arts conjoins with dance for costume design (Macara, 2003). Here, we intended to present other relationships between clothing and dance, relationships that are perhaps more obvious but with insubstantial presence in the literature.

According to Cidreira (2005), what we wear “is a tool of symbolic speech for communication represented by iconicity. Clothing is, at the same time, a space of communication, it interferes among individuals in society [...]” (p. 114), as it is also, as demonstrated, the headquarters for the display of personal self-admiration from an early age and up to maturity. But it is also grounds for pleasure, when comfort is achieved. Through the use of costumes, it is possible to transform a group of amateur dancers into a *corps de ballet*, and to convert the heterogeneity of participants into a complementary ensemble. And by using different costumes we may experience sensations related to our own body in motion and also the sensations that result from the touch of

the costume materials on the body, as the effect of each movement. In dance, costumes also allow living as reality the life of distinct characters, good or evil, noble or destitute, with human or super-human skills. We can gather the potential benefits of this kind of pretending as an experience lived by the child as reality, an alternative reality where new practices can be lived. This may contribute to enhancing the understanding of reality, of the self and of the other. It is something that can certainly be beneficial and motivating for educational activities.

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ABSTRACT

The identity of Bharatanatyam dance in Britain became problematic when arts officers coined the term 'South Asian dance' in the late 1980s to supplant the term 'Indian dance'. The differential formulations of various Indian dance terminologies have made the politics of identity undeniably contested. The article examines how various dance labels are challenged or accepted by various groups of people and further aims to demonstrate how various dance practitioners and audience members articulate their multiple identities. Drawing on ethnographic fieldwork, this article recognises that identities are never singular, but complex, multiple and in some cases, always in a state of becoming. By bringing in the discourse of BrAsian as a postcolonial construct, it activates a discussion on the rise of a new, hybridised ethnicity of audience members. It is with such understanding that this article probes the complexity of identity and contributes to the available literature on South Asian dance studies.

Keywords: South Asian dance/Bharatanatyam in Britain, Indian Classical dance, labelling dance, identity politics, BrAsian

1. Introduction: context, rationale and method

Bharatanatyam, with other Indian Classical dance forms (such as Kathak and Odissi), entered Britain through international migration and has unfolded itself under the brand name 'South Asian dance'. South Asians¹ being the most populous ethnic minority in the UK have been subjected to rigorous anthropological and political enquiries (Ballard, 1994; Brah, 1996). In the field of dance, Shobana Jeyasingh, a renowned contemporary choreographer, has also published a few autobiographical critiques on her works which encompass the issues of identity, hybridity, multiculturalism and aesthetics (Jeyasingh, 1990, 1998). However there is a lack of research on the successors of Jeyasingh, which demands academic attention. During my fieldwork in Britain, I noted that most of the post-Jeyasingh dance artists whom I interviewed accepted this umbrella label of South Asian dance, though they preferred to define their practice either as 'contemporary', 'modern' or 'temple dance of the 20th Century'. In various interviews which I conducted on the topic of self-identification, my participants' responses were: 'Tamil Indian', 'British-born but my parents are Gujarati', 'Indian Malaysian but Australian citizen', 'British citizen but originally from India', 'American and [White] Hindu' and so on. The differences and various

¹ The term 'South Asia' was coined in the late 1940s by the United States of America's (USA) Department of State following the emergence of an independent India. Broadly speaking, 'South Asia' is the geographical area encompassing India, Pakistan, Bangladesh, Sri Lanka, Bhutan, Sikkim and Maldives (Singh, 2002). However in the USA, the term 'East Indian' is the vernacular used to refer to this group whose ancestry originates in India (Mansfield-Richardson, 2014, p. 18).

formulations of identification processes have made them undeniably contested. Cultural theorist Stuart Hall therefore stressed that diasporic identity is often 'unstable, metamorphic, and even contradictory' (2003, p. 233) and thus the self is no longer articulated as an essentialised past but as multiple, conflicting and differentiated identities. It is evident from the above expressions that their hybrid identities have resulted from international migration, which has led them to entangle between two or more distinct cultural worlds (Hall, 1992) or integrate multiple identities (Jones & McEwen, 2000). The multiple processes of identification thus for an attention to some of the ways these artists define themselves and are defined by others in relation and response to hegemonic discourses, labels and through inclusion/exclusion.

In postmodern theorisation, there is a continuous emphasis on fragmentation, rupture and dislocation. This unhinges the stable identities of the past, and also opens up the possibility of new articulations - the forging of new identities and the production of new subjects. For instance, while interviewing audiences at performances in venues, such as The Place, Southbank Centre and Bhavan in London and the Curve Theatre in Leicester, I was drawn to their hybrid identities, throwing into question the British-Indian binary. I was curious to know how the term 'BrAsian'² is used not only to depict the South Asian contemporary music, but also in their self-identification process, which needs academic attention. Thus this article has two main aims: firstly, it examines how various dance labels (for example, South Asian dance, Bharatanatyam, Classical and Contemporary) are challenged or accepted by my research participants including dance artists who are primarily trained in Bharatanatyam dance, dancers and second and third generation learners³. Secondly, it illuminates how dance artists and audience members articulate and negotiate their multiple identities, encompassing gender, race and citizenship.

The research explores: how does a dance label function and intersect with the notion of identity? How do the dance artists and my other research participants identify themselves and how are their identities defined by the Other⁴ or the other-within? How have audience members identified themselves? In order to address the research questions posed, this research draws on ethnography that deals with a 'systematic description of human behaviour and organizational culture based on first-hand observation' (Howard, 2002, p. 553). Although I visited several venues to conduct my fieldwork from 2010-2014, in some instances, I have used virtual ethnography that '*involves embracing ethnography as a textual practice and as a lived craft, and destabilizes the ethnographic reliance on sustained presence in a found field site*' (Hine, 2000, p. 43). The interview questions have been designed to generate participants' viewpoints on their identification, dance labels, their accounts of life stories and other experiences. For analysing qualitative data, I have adopted a narrative analysis method (Cortazzi, 2001) for interpreting layered meanings embedded in data. A thematic analysis method has been utilised 'for identifying, analysing and reporting patterns (themes) within data' (Braun & Clarke, 2006, p. 79).

² Both the spellings, 'BrAsian' and 'Brasian', exist in literature. However whilst discussing, I use 'BrAsian' for homogeneity.

³ While I recognise the complexity and diversity of their travel routes, nevertheless for the sake of simplicity, I use second generation to refer to the progeny of the first generation of South Asian population who first settled in Britain and third generation as the descendant of second generation.

⁴ Here I have used lower case for the word 'other', unless it is used to denote the postcolonial discourse.

Several researchers have debated on the issue of anonymity and argued that research participants' identities should be protected (Kaiser, 2009). Nevertheless in order to maintain accurate information for future researchers, it is necessary to specify the location and name of the post-Jeyasingh dance artists who are creating innovative pieces. And, this has inspired me to use their real names. All the narratives used in this article are produced with informed consent (Murphy & Dingwall, 2007) of the artists and dancers. However identifiers have been removed to maintain confidentiality and anonymity, when requested. I have also taken verbal consents from the second and third generation minor learners' parents prior conducting interviews, and allowed their respective parents to be present while recording their voices.

Specifically, this study involved nine dance artists including Mayuri Boonham, Kamala Devam, Divya Kasturi, Seeta Patel, Ash Mukherjee, Nina Rajarani, Shamita Ray, Anusha Subramanyam and Subathra Subramaniam. Also, I interviewed cast members who have performed in the choreographies. They are Sooraj Subramaniam, Archana Ballal, Shreya Kumar, Pauline Reibell, Hiten Mistry and Veena Basavarajaiah. All the research participants were recruited through either snowball sampling technique (Biernacki & Waldorf, 1981) or through social networking sites. Audience members were mostly interviewed from contemporary performances in London to be precise, and also in Leicester. The primary data are the words spoken by my respondents. Transcription was verbatim, with the use of normal punctuation and a few edits to make it flow better for the readers.

I also collected voices of other dancers who were present at the performance venues as audience members (n=33); second and third generation learners (n=80) and some of their mothers (n=59) who were readily available for interviews after the performances or who invited me to their houses for conversations on performances. Additionally, other audience members (n=214) were interviewed either in person at performance venues or later through Facebook or Skype. The voices collected from a range of people lead us to understand how dance labels function at different levels to generate debate in Britain.

Researchers have commented how ethnography has been impacted by researcher's positionality in relation to the research subjects (Merriam *et al.*, 2001). My interest in this research lies as a practitioner of Bharatanatyam dance for more than two decades. The issues of identity particularly intrigue me as I found that I was defined differently every time by new group of people while crossing borders.⁵ I also noted in the field how a few mothers were critical of the fact that as a married woman I was staying away from my husband in another country for my doctoral study, while a few others thought that by being a 'pure' Bharatanatyam dancer it was inappropriate to conduct research on contemporary dance artists. Hence this had generated a sense of 'double consciousness' that allowed me to be both an insider and outsider, 'moving between two worlds and identities, disrupting traditional anthropological boundaries between Self and Other' (Wolf, 1996, p. 17). In this way, my problems with

⁵ See Banerjee, 2009, p. 80.

the questions of identity connected me to the research participants, especially the way my status of womanhood or a dance researcher has been defined by others.

In the remaining part, I turn to the studies that were conducted on South Asian identity in dance settings and then to a larger discussion about how cultural, religious, ethnic, racial, national and gendered identities are negotiated by my primary research participants. In addition to this, particular attention has been paid to the ways in which 'BrAsianness' is constructed in the identification process by a group of audience members. Drawing on interviews held with dance artists, dancers and others, my findings recognise that identities are never singular, but always multiple, layered (Anzaldúa, 1999, 2000), unresolved and open-ended (Hall, 1996; Cohen, 2000). It is with such understanding that this chapter probes the complexity of identity and contributes to the available literature on South Asian dance studies.

2. Label matters

The identity of Bharatanatyam dance became problematic when arts officers in Britain coined the term 'South Asian dance' in the late 1980s to replace the term 'Indian dance' (Iyer, 1997). Within a span of a decade, the term South Asian gained currency 'in academia as a hegemonic category and is used to refer to the dances, literatures, theatres, folk forms, cultures, cuisines, film, and music coming from India' (Meduri, 2008a, p. 223). As mentioned earlier, South Asia is the conglomeration of several nation states; but it has been popularised as a restrictive label in Britain, as evident in the above comment. The inherent complexities and current developments in the politics of South Asian identity have been explored by several dance scholars (David, 2010; Grau, 2001a; Iyer, 1997; Lopez y Royo, 2004; Meduri, 2008a, 2008b; Prickett, 2004, 2007). Building on a wide range of the narratives of informants, anthropologist Andrée Grau (2001a) argues that South Asian identity is contextual and ever-changing. She provides a clear example of how the vision of 'South Asianisation' of Indian art was uncomfortable and a 'blanket term' (Farroq Choudhry cited in Grau, 2001a, p. 28) because it engulfs the original identities of the artists and their forms. But notwithstanding the questions attached to this label, the valorisation of 'South Asianness' by various funding bodies in this country has gradually garnered increased attention in various seminars, symposia, conferences and performances. For instance, Akademi's *No Man's Land* symposium engaged its panellists to debate on the following queries on South Asianness: 'Is it a new nationality?', 'Is it just 'Indianness' in disguise?' 'How relevant is the term to artistic production?' and 'Do we recognise ourselves in this term?' (Pinto, 2004, p. 3). From these queries one thing is clear that South Asian dance was undefined at that time and the primary aim was to demarcate the line between 'South Asian' and 'non South Asian' which led various people across disciplines to look into the matter of what constitutes South Asianness.

African American Studies academic Kobena Mercer argues that 'identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and

uncertainty' (1990, p. 43). In *No Man's Land*, the panellists, for instance, academic Daud Ali and journalist Yasmin Alibhai-Brown, rejected the term 'South Asianness' and thought it to be 'ambiguous, dishonest and ineffectual' (Pinto, 2004, p. 15). Jeevan Deol, a history academic, was equally critical about the term South Asian as he thought that this term was used for obtaining more funding (cited in Pinto, 2004, p. 16). However Grau argued that the label of South Asian in dance was more 'neutral' than 'Indian' as the former 'removes the dance from any notion of a clear-cut lineage and a nostalgic notion of lost heritage' (cited in Pinto, 2004, p. 9). While some advocated for more particular regional identities, such as Gujarati, Punjabi, Nepali (Pinto, 2004, p. 15), a few favoured the term 'Britishness' (Pinto, 2004, p. 15). Other panellists, such as the artistic director of Shobana Dance Company Shobana Jeyasingh and dance critic Sanjoy Roy, accepted the term and recognised it as an ever-changing, 'multi-headed beast' (Pinto, 2004, p. 15). Roy argued that 'the most apt characterisation of South Asianness could be borrowed from an interpretation of mixed-race identity as a complex and contradictory chameleon' (cited in Pinto, 2004, p. 14). I argue that the chameleon imagery (Downie *et al.*, 2006, p. 533) refers to a ready acceptance of the value of one's own changing and responsive 'colours' in a transient and challenging environment, cross-cut by various factors related to people's subjectivities.

The recent shift of name from 'South Asian Dance' to 'Classical Indian dance' in the Imperial Society of Teachers in Dancing (ISTD)⁶ classification in 2013 has once again set the debate in motion. The current Faculty Chair of ISTD Sujata Banerjee, a Kathak dance practitioner, commented that: 'Anyone can call themselves a Classical Indian Dancer no matter where he or she comes from. It is the proper and actual name'. The return to the original name is clearly a revalorisation of ancestral ties for further recognition and autonomy. I argue that the adjectives 'proper' and 'actual' represent an idyllic expression of Indianness while imposing a sense of authenticity and legitimacy through reference to the historical lineage and traditional representation of the dance styles. Dancers who do not necessarily carry the 'proper' cultural capital or represent the same aesthetic values will definitely fall out of place. From Banerjee's phrase - 'no matter where he or she comes from'- one more thing is anticipated that in spite of the dissimilarities of ethnic expressions of various dancers across nations, the label will represent not just forms but an idealised cultural continuity. Political science academic Benedict Anderson stated that a nation is 'an imagined political community' that is 'imagined as both inherently limited and sovereign' (2006 [1983], p. 6). Drawing on Anderson, I argue that the term 'imagined community' of Indian identity under the aegis of ISTD is defined in two competing ways: the modernist imaginery of the nation-state that stresses essentialism, territoriality and fixity is set in contrast to the postmodernist imaging that celebrates hybridity, deterritoriality and fluidity. Thus this whole process of naming and renaming is a political act which sets the line of inclusion/exclusion.

⁶ The *Imperial Society of Teachers of Dancing* (ISTD) is one of the world's leading dance examination boards founded in 1904 as a registered educational charity. The South Asian Dance Faculty at the ISTD was established in 1998 to teach Bharatanatyam and Kathak along with other Western dance styles.

In a commissioned commentary for the ISTD, dance academic Ann R. David states that the above change of the name 'reveals a complex mix of histories, political positions and strong individual opinions' (2013, para. 1). Previously, Prickett interrogated the issues that circumvent the postcolonial identity of the ISTD and argued: 'Among all the debates, a fundamental dichotomy exists in the name, the title of the organisation - the Imperial Society of Teachers of Dancing - and the integration of postcolonial dance forms in its portfolio' (2004, p. 16-17). From the above discussion, it is evident that in the process of claiming authenticity and authority, labels and institutions compete to assert different definitions that enable them to set the terms of their relations with the other labels in the country, and, at the same time, producing different meanings and outcomes. Forces, both from within and outside of institutions, define and reconfigure (postcolonial) identities, and in doing so, a constant debate ensues how 'realness' is performed through labels.

2.1. Dancing labels: South Asian dance or Bharatanatyam?

Dance scholar Avanthi Meduri explores the questions of politics of identity of Bharatanatyam in the British context (2008a, 2008b). Whilst situating the term South Asian dance in the postcolonial context, she discusses how Akademi promoted the doubled Indian/South Asian label by forging new local/global identities for Indian and British-based dancers and choreographers (Meduri, 2008a). The acts of creating a binary (for example, Indian/South Asian dance) thus indicate the discomfort that various scholars grapple with while labelling dance. The label South Asian dance sounded new and thus was exciting to a few respondents. For instance, Kasturi accepts that her training in South Asian dance studies has informed her understanding:

It's never problematic to me. I just took it for granted. I liked the exoticness of it. This term, 'South Asian' is more neutral and embracing [...] As I don't live within the city of London, the term has a limited usage in my locality [Stevenage] [...] I think Roehampton Dance and Complicité - these two institutions have informed my understanding about South Asian dance. Plus Akademi gave me a platform (personal interview, December 8, 2012).

Kasturi's above statement illustrates the role that academic institutions, funding bodies, companies and people play to challenge beliefs and priorities. From her narration, it is derived that the use of the term is confined to urban, academic, professional and institutional circles and has earned very little popularity in terms of its usages in suburban localities.

Patel acknowledged that her works draw from South Asian aesthetics, but then she urges that she should not be 'seen only as a South Asian choreographer or an artist' because it limits her scope of work. In a personal interview, Patel told me that: '[...] Even if I don't do Bharatanatyam, people see me as a South Asian dancer [...]' (November 12, 2012). From this I arrive at two conclusions: firstly, Patel's dance form is determined by her physical appearance and secondly, Bharatanatyam dance is often interchangeably labelled as South Asian dance. It is also important to note that she is trying to maintain a balance between the two: the label and no-label. It is evident

that she also wants to transcend the bounds of labels: 'I feel quite strongly that your work has to stand independently and at a point, it would be lovely if your work is appreciated as a piece of work without needing a prior knowledge of South Asian dance' (November 12, 2012). Although Mukherjee accepts the label of South Asian dance in practice, he prefers to present his works under the name of 'temple dance of the 20th century' which is 'an adaptation of original temple dances that used to be performed in India for British audiences' (Skype interview, March 5, 2013). In contrast, on another occasion, (Anusha) Subramanyam commented:

I am a Bharatanatyam practitioner, but none of the works that I'll do will be Bharatanatyam in this context. They will be called contemporary work - contemporary in a very loose sense, because my technique is not contemporary as I am not trained in contemporary dance (Skype interview, March 1, 2013).

Subramanyam's above statement that her work can be labelled as 'contemporary work', although her 'technique is not contemporary' is antithetical. It represents the fluidities of meanings and disparities associated with various labels and especially her dilemma of getting caught in the midst of labelling her practice. All these comments reveal how dance labels and practice are variedly deconstructed by these dance artists.

When I asked my respondents, for example, cast members whose names I have mentioned earlier, second and third generation learners and their mothers, about their thoughts on the South Asian dance label, they provided the grounds for debate, exchange, agreement and differences. For instance, Hiten Mistry, who was born in the UK and trained in Bharatanatyam, Kathak, Jazz and Bollywood, expresses his disagreement over the usage of this term:

South Asian is a very broad and a big term [...] I think, they should call it Indian arts as it makes it so specific [...] I think British artists are trying to pack them together and keep them in a box. I think, it is wrong and I don't think it's a good term (Skype interview, September 21, 2012).

Like many other dancers, Mistry's argument is raised on the ground of nationalism versus regionalism, specific versus non-specific and singular versus plural and 'us' versus 'them'. These imaginings of the label entail processes of inclusion and exclusion, creating not only similarity but 'otherness'. As opposed to Mistry, Shreya Kumar, who is trained in Bharatanatyam in New Delhi, India and contemporary dance at Trinity Laban in London, has a sympathetic approach towards this label:

Our country is rich in several classical dances and I don't blame if everybody doesn't understand them [...] For instance, we won't be able to say which dance is practised in South America or in a remote village in Peru [...] So, I don't mind Bharatanatyam coming under South Asian tag, as long as we understand it comes from which part of the world (Skype interview, June 18, 2013).

On one hand, Kumar accepts that it is not possible for everyone to know the root of practice, while on the other hand, she organises the national and aesthetic identities around the label ('tag'). Her expectation ('as long as we understand it comes from which part of the world') competes to fixate the boundary among nation-state, practice and label.

Several other dancers, whom I interviewed in London, Leicester and Sheffield, have however raised criticisms in a response to South Asian dance and favoured the essentialist one as a prerequisite for a politics of recognition. While talking to the parents, learners and audiences of South Asian origins who were attending a dance programme in Stevenage, I observed that most of them did not seem to connect to this term. This label is threatening to most of the mothers who held it a 'foreign' category and who also thought that this 'marker' is threatening their sense of collective identity and solidarity of Indianness. On another occasion, a mother, whom I interviewed at Wembley, told me that this label is 'imposed to separate us from the British culture' (personal interview, May 9, 2011). Contemporary practice was often criticised for the inappropriateness of dress code and lack of beauty by many mothers whom I interviewed, and who also raised criticisms against a devaluation of moral values and dance aesthetics through such practice. A mother, whom I interviewed in Sutton and whose daughter has been learning dance in Bhavan (London) for the past 15 years, told me that:

I have never heard this term before. We are called sometimes Asians by British people. But, what is this South Asian dance? And do you think those dances can be called Bharatanatyam either? We can never think to wear such costumes while dancing. See, there is no beauty in that dance (personal interview, May 9, 2011).

Although this mother expresses that she does not know anything about the label, she clearly draws a line between such practice and Bharatanatyam dance. She puts particular emphasis on practice through labels and the heterogeneity is seen as the 'other'. When I asked what she meant by 'those dances', she raised her voice and said: 'Those dances mean all modern fusion dances where dancers are dressed scantily. No respectability'. Her dancer daughter who was listening to us interrupted and said - 'You know all those dancers throw their legs at 90 degrees straight up like a ballet dancer. We used to laugh at them in class' (personal interview, May 9, 2011). Thus the scorns and angst are not limited to the dance label, but also the way it is practised. I argue that concerns for national identity, aesthetics, respectability and authenticity intersect to determine the acceptability of dance labels.

To understand second and third generation learners' opinion, when I asked - 'What is Bharatanatyam to you and how does the name matter to you?', I found most of them situated Bharatanatyam by blurring the boundaries of 'here' and 'there' - 'a classical form of Indian dance which I am learning here'. The socio-spatial transformation forces the learners to reconstitute their translocal identities. One learner, whose parents are from Sri Lanka but who was born in Britain, objected to the label of 'South Asian': 'I would like to call Bharatanatyam as Bharatanatyam but not as South Asian dance. I think this name [Bharatanatyam] is real and proper' (personal interview, October 9, 2011). Amongst the group of learners whom I interviewed at Bhavan, a girl whose parents' roots lie in Punjab resisted the name Bharatanatyam and said: 'I am a Punjabi girl born here. In my dance class there are many friends who come from different parts of India, so it should be known as multicultural dance and not Bharatanatyam' (personal interview, March 12, 2014). A mother, born in the UK, but whose parents are originally from Bangladesh and married to someone who has an Indian root, interrupted our conversation and said: 'I don't mind the name as long as they are learning our culture' (personal interview, March 12, 2014). This

stance of the above mother establishes that she is 'eternally fixed in some essentialised past' (Hall, 1990, p. 225) and trying to set an idyllic characteristic of 'our' underpinned by her Indian/Bangladeshi nationalist ideology.

From these above qualitative data, it is evident that on one hand, South Asian dance seems to refer to something specific, while on the other hand, it is seen as a broad term engulfing specific identity of dance forms. I am equally drawn to various imageries used by people to describe the label from the existing literature as well as by my respondents, such as 'blanket', 'the sheltering sky', 'box', 'umbrella', 'cloak', 'multi-headed beast', 'chameleon', 'rainbow' and 'collage'. All these imageries have revealed how subjective the term is. While some have proudly embraced the label South Asian dance due to the Akademi's promotion of it in opening up various work opportunities, others have preferred to avoid this label on the ground of foreignness and cultural inappropriateness. Drawing on narratives from diversified range of people, I argue that the border of the label South Asian is not something 'found' on the map, but it is itself a social and imagined construct. Such presumptions do not represent a monolithic practice, but one which is being constantly displaced by a mapping of the multifarious historical formulations and ideas, making it undeniably slippery and complex.

3. Identity: Where? In whose eyes?

Over the past few decades, scholars have investigated the politics of identity from diverse disciplines such as anthropology (Calhoun, 1994; Cohen, 2000), cultural studies (Grossberg, 1996) and sociology (Stets & Burke, 2003; Callero, 2003). Cultural theorist Stuart Hall illustrates what identity exactly means and how it is defined: 'Identity [...] is historically, not biologically defined. The subject assumes different identities at different times, identities which are not unified around a coherent 'self [...]' (1992, p. 277). In this way Hall's reading of identity challenges the notion of essentialism arguing that identities undergo constant transformations and 'multiply constructed across different, often antagonistic, discourses, practices, and positions' (1996, p. 4). He also argues that: 'Identities are about questions of using the resources of history, language, and culture in the process of becoming rather than being: not 'who we are' or 'where we came from', so much as what we become' (Hall, 1996, p. 4). In contrast, some of my primary and secondary participants are constantly travelling across multiple borders and negotiating their identities entwining the issues related to citizenship and nation-states. Moreover, my field experiences have made me think how my identity is constructed differently each time, which may be understood in the words of cultural and feminist theorist Gloria E. Anzaldúa:

Identity is not just a singular activity or entity. It's in relation to somebody else because you can't have a stand alone; there must be something you're bouncing off of [...] Identity is not just what happens to me in my present lifetime but also involves my family history, my racial history, my collective history (2000, p. 240).

Anzaldúa argues that: 'For me, identity is a relational process. It doesn't depend only on me but it also depends on the people around...' (2000, p. 240). Here I am interested in how social identification within a particular context works with or against the construction of personal identity.

Most of the dance artists described themselves by mentioning their race, gender, religion and ethnicity.⁷ At this juncture, I clarify that identity is distinguished from identification on the grounds that the former is a label, whereas the latter refers to the classifying act of oneself (Rummens, 1993; Bamberg, 2011). In their discussions about national belongings, the majority of the respondents used the following labels to identify themselves: British, Asian, British Asian or Indian. The terms Asian and British Asian were often used interchangeably. I also noted that the question about 'where they are really from' has revealed more than their national, regional or ethnic identity. For example, Kasturi specified her caste⁸ along with her regional identity within the national boundary: 'I come from the Brahmin community, traditional Brahmin family, a Chennaite [people from the city of Chennai]' (personal interview, November 23, 2011). Rajarani identified herself as a 'North Indian' as her parents migrated from northern part of India (personal interview, May 24, 2014). Boonham called her a 'Gujarati' and 'Hindu' and told me that she was born in East Africa (personal interview, November 25, 2011). Patel, who also identified her as 'Gujarati', was born in London. Both Boonham's and Patel's parents had settled in the UK via Africa (personal interview, November 12, 2013). Both Ray and Mukherjee identified themselves as a 'Bengali-s'- the former as 'a British Asian from Scotland' and whose parents had migrated from West Bengal, India (personal interview, December 11, 2011) and the latter as a 'Bengali born in Kolkata' who migrated to the UK alone as an artist to pursue his career (personal interview, March 5, 2013).

Among them, Devam and Reibell identified themselves as 'American' and 'French' respectively. Devam, who has appeared in various Jeyasingh choreographies, told me that her family converted to Hinduism in San Francisco, USA, and she was raised as a Hindu girl. She elaborated on her various arts training and the process of assimilation of other aspects of Hindu cultural living:

We took veena [a string musical instrument] and learned a few gitam [a form of Carnatic musical composition]. We were trying to embody all cultural things [...] We wore salwar kameez [a traditional Indian dress for women] almost every day. We didn't have any American dress. We didn't wear jeans (Skype interview, March 11, 2013).

When Devam was fourteen, she decided to leave the temple society and follow 'American culture'. Since then she has been wearing western clothes, such as jeans and started learning other Western dance forms. Throughout Devam's narratives, identity is multi-layered, encompassing the religious beliefs of her family, enculturation into Hinduism through her dance and music training, migrations and her working networks in Britain and the USA. Her

⁷ The two terms race and ethnicity are debated by various sociologists and anthropologists, without arriving at a consensus to their meanings. But, often 'if race describes differences created by imputed biological distinctions, ethnicity refers to differences with regard to cultural distinctions' (Malik, 1996, p. 174).

⁸ The caste system in India is a system of social stratification in which communities are classified in various endogamous hereditary groups. There were four dominant caste categories in the Brahminical texts, viz. *Brahmins*, *Kshatriyas*, *Vaishyas* and *Shudras* (Anant, 1972).

identity can be analysed in the light of Anzaldúa's comment (2000) because it is layered, constructed across different, intersecting and antagonistic practices. Reibell, who danced in many of Boonham's choreographies, is from Paris, France and identified herself as 'French' and a Bharatanatyam, ballet, jazz and contemporary dancer. She recognised ballet and contemporary as her primary dance forms and recounted how she got interested in learning Bharatanatyam: 'My mother took me to a Bharatanatyam recital in Paris. I was learning sign languages then, and so I got attracted to see the use of hand gestures in it [...]' (Skype interview, June 2, 2013). So, although Devam and Reibell are Whites, their differences in life stories and social realities have constituted how they would narrate their identities.

While analysing the transcripts, I observed that the identity of the respondents was not only a description or construction of the self but also referred to the ways in which they are characterised by others. Anzaldúa argues that the notion through which our identity is constructed not only by us, but also by others through 'an identity-as-clusters-of-stories metaphor' (Anzaldúa cited in McCarthy & Ber Moje, 2002, p. 231). Dichotomisation involves the construction of social and cultural understandings that make to see opposites as others (Brewer, 2001). Sociologist Rogers Brubaker and historian Frederick Cooper similarly argue: 'How one identifies oneself - and how one is identified by others - may vary greatly from context to context: self- and other-identification are fundamentally situational and contextual' (2000, p. 14). Historically, identity has been often shaped in opposition to others (AlSayyad & Castells, 2002). Another common theme in narratives was the division of people into opposing groups of 'we' and 'they' and 'us' and 'them', more often resting on prejudices, values, discrimination and historical factors. For example, Ray's following statement illustrates the ways in which a British/Asian identity challenges existing constructions of national belonging: 'I definitely call myself British, but obviously I don't look like British and people consider me as an Asian person' (personal interview, December 11, 2011). Cultural Studies academic Paul Gilroy (1991 [1987]) argues that the notion of Britishness is negatively associated with imperial sovereignty and thus enforces negative racial stereotypes and inequalities. Ray's above remark demonstrates a dichotomy that exists between 'I' and 'they' and highlights how identity is stereotyped and Britishness is attributed to Whites⁹.

Often 'Britishness' is conflated with 'Englishness' in the narratives of my respondents. A variety of other identifications voiced by the audience members included 'being English'; 'half British' and 'British but mixed'. Respondents characterised - what is by 'being British' mean to them - in the following way: 'born and raised here (in England)', 'born of British parents', 'I look British, don't I (jokingly)?' I argue that the boundaries of what constitute 'British' are not always determined by skin colour, but are also predicated on notions of cultural belonging, morphology and birth rights. Nevertheless, to be 'White' in the field of South Asian dance in Britain is

⁹ The term 'Whiteness', as a racial category, is equally debated in the literature. Sociologically, 'the term "white" can be interpreted as encompassing non-material and fluid dominant norms and boundaries' (Garner, 2007, p. 67). Englishness is often associated with 'whiteness' (Commission of Racial Equality, 2005). However to be 'White' in Britain may not mean one will always occupy a privileged position (Puwar, 2004) as there exists various 'shades of white' (Long & Hylton, 2002).

equally problematic and does not automatically mean the dancer is put in a privileged position (Grau, 2001a; Kedhar, 2011). Thus it is not Asian or South Asian identity that is rendered with differences, the term 'British' is equally loaded and expressed in terms of race, ethnicity and national belonging.

Concern over prejudice and racism (Miles, 1989) were also prevalent among the samples. Devam, who is White and describes herself as an 'American Hindu from California', told me: 'I faced it and I overlooked it. Also, I proved myself [later hinting at her dance performances in Jeyasingh's dance company and own works] [...]' (personal interview, March 11, 2014). On another occasion, a Bharatanatyam dance teacher from London told me: 'You know these White dancers are everywhere. They are learning tits and bits from everywhere and spoiling the tradition [of Bharatanatyam]' (personal interview, February 21, 2014). Yet, notwithstanding this racial prejudice at the core of people's mind, the increasing presence of White bodies in several South Asian dance companies indicates that they are gaining currency in practice.

On several occasions, I noticed that the border of cultural 'authenticity' was problematised when my participants essentialised the differences among race, religion, language, caste, skin colour and dance forms. For instance, in the field of practice, Kasturi's identity as a Tamil/Bharatanatyam dancer is often challenged:

I learned Kathak for 2-3 years and did my Manchapravesh [a ritualistic debut public performance] in 2005 [...] I still remember that during the photo shoot someone said: "Ah! Thank god! You do look like typical North Indian"! [...] When I went to India on a travelling fellowship, I remember the way the Director of a dance institute reacted after hearing that I have learned both these forms: 'Bharatanatyam lady doing Kathak!' (personal interview, November 23, 2011).

Kasturi's identity is contested and questioned not only in the light of where she comes from and her ethnicity, but also it is also linked with her dance practice. Elsewhere Grau raised these crucial questions: 'who creates the boundaries of identity, and how are these boundaries established from within and without?' (2001b, p. 201). Drawing on Grau's above questions, I argue that Kasturi's identity is contested both from within and outside the group because she has transcended the regional boundary as a Tamil woman to dance a North Indian form of Classical dance.

Many other audience members, who are also Bharatanatyam dancers, told me that they were often discredited as marginalised members (Gómez-Peña, 1996) or deviants (Marques, Abrams & Serodio, 2001) whose narratives abounded in negations: 'not Tamil', 'not an Indian', 'not Hindu' and 'not South Indian'. Central to identity construction is the concept of categorisation - a process that involves 'identifying oneself (or someone else) as someone who fits a certain description or belongs to a certain category' (Brubaker & Cooper, 2000, p. 17). Protection of cultural 'authenticity' is often defined by geographic distinctions. For example, a dancer whose origin is Sri Lanka told me in a complaining voice: 'You see I'm a dancer from Sri Lanka [...] I've not been selected yet to perform in London [...] They always question about my training as I didn't learn dance from India' (personal interview, April 23, 2011). A Bharatanatyam dancer, while informing me about her friend, said: Who will believe

her as a Bharatanatyam dancer? She even does not know how to converse in Tamil! She is learning Tamil from me these days' (personal interview, September 30, 2011). On other occasions, a few audience members, who have their roots either in Bangladesh or Pakistan and who are trained primarily in Kathak dance, told me that they are disregarded on account of their previous nationality, dance training and religion. From the above cases, it is noted that marginal identity as a cultural emblem of 'otherness' is also slippery and slides between race, cultures, languages and histories.

4. Multiple identities navigated

4.1. Name versus renaming

While conducting fieldwork, I was intrigued to note how some of my respondents have changed their names to make it easier for English speakers to pronounce, and conveniently fitted them into the mainstream culture. The naming/renaming is thus not just restricted within dance labels, but it is also applicable to personal names. Many anthropologists argue that personal names express facts about social relationships in some way or the other (Alford, 1987; Zheng & Macdonald, 2009). In most of the cases, Indian personal names are the signifiers as they describe certain personal, social, religious or geographical identity of a person. In my first face-to-face interaction with Mukherjee at Westminster Hall, I noted that his original name is 'Abhishek' and people in Kolkata (formerly Calcutta) still know him by this name. He also informed me that he has shortened his original name after coming to Britain. Later, he elaborated on this act of renaming:

I intended to keep it as it is [...] I was in a dance school studying classical ballet here and went through different auditions in 1998. There weren't that many people going to auditions for western dances. They wanted a shorter version of my name. I literally had 3 letters for my name [...] (Skype interview, March 1, 2013).

In the above statement, Mukherjee is caught in the midst of 'I intended to' and 'they wanted' which definitely indicates a cushioned hierarchical power relationship. I argue that in this process of anglicising his name and attaching it to his paternal surname, Mukherjee assumes a hyphenated identity of 'in-betweenness'. But Mukherjee's argument was that this renaming did not lead him to assume any foreign identity, rather it articulated his religious identity metaphorically: 'As a child, I worshipped Shiva [a Hindu god] ... and you know Shiva has three eyes and ... when Shiva opens his third eye, only *bhasma* [ash] is left' (Skype interview, March 1, 2013). In broad strokes, Mukherjee integrates his childhood memories, Hindu mythological tale and religion along with several social incidents. The 'new' name Ash still has an inner core or essence that is 'the real me', nevertheless the act of renaming is in a continuous dialogue with the 'outside' cultural world and the identity it offers.

An audience member told me that she has changed her name from 'Ashmita' to 'Ash': 'Because people here in the country always want us to shorten everything [...] but it sounds nice and modern, isn't it? You know, it's a

Gujarati name and it means 'one who is proud'. That's my real nature [...]' (personal interview, May 25, 2014). Here she indicates that the meaning of her original name captures her true 'self' ('proud') and new name uphold her 'modern' self. I argue that Ashmita's identity is inextricably linked to the nation and a provincial state (Gujarat), aligning her outer 'self' with inner psyche. This renaming suffices that the new name is so much about questions of using the resources of history, language and culture in the process of becoming rather than being: not 'who we are' or 'where we came from', so much as what we might become in a new socio-cultural environment (Hall, 1992). It is striking to note here that both Mukherjee and Ashmita have chosen the same name, yet their explanations are different. Mukherjee's act of renaming was justified on the religious ground, where Ashmita's focus was solely on the social aspect.

On another occasion, another audience member, who was born in Sri Lanka but now is a British citizen, told me why her personal name has been changed: 'My name is Lokhamathankhi, and it was shortened for ease of pronunciation in English to Loga and the 'kh' being a double consonant was replaced by the single 'g'. It is now written as Logamathangi to match the pronunciation' (personal interview, March 23, 2014). Lokhamathankhi's renaming is an example of gaining linguistic comfort, unintentionally trapping her into the conundrum of 'here' and 'there'. My argument is that the anglicising her personal name is not a neural activity; rather it underpins the dominant (linguistic) culture of the place as well as reshapes one's ethnic, cultural and religious identities.

In all the above cases, it is noted that the act of renaming is a construction of a new 'self' that is a derivative of 'English' practice and involves a complex identity politics to capture migration, colonialism, nationalism, linguistic comfort of 'here' and 'there' and religion.

4.2. Mapping citizenship

Many of the artists, cast members and other dancers whom I interviewed either have migrated to Britain or constantly moved back and forth, their narratives contained phrases such as 'hold a dual citizenship', 'Indian but a British citizen', 'have both American and British citizenship' or 'have an indefinite leave to remain status'. Such dimensions of citizenship brought to the fore distinguished identities of the artists and dancers, which call for a study of social identity in relation to the notion of citizenship. Citizenship is a legal and cultural framework which serves as a mode of inclusion and incorporation in society (Lister, 1997). Western models of citizenship link a sense of belonging to a territorialised political community often represented by the nation-state (Castles & Davidson, 2000). Several dance artists and dancers claim that citizenship to them is not simply as a legal status but a socio-cultural recognition and economic distribution. A few dancers, who have settled in Britain and have opted for a British passport, informed me that they earned social prestige back 'home' because of their new national identity. In many cases, citizenship is entangled with the feeling of 'belonging' to the country of origin, and simultaneously breaking the assumed congruity between citizenship, state and the nation. For instance, a

female dancer told me: 'I just got my British passport. I have been holding my Indian passport and thought to keep it forever. But, it was hard to travel within European nations for performances and to apply for a visa each time is time-consuming and expensive' (personal interview, March 23, 2013). I argue that although the notions of citizenship and nationhood still hold a great deal of importance for this respondent, nevertheless her choice of becoming a British citizen was utilitarian.

I noted how holding a British passport has remained to be a cause of worry or embarrassment for some. For instance, a female dancer told me: 'I just got my British passport. My relatives in India were very unhappy when they came to know about it. I told them that [India] is my *janmabhumi* [birth land] and this [Britain] is my *karmabhumi* [work land]' (personal interview, January 19, 2011). Opting for a British passport has stirred the boundaries of nation-states and belonging. Implicit in the arguments of the respondent is a pronounced divide between being Indian and British. By separating her '*janmabhumi*' and '*karmabhumi*', I argue that this dancer is torn among birth rights, patriotism and freedom of movement and financial gain that a British passport offers.

As opposed to this, possessing a British citizenship is a matter of privilege for some first-generation mothers who want to seek a suitable groom for their daughters. An arranged marriage is an important choice for young women to conform to their community norms (Charsley & Shaw, 2006). Scholars have noted that British Asian women are more reluctant to marry in the subcontinent than their male counterparts (Anwar, 1998) and cited such examples where second generation Bengalis often resist marrying Indian men from the homeland.¹⁰ A dancer's mother told:

My daughter is currently working in a corporate firm and we are looking for a groom to get her married [...] He has to be a Bengali holding a British passport or at least one who is living in Britain for long and doesn't wish to go back. We don't want a groom from India as he might just want to marry my daughter for acquiring British citizenship [...] (my translation from Bengali, personal interview, February 15, 2011).

I argue that citizenship here functions as a double-edged discourse: first, it serves as a source of legal belonging (British), and second, it claims equality (through Bengali culture), nevertheless denying the exclusionary and differentiating nature (British Bengali versus non-British Bengali).

In many instances, my respondents separate out a feeling of belonging in a cultural and social sense because they hold a different legal status. A male dancer told me: 'I am not a citizen because I have an Indian passport. As I am hired by a dance company, I can stay and work here, but I do not belong to this country' (Fieldnote, March 15, 2014). Inspired from cultural anthropologist Victor Turner's (1969) conceptualisation of 'liminality',¹¹ performance studies academic Fadi. F. Skeiker (2010) defines 'liminal citizen' as 'any person who lives in a host community for

¹⁰ See Biswas, 2011, p. 161-62.

¹¹ Turner describes: 'Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial' (1969, p. 95).

a significant period of time without becoming a legal citizen of that community' (2010, p. 13). Drawing on this definition, I argue that the above dancer is a 'liminal citizen' (Skeiker, 2010) who is 'neither here nor there'.

Building on his research on the transnational Chinese, anthropologist Aihwa Ong formulates that flexible citizenship as 'flexible practices, strategies, and disciplines associated with transnational capitalism' that create 'the new modes of subject making and the new kinds of valorized subjectivity' (1999, p. 19). Drawing on Ong's theory of 'flexible citizenship', Kedhar argues that late capitalism has created not just 'flexible citizens' (2011, p. 12) but flexible dancers who 'no longer fit in with hegemonic definitions of race and citizenship' (2011, p. 16). While transcribing I noted that many of them agreed that holding several passports is connected to travelling, creative ventures and capitalism. For example, when I interviewed (Sooraj) Subramaniam for the first time, he told me that: 'I was born in Malaysia, went to Australia and now I am an Australian citizen [...] and working here [in Britain]' (personal interview, September 24, 2011). But, later, he informed me:

I am an Australian citizen, which means I travel on an Australian passport. I have a residence permit in Belgium, I can now live and work freely over there for 5 years. My visa will be renewed after every 5 years. Soon I'll be eligible for applying for a Belgian citizenship [...] I come on a special permit for working in Britain (personal interview, March 24, 2014).

Drawing on Ong (1999), I argue that Subramaniam is a 'flexible citizen' who expands the border of nation-states by travelling back and forth and his choices have been driven by utility and whom I cultural capitalism. Through 'flexible citizenship' (Ong, 1999) all the dancers, interviewed, have managed to transcend the narrow bounds of a singular identity implied by the classical concept of citizenship.

4.3. When men dance: gendering identity

Throughout my experiences of learning, practising and studying Bharatanatyam dance, I noticed that Bharatanatyam is largely dominated by women dancers and dance classes tend to contain a disproportionately higher number of females compared to male dancers. In Britain, the representation of male dancers is marginal in South Asian dance, but there is a gradual rise in their numbers (Grau, 2001a, p. 6). During my fieldwork I was curious to hear stories about how gender of the male dancers was defined by others, and how they negotiated their gender identities when they were challenged. Most of the respondents informed that Bharatanatyam practice is considered as an 'inappropriate profession for men', although many female dance artists and dancers also reflected that they experienced similar kind of resistance from their parents when they had decided to pursue career as professional dancers. A tension also lies in stereotyping the male dancers as homosexual. The stereotype of the male dancer as gay seems partially a result of the historical and traditional parameters of Western dance (Burt, 2009; Gard, 2006; Hanna, 1988).

In my samples gender non-conformity and sexual identity also play a role in constructing the experiences of male dancers, whether in India or in Britain. A few male dancers reported to me that they were teased and insulted for being effeminate or homosexual, whether or not that is how they identify themselves. For example, a male dancer recounted incidents from his middle school in Britain about how his peers thought him to be a gay: 'When they had seen me perform on the stage with my make-up on, foundation on my face or in an Indian dress...I won't say that is racism but their attitude was: 'He looks like a gay' (Skype interview, November 27, 2012). Performing dance in concerts wearing an Indian costume and facial make-up puts his sexuality into question. On several occasions, his relatives have passed scornful remarks about his engagement with dance:

Earlier, my family looked down upon my dancing [...] They probably thought: 'He's a chakka [a eunuch] or a gay'. I had so many people from my family who have passed negative comments on dance, but I never cared about what they had said. I was quite stubborn and my steadfastness proved good [...] (Skype interview, November 27, 2012).

Anthropologist Serena Nanda (1990) provides anthropological and linguistic perspectives on the lives of *hijras* (eunuch) in India and argues that they are 'neither man nor woman'. According to Nanda (1990), the *hijras* form a third gender and their identities are defined primarily through the inability to reproduce. The above dancer's statement contests his gender identity in a dichotomous way. His identity is constructed as a homosexual (indicated by the word 'gay'), and again, as a 'third gender' figure who is 'neither man nor woman' (indicated by the word '*chakka*'). This liminality ('neither a man nor woman') expands the construction of masculinity by challenging the stability of his gender identity.

A male dancer, who came to the UK in 2011, had received similar mockery from his friends in India in his middle and high schools: 'I had curly hair and large eyes, so my classmates always used to call me 'ladies'... A friend of mine asked me once: 'Can't you walk like a real man'? [...] (My translation from Hindi, personal interview, July 6, 2012). Here the dancer's masculinity is constructed as a separate entity from sexuality in holding a stereotypical belief that men should not behave like women, no matter what their sexual orientation is. This is in agreement with gender theorist Judith Butler's (2002) argument that the male and female bodies are not biological, but that they are constructed through repeated performative acts, following a behaviour that is socially and culturally accepted.

Most of the male dancers whom I interviewed commented that their fathers did not see dance as a respectable profession. Dance is often looked down upon as an inferior profession due to the fact that they receive comparatively less pay than other professionals, such as medical practitioners, business managers or engineers as reported by many of my respondents. Mistry, on the contrary, expressed his satisfaction, especially the support and encouragement which he had received from his parents:

In fact, my father acted as my taxi driver (jokingly) who took me to dance classes [...] They sponsored my trip to India for dance training [...] My mom had a doubt about how I'm going to make my living [...] because when

it comes to watch Indian dance, [Indian] people don't spend money so easily for concerts (Skype interview, November 27, 2012).

But, I note that the primary concern about making a living through dance profession is always there amongst parents as expressed above. Similarly Mukherjee, like Mistry, also received a great deal of enthusiasm from his parents (who are also artists) towards learning dance which is an unusual response against the strict gender codes (in Kolkata).

The articulation of identities of the male dancers arguably opens up the debate for the ways in which their gender is constructed by others. Both sexuality and gender have thus remained components of subjectivities and these indicate that gender identities are not fixed, but always in flux. Despite their marginalisation, it is interesting to note that these male dancers have remained unperturbed by the gender biases in their contextual social setting and continued to practice dance for asserting their 'real' and 'artistic' selves.

5. Who is a BrAsian?

Generally, BrAsian refers to people who have their ancestry in South Asia or are the descendants of South Asian settlers in Britain (Ali *et al.*, 2006). Most of the second and third generation audience members¹², who identified themselves as BrAsians, traced their roots to India (Punjab, New Delhi, Gujarat), Pakistan and Bangladesh, including a very few people of a mixed-lineage.¹³ A few researchers, including anthropologist Raminder Kaur and sociologist Virinder S. Kalra (1996), argue that the phrase 'British Asian' is problematic as it essentialises identity by prioritising the British signifier. Thus term BrAsian is neologised as a response, as sociologist Salman Sayyid (2006) explains, to destabilise this existing East/West dyad. Sociologist Roxy Harris (2006), in a similar vein, moves away from binary expressions like 'British Asian' in his study of language and identity in young British Asians in East London. Drawing on Hall's (1992) notion of 'cultural hybridity', Harris uses 'BrAsian' to indicate the emergence of new ethnicities as well as identities in conjunction with language use. As a hybridised terminology, BrAsian has dismantled a racist and a nationalist discourse.

Sayyid argues that 'the use of British as prefix or suffix establishes a superficial relationship between British and Asian' (2006, p. 7), and thus recognises 'the need for a category that points one in a direction away from established accounts of national identities and ethnicised minorities' (2006, p. 5). According to him, BrAsian is not 'an easy decomposition of the British and Asian' but 'an intermediate terrain on the cusp between West and Non-West' (2006, p. 7). As an in-between space, BrAsian is dichotomous because the term aims to withdraw the colonial hierarchical supremacy, although cannot expunge it fully. He further states that 'BrAsian needs to be

¹² The audience members interviewed at various venues have identified themselves as 'British Asian', 'BrAsian', 'British', 'Asian', 'Indian' and so on, but in this section, I restrict the discussion to analyse how BrAsianness is constructed by them.

¹³ In India the mixed breed of Indian and British came to be known as 'Eurasian' or 'half-castes' in the early 19th Century. In the early 20th Century, the term 'Anglo-Indian' was used in the national census for describing such inter-racial mixes (Carton, 2000).

conceptualised in the Derridean sense of being ‘under erasure’¹⁴ (Derrida, 1976) (Sayyid, 2006, p. 7). Placing BrAsianness ‘under erasure’ is to acknowledge that it is not devoid of problems; rather, it points to the fact that the previous identity is not yet effaced, while offering multiple possibilities to examine the relation among the Self, Other and nation-states.

Contrary to Sayyid who posits BrAsian as a postcolonial concept, Harris views it as a new ethnicity from the global perspective. Both Harris (2006) and Sayyid (2006) celebrate the term because it overcomes the essentialising dichotomies of the popular term, such as ‘British Asian’. Harris favoured this term as ‘it captures the rich and elaborate interwoven enactment of ethnicities in the interstitial textures of everyday life’ (2006, p. 13). This, in turn, provokes unresolved queries: to what extent hybrid identities merge ‘disparate elements’ and what are the alternatives when identities are not hybridised. Sayyid himself admits that ‘BrAsian is not the correct answer to the question of British Asian subjectivities, but nor is there a better answer we can turn to [...]’ (2006, p. 7).

According to Harris, BrAsian ‘suggests a continuous flow of everyday life and cultural practices in which, at any given moment, both British and particular South Asian derived elements are always co-present’ (2006, p. 1-2). The phrase ‘at any given moment’ frees this label from the bounds of time and makes it more flexible. This is reinstated when Harris states that this term ‘is a formulation embracing openness, variability and unpredictability’ (Harris, 2006, p. 13). In this respect, Harris echoes Sayyid who holds that ‘by placing BrAsian under erasure we accept that BrAsian is not a fully formed name that marshalls all the various forms of experiences of South Asian settlers’ (2006, p. 8). Sayyid, like Harris, also refers to its potential in enfolding the variety of experiences within the BrAsian community rather than homogenising them. Kaur and visual artist and scholar Alda Terracciano (2006) posit Indian dance in Britain within the binary of South Asian/BrAsian and argue that Jeyasingh forges a new ‘BrAsian’ identity in Britain through her new choreographies, disrupting the binary of East and West.

When I asked my respondents to explain the term BrAsian, most of them agreed that BrAsianness does not exist in a pure state; rather, it is ‘a blend of Indian and British cultures’. From my fieldnotes I found that most of them have a sense of belonging to two communities - they asserted hybrid identities that simultaneously traced their Indian, Bangladeshi, Punjabi, Sikh and North Indian lineage along with their Britishness in terms of birth rights and citizenship. For example, a respondent paradoxically swayed between the two cultures and said: ‘I consider myself BrAsian because my parents are *obviously* from here, but they are *originally* from Bangladesh’ (my italics, Fieldnote, October 28, 2011). Also, this argument highlights that her identity is not static but practised geographically. Throughout our discussion, she mentioned Britain as her ‘motherland’ (Fieldnote, June 23, 2013) and situated herself on the cusp of the divide between West and Non-West (Sayyid, 2006).

¹⁴ Borrowing from philosopher Martin Heidegger’s conceptualisation, Derrida (1997 [1967]) situated ‘under erasure’ within the context of deconstructive literary theory to signify it as a word which is inaccurate and yet indispensable to utter. Literary theorist **Gayatri Chakravorty Spivak** (1997) *translated sous rature as ‘under erasure’*.

Another participant, who claimed to be a BrAsian, described his mixed racial identity and priorities:

Well, I am a BrAsian because I have a mixed parentage. My dad is from India and my mom is from Britain. Theirs was a love marriage [...] I love British culture, but I prefer to have Indian food when I'm in India. I don't like the way how food is being served there. My cousins have often ridiculed me as I didn't know how to use my hands while eating [...] I got very upset on them, but then I realised that they are not rich and cultured (Fieldnote, February 21, 2014).

This above respondent is intimately entwined with English cultures and identity, and constructs a set of differences that separates BrAsian from Indian culture. He prioritises the English table manners which is different from 'theirs' (relatives in India). BrAsians' cultural superiority is a sign of the perceived incompatibility between middle-class Indian values and set customs. His statement oscillates between the affirmative ('I prefer to have Indian food') and negative ('I don't like the way food is being served'). He is torn between feelings ('upset' and compassionate understanding of the Other as 'not rich and cultured'). Here and there and the Self and the Other are deconstructed and the lines separating them are erased.

Another respondent, who had a Bangladeshi lineage and also identified her as BrAsian, unfolded social relations among groups that configure different experiences of exclusion and inclusion with the place of living. She informed me about her exclusion due to her skin colour and how often it had stemmed from her 'inability to dress like British people' at her work place (personal interview, November 12, 2013). From our conversation, I derive that although she asserts the inclusion of this new ethnicity in the mainstream culture, she simultaneously points out the real struggles that lie beneath the surface. This is a construction of BrAsian identity through 'lived experience' (Harris, 2006). Sayyid argues that BrAsians are ironic citizens because they experience 'persistent and deep-seated skepticism about the dominant mythology of Britishness' (2006, p. 8). In the above case, the dynamics operate as a double-edged fact: first, although she is born in Britain, failure to integrate into the mainstream British culture (her act of dressing and skin colour) makes her an 'ironic' citizen. Second, throughout our conversation she struggled to detach herself from the essentialist fragments of the 'Non-West' (for example, 'in my culture', 'in my religion' and 'my 'home' in Bangladesh'), which dismantle the boundaries of inclusiveness/exclusiveness. She neither neglects histories (ethnic, linguistic, religious, cultural identity and her imagined 'home' which is in Bangladesh within which she finds herself secured) nor suppresses the contradictory nature of BrAsianness (power hierarchy, the politics of positioning and the dialogic relationship between the Self and the Other). Thus 'ironic citizenship' in practice is far more complicated than the allocation of people to nation-states.

A few respondents constructed their BrAsian identities through the notion of citizenship, national identity, gender and working network. A respondent having a Pakistani ancestral connection told me: 'It means I belong to this new generation. New means...well, I'm a citizen of this country and I work in this country' (Fieldnote, May 30, 2014). This respondent, contrary to the earlier one, sees BrAsianness as a site of inventiveness and idealises BrAsian as having an equal power structure and rights to perform democratic functions. Another audience (after

knowing that my husband resides in India) from the same family shared: 'We are highly educated and went to school of repute in this country...Women in our family are contributing equally in running our house' (Fieldnote, October 28, 2011). This respondent perceived education, material prosperity and economic independence of women as cultural assets in BrAsians. Drawing on these narratives, I argue that this newness itself is dynamic and under construction, due to its infinite and unstable nature.

The limited narratives that I present and discuss here suggest that BrAsian is emerging as a new ethnicity that is not rooted in one common past but is based on a form of cultural collectivity which recognises differences, oppositions, lived experiences and fragmentation. By describing BrAsian as a fusion of different nations, both Sayyid (2006) and Harris (2006), put forward an alternative discourse that invites a re-examination of power structures where a sense of belonging and legitimacy has transcended the bounds of ancestral ethnic purity. Despite its problematic connotation, the term is gaining currency in practice and is valorised in scholarship because it 'is certainly not intended to be just another homogenising term, nor does it imply assimilation' (Harris, 2006, p. 13) but a flexible term that is always 'under erasure' (Sayyid, 2006) to accommodate differences. In situating my respondents within a deconstructive critique, BrAsians embed the problems of the postcolonial subject identities as fragmented, multiple, ambiguous and shifting in various contexts and how such constructions can even be problematic.

6. Conclusion

This article has examined and demonstrated that the South Asian label has multiple lineages within the dance practice and in scholarship, and the differences among these various formulations have made this term undeniably complex and contested. It has further demonstrated how various dance labels function as a way of maintaining boundaries that define ingroup/out-group relations, identity politics and aesthetics. The narratives from various groups have revealed how the dance artists and dancers under examination articulate their multiple identities, entwined with the questions of race, ethnicity, renaming, citizenship and gender. The narrative analysis has indicated that their identities are not unified (Hall, 1992, 1996) but 'layered' (Anzaldúa, 1999, 2000) and sometimes contradictory, and thus difficult to homogenise. Much discussed narratives of hybrid or hyphenated identities demonstrated are due to constant border crossing travels, associated with an ambiguous 'liminality' (Turner, 1969). Illustrations of how multiple identities are constructed through an antagonistic relationship of inclusion and exclusion are also highlighted. Drawing on the conceptualisation of 'BrAsian' as a postcolonial construct (Sayyid, 2006; Harris, 2006), I have argued that BrAsians are the new subjects who not only blur the stable identities of the past, but set forth a new paradigm of self-identification in relation to the cultural systems, disrupting the Self/Other relation. The significance of such findings lies in the diversity of meanings related to a shared common background that is by no means homogeneous or static, conforming to the postmodern version of identity construction, which is always contextual and in a state of becoming (Hall, 1996).

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14

The body play, the body in the play: an approach to Angel Vianna Methodology

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ABSTRACT

This paper presents some art-education experiences and the interpretation drawn from the concept of somatic education in the perspective of Angel Vianna Methodology (AVM), who works with the awareness of the bodily movement and the play element. It aims to demonstrate that this methodology, the interpretation in dance and education are closely connected concerning the use of corporal and scenic plays to promote bodily knowledge. It understands art as the encounter of subjectivities in the process of self-knowledge through all kinds of learning, diluting the boundaries between art and education, as there is a connection to life. These experiences substantiated other practices with students of Elementary education, in the Art discipline that provides for the teaching of areas that address the body as a way of expression.

Keywords: Education. Body. Art. Angel Vianna Methodology.

Introduction

The body play, the body in the play arises from the desire to bring together experiments in art-education with interpretation from the concepts of somatic education, particularly within the perspective of the Angel Vianna Methodology (AVM), a school that works with movement awareness and body play. We begin with the assumption that such methodology, the theatrical interpretation and education, finds intimate connections regarding the use of the body and scenic plays to promote body knowledge. We are guided by the ideas of Huizinga (2008) when considering that culture arises in the form of play, having a playful character, being processed according to the shapes and the play environment, since society expresses its interpretation of life and of the world through play. To Huizinga,

‘Play is a voluntary activity or occupation executed within certain fixed limits of time and place, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy and the consciousness that it is ‘different’ from ‘ordinary’ life’ (2008, p. 33).

To this author, the archetypal activities of human society, such as language, the myth and the cult, are entirely marked by play from the beginning. Thus, it is possible to verify, in these two areas, the origin of instinctive forces in civilized life: right and order; commerce and profit; wisdom and science; industry and art, all having their roots in play.

Taking popular demonstrations as a basis in the search for a more genuine and creative movement in multiple experiments with art-education, gestures, songs, role-playing, the very cores of a culture assert the presence of the notion of play. Such demonstrations allow the creation of a space and time delimited by a fictional character, where one observes creativity and expression present in each individual through the relationship of one with another. This relationship is provided by the play element, which takes place within the body and its potentialities, the play in which the body presents itself as 'a knowledge and expression carrier element' (Santos, 2002, p. 82). According to Santos, due to the importance of each part of the instrument, (i.e. the body), one becomes aware of one's power and physical limitation, allowing for a consistent form of communication to develop, during the process of understanding it.

To promote body knowledge it is necessary to develop body awareness as well as consciousness regarding movement possibilities, as is evident in the Angel Vianna Methodology. The movement awareness program, developed by the ballerina Angel Vianna, is a practice that deals with expressivity, trying to unveil the person's body history through what is happening in that body, searching for a conscious knowledge of the body, through an increase in the perception capacity starting from causes of restlessness (Ramos, 2007), or, in Paulo Freire's words, from an 'epistemological curiosity' (1996, p. 39). In this regard, the program has an interdisciplinary character, seeking connections among various theories with which it has contact, highlighting the quality of movement "once all movements contribute with the body knowledge process" (Ramos, 2007, p. 9).

For this process to take place, it is necessary that the knowledge of organic functions of bones, joints and skin is apparent in three ways: The first is the localization of the structural region (our foundation); the second guides direction and the positions of the body; and the third absorbs body volume, conveying the body sensitivity, which is enhanced by touch. According to Teixeira,

'Touching brings presence, contour, creates links, relates, awakens the perception of movement and stressed conditions of the body. This learning enhances our ability to meet our own body and its relationship to objects, people and everything that is around us' (Teixeira, 2008, p. 54).

The so-called body plays are also part of the bodywork proposed by Angel Vianna. She defines them as improvisation, at the same time both musical and theatrical, standing out in the preconized work. They "give the participant the opportunity to experience a movement that is fruit of a spontaneous relationship with the other or with an object (...) [making] creativity work for perception" (Ramos, 2007, pp. 44-45).

'I named it Corporal Plays because they play with creativity, play with perception, play with space, play with courage, play with the perception within that space which can be scenic, a class, or life itself. Knowing how to play is to be present all the time, and be aware. It is a game of attention' (Vianna and Ramos, 2007, p. 46).

Teixeira (2008) also shows the educational character of the bodywork proposed by Angel Vianna. She writes about it.

'This work aims at education through the body-mind; education that allows the student / apprentice to recognize and reflect the dynamics of life, which relates both to the active and constant ageing changes as those caused by the daily sphere of life. That is, the body is in a state of constant present in which now you are anxious, tired, troubled, quiet, active, at rest, etc. In this way, inside and outside the classroom, the purpose of Angel's proposal is to build individuals that are more humane by bringing them closer to their bodies' (Teixeira, 2008, p.48).

This educational dimension includes the subject in his singularity, understanding the body and the movement in its dynamism, enabling him to achieve self-knowledge as it places him in touch with his perceptions, awareness, images, feelings and sensations, which are present in the materiality of his body. In the following sequence, we present experiences using the Angel Vianna Methodology (AVM) in the art education field and its development in the art discipline in state public schools of São Paulo.

The Body and Education

The experience reported below was carried out with students of the specialization course in AVM in the Body and Education module. Initially, we asked the students to lay down on the floor, trying to move according to their bodily needs: stretching; emitting sounds; stretching stressed parts etc., until ceasing the movement, with eyes closed, they were asked to perceive the body, its outline; which parts touched the floor? Then, with eyes open, we suggested that they pick up the object that was beside them, in this case medium sized plastic balls often used in ball pools, which had been placed next to each person while they had their eyes closed. They were asked to recognize it by its texture, temperature, flexibility, size etc. We asked what the object's texture was like: Smooth or rough? Hot or cold? Hard or soft? Do you hold it with one hand or do you need to use both of them?

Once the object had been recognized by touch, we proposed to raise awareness of other parts of the body using the ball, starting with the lower and then upper limbs, always asking questions that would help the perception research: Does it feel the same way as it feels with the hands? Is it the same or different? Next, the spinal column the back was sensitized with the ball, using the wall to roll the ball against: What happens? Is there any change? Is it easy to hold the ball on the wall with your back? Do you feel something different about this experience? After this, we asked the students to balance the ball on other parts of the body, for example, standing and coming off the wall without letting the ball fall to the ground, allowing a dislocation to occur.

Proceeding with this experience, the students were gathered in pairs. Each pair had one ball between them: then each partner in turn led the movement with the ball in the air. This brought them into contact with each other by use of their hands, or different parts of the body, to ensure the ball was not dropped onto the floor. They looked for different ways to conduct it, for example experimenting with heights, speeds and directions.

When the work with the pairs was finished, the balls were collected, and only one was to be used in the game that followed: the students, as a whole group, formed a circle and the ball was given to one of them, who had to

speak the name of a colleague and then throw the ball to him/her; the one who received the ball said the name of another person and so on, increasing the speed, trying not to repeat the colleague, nor let the ball hit the ground. Still in the circle, this ball was taken away and we proposed a final game entitled; *Bodies Talk*, a game of questions and answers: A volunteer goes into the circle center inviting a colleague to 'talk' just by looking, without using speech. Once in the circle, each tries to catch someone out, without touching them and without letting the other to realize their real intention. The play of the pair, which happens in the center of the circle, ends when a finish signal is given by the monitor in order to make room for another volunteer, who starts a new conversation by forming another pair. It is important to highlight that to participate in the play is optional and one can choose to just observe the others.

Once again, after the activity, we asked the students to lie down on the floor, trying to observe how their bodies felt: Has anything changed? Do the same parts of the body touch the ground? How does your contour feel? What is your breathing like? Finally, a conversation circle was made, and the students reported their impressions and experiences about the performed activity. The reporting was again optional, being up to each one to share his or her experiences with others or not.

Memories of Angel Vianna Body Work

The discipline mentioned above, of primarily practical character, was carried out throughout the course of specialization in AVM. Its completion was a practical class taught by each of the students to their classmates. Below we describe the class and its objectives.

Initially, the prototype of a miniature skeleton was presented for the students to observe the fixed parts, (axial skeleton), and moving parts (appendicular skeleton), as well as the joints between the bones that allow mobility. Then, we asked them to pay attention to the size of the pelvis in relation to other structures such as the chest and head, and its relation to the spine. From there, they were shown the diagrams in which the pelvis appears, showing the bone structure and muscles attached to it, and each student was asked to touch their own pelvis, realizing the differences between what is felt and what one sees, taking the skeleton as reference.

They were then invited to walk around the room, with the following questions and suggestions to consider: How is your body today? Try to understand the room space and the others as you stroll, as well as feeling the contact of your feet with the wood floor: feel its texture and temperature, bringing attention to the supports used in walking. What support do you use most when walking? Propose alternate speeds and directions in your journey; does the support change? What do you notice? Continuing with the proposal described above, students were asked to recognize the relationship between the pelvis and walking. How does it behave when you walk? What happens to it when you walk? Do different types of walk influence their perception of the pelvis? Do supports

change? Does anything change? If so, what changes? The students were then asked to stop walking and to perceive their body reaction: Is there any tense body part? How is your breathing?

The moment they stopped, we proposed an 'assembly' of the body from the pelvis. With their feet parallel, we provided them with a body image of the pelvis which is supported by the femurs, and these, in turn, rely on their leg bones, the tibia and fibula, that support the talus and the other bones of the feet (tarsus, metatarsus, phalanges and heels), which at last form the base of the skeleton, and to imagine to take root beyond the ground. In the opposite direction, the pelvis is connected to the spinal column through the sacrum; the spinal column is made up of vertebrae that "pile up" and support the head jutting into space above it. Linked to some vertebrae are the ribs which join the breastbone above the pubic bone and support the shoulder girdle (collarbones, acromia, scapula) from where your arms "hang", with your forearms and hands (humerus, radii, ulnar and carpal bones, metacarpi and phalanges). We also emphasized the importance of bony structures that are the joints, which have spaces and fluidity, allowing mobility. Once the body is "set up", the students were asked to resume walking. Did the quality of the walk change? Then it was suggested that they seek a place in the room to lie down and observe the body. Has anything changed in the body structure in lying down after considering the structure of the body? What has changed? How do you perceive the support? What parts of the body touch the ground?

We invited them to participate in an exercise in the perception of joint spaces, and continue lying down to consider this new reference point. From this, attention was drawn again to the pelvis. We asked them to bend their knees, pointing them upwards and with their feet parallel and flat on the floor; We then asked them to imagine an image of a bowl water resting on top of the pelvis, circumventing it, starting at the iliac crest, through the groin and the opposite iliac crest, covering the navel to the crest where it started. We proposed they move; the dish of water about by moving the pelvis in bascule movement. What happens to the rest of the body? How do you perceive your support? How is your breath? Pay attention to the body orifices, including facial cavities, relaxing the jaw. Is there any tension when performing the movement? Try other pelvis movement possibilities. Continuing the proposal, they were asked to let the pelvis movement reverberate through the rest of the body, extending the image of an overflowing dish of water and spreading along the body, covering the skin until it reached the extremities, the hands and feet. Through this fluid movement, they could seek to exploit the possibilities of the body, trying to get to a standing position.

As the students came to a standing position, we suggested the image of the pelvis becoming the basin itself filled with water and moving through space, still within the proposition of the water spreading over the body. Each person tried to find another person to tune in with their own 'water bowl' in order to promote a dialogue between them through a game we called 'Talk basins'. The final proposal: still in the game, the group joined in a ring altogether. In pairs they took it in turns to find a way to say goodbye to one another within the center of the circle by using movement, whilst the others observed. Using the 'farewells', we proposed that they reduced the

movement until it ceased, closing their eyes and realizing what their body felt like and what had changed from the beginning of the class. From the moment we set the image of water spreading around the body, we used three songs that were consistent with the three last stages of class: the move to get up from the ground, using the image of water spreading over the body; "The talk of the basins" in pairs; and the final parting of the pairs from the circle. During that time, the students were asked to pay attention to the moments of silence between the songs. The role of music in this work was to enhance the fluidity of the body in times of play, causing students to create a dialogue with it in a particular way, by following the pace, or being opposed to it.

Analysis

The class was designed and aimed at research work on the movement from a body parts, the pelvis, in relation to the body as a whole, especially with the bones and joints. Along the way, the touch, the skin, the images, the attention to support, listening to the body and stretching were contemplated during times of body awareness through the questions presented. The attention to the space around the body, to perceptions of distances and reverberations in the body, in the presence of the axes and spatial directions, was held during the walking exercises, both focusing on the feet in relation to the pelvis. The alignment of the body posture by the idea of opposition, sky and earth axis, or feet axis beyond the ground and head beyond the roof, as well as a sense of depth and dynamic body presence, emerged from the assembly of the body from the pelvis. Finally, the work of creation took place from the pelvis movement possibilities from the images of a bowl with water and a basin of water. This had the aim of reaching a state of feeling as though the body has expanded. New possibilities of effort and movement in space were explored. The students were opened up to work with each other by listening and caring. In this process, the effort, the quality of movement and the game were present through the ritual at the moment of the circle, setting the music as a catalyst to process the experience.

Body and art

How many beings am I to always seek the realities of contradictions of the other being that inhabits me? How many joys and pains has my body opened up like a giant cauliflower offered to another being that is my secret within me? Inside my belly dwells a bird; in my chest, a lion. This strolls back and forth incessantly. The bird squawks, flounders and, is sacrificed. The egg continues to wrap it like a shroud, but it is the beginning of another bird that rises immediately after death. There is not even an interval. It is the feast of life and death intertwined (Clark and Rolnik, 2015, p. 1).

According to Mauro Rêgo¹, Lygia Clark and Hélio Oiticica, in partnership, developed a project for a creative arts education in its broadest sense, for "their work as artists, bring them gradually towards to an indiscernibility zone

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between art and education. Clark goes to another region in the care of mental health, that is, for that 'transverse space - art - education- mental health' (1994, p. 137).

Its interdisciplinary character comes mainly from the proposal that the public live the aesthetic experience in the body, rather than seeing the results of aesthetic experiences exposed in the works and objects made by artists (Rego, 1994).

As an example, we have the account of the psychoanalyst Suely Rolnik² about her experience with one of the propositions made by Lygia Clark over her work in creative process, called *Baba Antropofágica* (Anthropophagic Slobber): a person lies on the ground, while others sit around her with a line of twine in the mouth. Using their hands, they pull the line, wet in saliva, and lay it on the body of the person lying in order to cover it completely with the line. The lines are of various colours, which make it a visually appealing experience. At the end of the experiment, all are invited to take the tangled lines off the person who is lying down.

I appeal to the memory of the sensations lived in *Baba Antropofágica*. I find that the body that was launched in and of which Lygia talks so much is neither the organic body, nor the body image, nor the enclosure of a supposed imaginary interiority, which would constitute the unity of my Self. What's more, these are the bodies that were falling apart from me diluted in the mixture of slobber. The body that was the subject of this experience is beyond all the previous bodies. Notwithstanding, this body, paradoxically, includes all of them: it is the body of tangle-flows/slobber where I undid myself and redone myself (Rolnik, 1998, p. 2).

The following example describes another experience of *Baba Antropofágica* held at the Lygia Clark Institute in June 2011.

The experience of *Baba* was so strong and remarkable to me that I was only able to write about it two months after having experienced it. At first there was some resistance on my part in "dribbling" the other with the line, but finally I overcame my disgust with slobber - including my own - and imposed myself to participate in the experience. What followed then was a visceral and profound experience: the wet line that came out of my mouth contained my bowels, desires, ideas, thoughts, fears, feelings, joys, frustrations, sorrows, what was and what might have been. The feeling was physical; it came out directly from the stomach region, as if I vomited upon a stranger who, strangely, welcomed my pieces. In this process, all my jaw was getting loose as if it would open up more space for the spool unfold inside the mouth. The more I unfolded that line off my mouth, the more I wanted to do it at a pace that was increasing until it reached frenzy, a point of not being able to stop. But at some point, the thought entered the viscera and in a selfish impulse I did not want to share my pieces with that stranger. I cut the line, I wiped the drool running down my hands and chin - a remnant of my body - and kept the reel with me, with line still on (Reporting Laura).

In the experience of *Baba Antropofágica*, from the subject's 'outer-ness' a new inner man is generated, whose experience is repeated in other contexts. This flows and mixes to produce other inner experiences activating the memory of an 'archaic' presence in the body (Rolnik, 1998). Such movement allows the body to be in a permanent state of deconstruction and reconstruction, as it affects itself and allows itself to be affected by external events and objects we relate to without being diluted, because the ancestral element is present. We are who we were

² Professor of postgraduation course in Clinical Psychology at Pontifícia Universidade Católica de São Paulo (PUC)

and at the same time, who we will be, and we are who we are right now. In the career of Lygia Clark, *Relational Objects* have a significant importance, having been created in the period she lectured at the Sorbonne.

The 'relational object' has no specificity itself. As its name implies, it is defined in the relationship established with the fantasy of the subject. The same object can express different meanings for different individuals or for the same subject at different times. It is the target of emotional aggressive and passionate charge of the subject, to the extent that the subject lends its meaning, losing the condition of simple object, due to its impregnation, to be experienced as a living part of the subject. (...) The 'relational object' has physical characteristics. Formally it has no analogy with the body (it is not illustrative), but it creates with its relationships through texture, weight, size, temperature, sound and motion (displacement of diverse stuff that fills them) (Rego, 1994, p. 199).

Relational objects are placed in contact with the subject's body, which is lying down. The subject understands the objects through perception for a while, reporting his experience and impressions at the end of the practice. In Brazil, Clark went on to perform this work with Relational Objects in her home, for those who had interest. One of her clients was Lula Wanderley³, who proceeded further with this work using the Relational Objects with psychotic patients in a public psychiatric hospital in Rio de Janeiro.

The Relational Object multisensory experience ends fragmenting our perception of the body, our body image. As if the object approached the body to rend it. But it is necessary that the body rends itself, and this disruption is experienced as a void (the flaws in body image are experienced void), so that the object is embedded in an imaginary within the body; as here the inside is the outside, this merger is felt as a reconnection with the world, a new cosmic experience, building a membrane that preserves the individuality and the expansion of affective contact with reality (Wanderley, 2002, p. 41).

In the process of the AVM experiences, we have also used various objects, (such as bamboo, foam ball, tennis ball, stones, gloves with water, etc.) in several ways in order to sensitize deep muscle layers, bone structure and skin. Thus, the work done takes time to achieve its goal, both chronological and in bodily time. For this reason, it is necessary that the body yields to the object so as to remain in touch with it after the sessions has ended. Therefore this becomes an extension of the duration of the class, and this allows for the same activity to be done again in other classes. The moments of movement are intentional; it is almost always a thought-out micro-motion, researched and felt by the body as a whole. At the point of contact of objects with the skin, we realize our limit, our place in the world. While such a limit is malleable by the very porosity of the skin, organ responsible for inside-out communication.

In the work of body awareness, which is the "I", the self-knowledge process is established and, as we get to know ourselves, we accept our characteristics and limitations, and may be more accepting of the world and the characteristics and limitations within each other. We are part of the whole, we perceive ourselves in it. The inside is the outside. We are as we are in the world.

If the loss of individuality is anyway imposed on modern man, the artist offers a vengeance and the opportunity to find himself. While he dissolves in the world, where he merges in the collective, the artist lose his

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uniqueness, his expressive power. He is content to propose to others to be themselves and reach the singular state of art without art. (Clark and Rolnik, 2015, p. 9).

Finally we come to the work of the artist; but what is his job? If he has lost his aura along with the work, what is he and what is the art? Would it be the death of the artist or his rebirth? Would his work be enhanced or diminished in face of this new place given to him? We do not claim to answer such questions, but we believe we can contribute by continuing to ask questions through our life experiences. Art is the meeting of subjectivities; it is the dialogue between them. In this process self-knowledge takes place through all kinds of learning, blurring the boundaries between art and education to the extent that there is a connection with life.

The artist is a proponent of this meeting, as he makes connections through the dynamics of experiences, because the reconnection with life and the world is present in his body and in his work. In knowing ourselves and the world, we will be open to new experiences and connections, as we deconstruct and reconstruct our perception and body image, enjoying many of these experiences. Since our perception of body becomes more accurate, our ability to affect and to be affected, without running the risk of weakening ourselves, is enhanced. In this regard, we think that the concept of the Body without Organs (BwO) of the philosopher Gilles Deleuze and psychoanalyst Felix Guattari can explain the experiences with the AVM. For this we appropriate multiple trials, constituting a set of ever-changing practices.

According to Deleuze and Guattari, we all have and make a Body without Organs (BwO), which is a trial made at the time that we undertake it. 'You never reach the Body without Organs, you can't reach it, you are forever attaining it, and it is a limit' (1996, p. 9). The BwO is a plane of consistency of desire, it is a field of immanence; it is defined as the process of production, without reference to any external instance. The BwO is not opposed to the organs, but to the organization of the organs, which we call the organism. 'It swings between two poles, the surfaces of stratification into which it is recoiled, on which it submits to the judgment, and the plane of consistency in which it unfurls and opens up to experimentation' (Deleuze and Guattari, 1996, p. 20).

The openness to experimentation will only happen if the organism is undone, that is, 'opening the body to connections that presuppose an entire assemblage, circuits, conjunctions levels and thresholds, passages and distributions of intensity, and territories and deterritorializations' (Deleuze; Guattari, 1996, p. 21). The work with AVM, reported below, inserts a BwO in the plane of consistency, causing it to open to connections and trials.

It's amazing how every day I learn more about how to compromise: to the ground, the tennis ball, to space, to another, to adversity. Give the weight, intolerance, fears, and anger; let them go. 'Massaging' the body with the tennis ball opens spaces of the body and soul; consciousness which expands; the excitement calms down, because it no longer needs to shout to be heard.

For me, awareness work and movement of the hip and its bones [,] always arouse deep feelings, because I have a strong relationship with that body part, maybe it has to do with its connection with the sacredness and the women I studied in college and with my own hip, whose mental representation forges a very large image.

Times with the group and the music are gems that 'I' body apprehend, I let myself be affected and also affect [,] from the presence of awareness of being and knowing that I am a being, because life is inconstant movement and transformation.

I approach; turn away; I cheer; bascule (folding motion with the pelvis); I make the infinity (the infinite motion with the hip); stretch; breathe; play; curl up (L. Reporting).

Gil also states,

The BwO builds up because of the dance movement: 1) empties the body of its organs disrupting the body; releasing affections and directing their movement to the periphery of the body to the skin; 2) creates a continuous skin-space surface, preventing the holes from inducing movements towards the interior of the body. Rather, the breathing becomes almost dermal, sounds, vibrate the skin, vision is all surface. If the ballet dancer erased all trace of his genitals, contemporary nudity does not make paradoxically more than emphasizing the continuity of the one surface of the skin, letting interior organs equally express themselves or become visible; 3) builds, thanks to the motion, a Mobius ring body type: pure surface without depth, without inside out, body-without-organs that releases the strongest kinesthetic intensities (Gil, 2001, p. 79).

The thoughts of José Gil⁴ complements the feelings and perceptions experienced in a scene and in the work with the AVM. In both cases the body swells, sensations are perceived on the skin surface, including the air. The body gains tone through the energy that flows through it, acquiring a state of presence and existence.

Deployment

Employing the AVM in training processes served as a motivator for its use in basic education, in the art discipline, which supports teaching areas that address the body as a form of expression. According to Strazzacappa⁵, despite LDBEN, Law No. 9394/96 assurance that Art Education is a mandatory component of the Basic Education curriculum represented by artistic languages, Music, Dance, Theatre and Visual Arts, the languages that use the body as a vehicle for expression are rarely addressed. This is due to the lack of specialists or to the teachers' unpreparedness, and Dance placed is in 'Art of the third world' in terms of claiming space and recognition (2001). For this reason, we have felt the need to carry out a project contemplating the AVM to see how it works with the awareness of movement, which forms the basis of the dance. By becoming aware of what we feel in the body when we move, we connect with our feelings and perceptions and these, when "activated with the open body's senses enable the body sensitivity in a real experimenting of oneself" (Teixeira 2008, p. 27).

Classes were taught to high school students from the state public school system, within the Art discipline during the second term of 2014 as part of the research for the Master in Education program, at the University of Sorocaba / SP. The work with the use of objects was present at some points in the lessons taught to the class, in order to investigate perceptions and awareness of body parts. The documentation process was completed by students in a variety of ways, such as drawings, written reports, videos and photos. The class was inspired by the relational objects of Lygia Clark in connection with the AVM, as reported below by one of the students. After walking around

⁴ Philosopher, essayist and full professor at the Universidade Nova de Lisboa, Portugal.

⁵ Márcia Strazzacappa, professor at Faculdade de Educação da Universidade Estadual de Campinas/SP (UNICAMP).

the room noticing the body as well as the support and the space around it, it was requested that students would use objects, chosen from amongst their own school materials, to be placed on a colleague's body in order to promote body awareness. Then it was asked again that they could walk around the room, trying to understand the changes in the body.

“When I lied down and relaxed, I had the perception of the moment my classmate put on my body certain objects, some of them bothered me, some were a little heavy, others, over the minutes on my body, got a little warm, while others maintained their almost imperceptible weight and its extremely light weight” (GK Reporting).

According to Teixeira (2008), bodily learning occurs through the skin, which is responsible for the relationship. The ‘between’ established by the internal and the external world and by the balance of the body stresses.

The communication that the relational object establishes with the body is not made by sensory delineation of the form, a surface quality, but by something that is experienced by the body that dissolves the notion of surface, and causes the object to find significance "in the imaginary body". This is where the broken border is between the body and the object (Wanderley, 2002, p. 36).

The quote above is exemplified by the report of another student: "I felt different objects placed on the body: cold, big, small, heavy and light. After being taken away, I felt the void left" (KK Reporting). Teixeira (2008) suggests that ‘Body experimentation encourages the sensitivity, affection and feeling through movement which generate forces and energy flows’ (p.27). This statement can be illustrated in the story of a student who experienced a class in which the object, in this case a ball, such as those used in ball pools, had two functions: to sensitize the spine and promote a "conversation" between the bodies in the relationship of holding the ball so as not to drop it.

“I liked it when we picked up the balls and had to hold it with a part of the body; first with the hands, then the shoulder, my partner was D., for this class we made a circle and we all turned our backs to each other and with the ball we had to do a back massage on our colleague. I left the class very relaxed and had a lot of fun. It was one of the classes that I liked most” (JS Reporting).

In the above story we realize that the game space is seen as a potential space for dialogue: the place where one experiences listening to the other, essential to the game in an attempt to reach a relationship between the inside and the outside. This constitutes ‘a sensitive experience founder of the individual development in his relationship with the world, at the heart of the cultural field’ (Ryngaert, 2009, p. 41).

At the end of the class we asked the students to tell us how the process was for them. It could be described through a story, poetry, storytelling, music, acting or movement. The report below shows the impressions of one student in the class.

‘I found teacher Laura’s practical classes very interesting, and I learned new movements and movements we use daily, but do not notice; the movements brought lightness and other forces. The movements made me feel my body, the clothes I was wearing, and they have fixed my posture and my walking mode. After the practical classes I started walking more correctly, I was a little bent and I am now able to walk straight up’ (FM Reporting).

From the reports we realize that the affectations, the deconstructions and reconstructions, the intensity of emotions, self-awareness that enables self-understanding and the understanding of the other are enhanced in

the process that the Angel Vianna Methodology (AVM) provides us with, causing overlapping and developments to be present, giving us a sense of what is real and a real sense of life.

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Margarida Dias

ABSTRACT

This article is intended to be a synopsis of a research related to the Theatre Association of a Recreational and Cultural Group, at Saint John of Rio Frio. It was developed for the Artistic Education MA course, at Escola Superior de Educação/Instituto Politécnico de Viana do Castelo, Northern Portugal. The main goal of this research was to provide a wider visibility to the scenic arts activities carried out by the Association mentioned above, located in Arcos de Valdevez. To achieve this goal, two different lines of thought had to be followed: how significant scenic arts are for the actors involved and what is the real impact of those activities in the local community.

The theoretical approach included both the concepts of association and scenic arts. The former was selected as a foundation for the local and regional development and a tool for solidarity and fellowship, and the latter was considered as an opportunity for reflection on representation and experimentation, so that everyone, regardless their age or status, could know their limits and capacities and also to widen their knowledge, creativity and imagination, through a significant leadership.

Qualitative methods were selected, namely direct observation, content analysis and interviewing, which helped to observe the contribution that the different actors had in the field of the scenic arts, and how these and other activities promoted by the association, contributed for the village's social and cultural development. They helped to project the community beyond its borders, as the scenic arts are in themselves a source of knowledge and inspiration, which can shape human beings at any stage of their lives.

Keywords: Association, Scenic Arts, Leadership

Research Context

This story dates back to the school year of 2005/2006, when I was performing my duties as the coordinator of the recurrent education program, as well as implementing a course for adults in Rio Frio village, in Arcos de Valdevez. This experience allowed me to contact directly with the guild "Associação Recreativa e Cultural de São João de Rio Frio", and thus get to know its dynamics, instrumentations and organizational constraints. Such knowledge sparked my interest in understanding this collectivity on a deeper level, and that desire was materialized within the masters degree on Artistic Education. It seemed fairly feasible to establish the necessary links between the scientific knowledge obtained during the course of the forementioned masters degree and this particular group. In addition to its social dimension, this guild exerts a strong influence on several artistic fields, from a considerable variety of ethnographic arts to music and acting. This study will focus mostly on latter.

Research Problem

This study is especially significant to the town of Arcos de Valdevez, given its singularity and lack of published studies on the matter. The town is composed by 51 villages, from which 55 collectivities were formed, being that 50 of those 55 have a signed protocol with the town hall. Peculiarly, only 5 develop activities related to the dramatic arts.

There are two major issues which will be deeply studied:

- What representations do the actors have about the dramatic arts?
- What is its impact in the local community?

In order to answer these two questions, four chapters were elaborated. The first one addresses existing documentation on this matter, more precisely, the concept behind the formation of these guilds and the way they contribute to the non-formal education and local social development. After that, the focus will be on substantiating the dramatic arts as an instrument for human development. Several studies suggest that the dramatic arts may play a decisive role in the development of several human dimensions throughout life. The second chapter will present the methodological options of this study, as well as their theoretical validity. The third chapter will be centered around the empirical work, that is, the stage on which results will be displayed, analyzed and interpreted. At last, the fourth chapter will exhibit the findings of this study, their implications and guidelines to follow.

For obvious reasons, this article will only highlight the empirical work and the study's findings, being that only the authors cited in this piece will be mentioned in the bibliography.

On what concerns the investigational methodology, there is a clear work of qualitative nature on a case study, being that, information is obtained through direct non participant observation, interviews and documentary analysis, and fed into the triangulation process.

Some Discussion

The documentary analysis focused on the statutory definition of the guilds themselves, their internal regulations and the newspaper "Mensagem de Rio Frio", documents which were gently provided by the guild's board. In the 24 newspapers analyzed, amongst other articles, stand out the ones related to the dramatic arts, as means to understand the role of the dramatic arts' group within the guild and the community. Thus, were highlighted 3 first page articles, 2 articles inside the newspaper and 3 editorial articles, in a total of 8. It was possible to infer that the dramatic arts' group does not take central part in the guild' activities. On this issue, the president stated:

In our village, folk has a much more significant weight than the dramatic arts, maybe in other villages it isn't so, but that's the case here in Rio Frio. If people had to choose between attending a folk concert or a play, there's no doubt nearly everyone would choose the concert (Interview IV, 14/04/2012).

When questioned about the reason behind such choice, he added:

A lack of cultural affinity with that form of art I believe. If we think about how things were some years ago, everyone here knew folk music, how to dance it, how to play the instruments and sing along, however, if you asked someone about dramatic arts, quite possible, few people, if any, would know. (Interview IV, 14/04/2012)

I was present, as a non-participant observer, in nine practice sessions for the play "O Homem Mais Rico d Quinta do Outeiro Maior". Such sessions took place at night, in Rio Frio's parish hall, from 21:30 to 23:30, or often times, even later. Four members were interviewed: the oldest actor, the newest actor, the writer and the guild's president. The data obtained was posteriorly analyzed, and it was possible to conclude that the guild is a true asset, allowing the "*social cohesion and local development of the community*", as was written by Monteiro (2004). The author's words were proven to be true by this study, given that the guild assumes itself as a place for empowerment directly aimed at the population. The guild's president confirmed such view both on his newspaper articles and the interview. All actions are aimed at attracting the population to actively engage in the guild's activities and membership. As of now, the guild is composed by 365 members, quite a significant number if we take into consideration Rio Frio's total population. The importance of the guild's role in the community is widely recognized by the population, considering the massive adherence to its activities and random donations. If we compare the objectives of the guild's internal regulations and the outcomes of the activities carried out, we can easily observe that these objectives are met. Sports are possibly the most neglected field, albeit for reasons beyond the board's control: emigration, low percentage of young population, being that in many cases, the youth are away, undertaking their studies. It is of some importance to point out that Rio Frio has 300 residents over 65 years of age, which makes the village's population one of the eldest in the county: "we are the third village with the most elders" (Mensagem, 2012, p.6). The president's lament is thus justified:

I'd love for the guild to have a strong sports component, however, young people have long left and there's no way we can work around that (Interview IV, 14/04/2012).

It is possible to confirm that in the original activities' plan, the guild meant to have its own football team, for example. The "enhancement and protection of cultural heritage" is an objective bluntly expressed in the various promoted activities, for as the president puts it, all activities are cultural (dramatic arts, music, folk, and others...) and aimed at perpetuating the local traditions.

Another goal that is fully attained is the "cultural entertainment, production and diffusion", since there is a vast ethnographic research and presentation of folk and dramatic arts performances, created and produced locally. There's also a music school as well as a newspaper (Mensagem). On a more social level, meetings for the elderly, tours and intergenerational festivities are all carried out frequently. It is important to stress out the way the newspaper acts as a connecting link between the guild and its members scattered around the world.

As a direct non participant observer, being present when guild members were practicing for a performance made me realize that, indeed, the dramatic arts were not preponderant. I witnessed as the members struggled with setting a date for the next practicing session, due to conflicts with other guild activities. It was only when I conducted the first interview that I began to understand that the folk arts had a much stronger pull on guild members than that of the dramatic arts. All four interviewees stated that the folk arts have a much superior visibility. The actors rued such fact and went even further, claiming it was time the guild appreciated their effort and invested in equipment and wardrobe:

(...) we have to provide everything by ourselves, pants, shirts, skirts, it's everyone for themselves, and I don't think that's the right way of operating. It's bad for the future of our group, any new member that comes to us will slowly start to feel some dismay at the way things work and how little our effort is appreciated. (Interview II, 06/03/2012)

Unanimously, all interviewees considered the dramatic arts and all other activities promoted by the guild as means to the village's social and cultural development.

"Magical", "Everything", "Joy", "Culture" were, curiously, the chosen words to describe the dramatic arts when asked to do it using only one word. The young actor's statement clearly matches the theory in Fuchs *et al* (2008, p.343) when the author mentions the "alterity" proper of the dramatic arts:

(...) The dramatic arts are all about impersonating someone else and being able to say everything that's inside of you". The young actor used his own words to describe the notion being on someone else's shoes. The author mentioned above refers to the importance of the group and its action as well as the significance of transcending the egocentric perspective. Understanding the facts from a different perspective other than one self's, will have effects on social behaviour. The young actor considered that it is possible to let his own life influence the characters he impersonates and that that is a very valuable aspect of the dramatic arts. Such claim substantiates the construction of characters as a very complex exercise, and as Stanislavski (1977) indicates: personal resources, derived from the observation of other(...) the paintings, engravings, drawings, books, stories, romances or a simple daily incident, all these have value. The only imperative that must be obeyed is to never let purely external experiences mislay your inner self. (p.12)

According to the eldest actor, the dramatic arts are like a multi-level school in the sense that actors are forced to face public scrutiny, deal with other actors, be disciplined and respectful, punctual and develop a sense of belonging. The author alleges that the dramatic arts must take whichever approach allows for the most intimate connection with the audience, and in this case, that clearly is achieved through comedy. He is absolutely convinced that if a comedy originating from some random city were to be performed for the people of Rio Frio, they would not understand the subliminal message. He also states that the feedback a comedy provides is an extra incentive for the actors: "*if the performance is not making the audience laugh, people will feel discouraged and won't develop to the full extent the character that was assigned to them*" (Interview III, 16/03/2012). As such, his greatest concern as a writer, is making people laugh, thus causing joy both on the actors and audience. His process of creation is open to suggestions from the actors or other elements, and he never knows for sure which direction will be taken:

"new ideas surface all the time and we're always learning, on what concerns the dramatic arts, no one knows everything, there's always something new." Surprisingly, the play I witnessed as an observer, revealed a directing consistent with the techniques described by Fernando Wagner on his book "Teoria e Técnica Teatral" (1979). By drawing attention on the pauses, he is unintentionally focusing on verbal interpretation, that is, "bringing to life the writer's words" (Idem, p.22)

"A sentence's intonation is determined by the use of pauses of variable duration. This way, the pause may be quite short as well as considerably long, aiming to implement a 'transition'" (Ibidem). Besides sorting a sentence, a pause also allows breathing. When the director, at a certain point, asked the main actor to use an ironical tone, he tautologized Wagner, since "each sentence requires its own unique intonation", therefore implying "constant intonation changes, which are essential in order for the dialogue to sound natural" (Wagner, 1979, p.31). When he intervened intending to correct the actors' movements on stage, he was, according to Wagner, "moving his figures in conformity with the style of his mise-en-scene, accentuating the dramatic action" (Wagner, 1979, p.35). On this matter, the author discriminates "fundamental movements" and "secondary movements". The former represent "an action required at any given moment so that the dramatic quality is not interrupted", whereas the latter "are planned in accordance with the characters, scenes and the play itself, thus being the real interpretative moments" (Wagner, 1979, p.36). When he told the youngest actor to look at the money "Mendonça" had given him, he was referring to movement, and as stated by Wagner "all movement begins in the eyes, from which it travels to the brain before finally reaching the rest of the body. Anticipating movement with look contributes greatly to the smoothness of the action." (Idem, p.37). When he interrupted the acting due to the usage of arms and hands by the actors, he was alerting them for an aspect of considerable importance, as Wagner stated:

nothing is as revealing of one's insecurity as the use of arms and hands. The anguish, distress and the feeling of the whole body hindering, transpire from those unease and repeated arm movements which seem disconnected from the main body (1979, p.42)

When referring to the wardrobe and make up, the director is also revealing his care towards the actors. I clearly recall him soliciting the youngest actor to roll up his trousers and get an older shirt, in order to better feature his character. Wagner affirms that "*the wardrobe and makeup are meant to facilitate the creation of a proper and accurate environment and help the actors featuring their characters*" (Wagner, 1979, p.204). More examples could be mentioned, however I feel those mentioned above are enough to emphasize the director's professional approach, even if only intuitive and empirically, and not due to any scientific knowledge. In trying to find an explanation for this phenomenon, I conducted a brief research on leadership theories, as to try and relate the director's attitude towards the dramatic arts and his personal traits.

The first studies on leadership were carried out until world war two. The main idea behind them was that some people possess personal traits which make them more apt to assume leadership positions. The traits more commonly cited as leading to success were intelligence, creativity, verbal fluency, self esteem, emotional stability, energy, insight and persuasiveness (Rego, 1997, p.58)

From then on, investigation progressed and evolved, and I would like to quote Jeffrey Glanz (2003), "each one of us has inventive qualities, which work harmoniously and manifest themselves in a unique way. Our task is to

discover these qualities and enhance them in order to become leaders" (p.4). It is worth nothing that "leadership is best conceived by a team composed by individual possessing different and unique traits" (Glanz, 2003, p. 157). I'd like to summon David Batstone, cited by Andy Hargreaves and Dean Frink on the book "Sustainable Leadership" (2007), adapting the 8 principles of business organizations seeking a sustainable path to Rio Frio's guild. The principles mentioned by the authors are: "responsibility, transparency, fellowship, honesty, decency, sustainability, diversity and humanity" (Batstone, 2007, p.17).

Thus, the guild's responsibility ensures its longevity; the transparency and honesty of its actions are easily perceived and well known of the public; the fellowship is present on all its activities aimed at the local community; the decency is abundantly evident in the way guild members are treated; the sustainability and diversity are general missives of all carried out activities; the humanity is observed in the mutual respect between members and the care of the elderly, namely the intention of creating a group of volunteers to accompany said elders to the hospital.

Findings

It is, at last, time to formally present the findings of this study and answer the 2 questions asked in the beginning:

- What representations do the actors have about the dramatic arts?
 - What is its impact in the local community?
1. The actors clearly evidenced a solid knowledge, albeit empirical, of the dramatic arts, their purpose and how they can be an engine in personal development.
 2. In their opinion, the dramatic arts and all other activities carried out by the guild contribute decisively to the social and cultural development of the village.
 3. Their concept of the dramatic arts matches that of the theories mentioned in this piece.
 4. The writer/director insists that the dramatic arts are a form of culture, which themes must be intimately related to audience, and comedy is the genre that most easily delivers the message.
 5. The director, despite not being aware of it, uses several of the techniques described by Fernando Wagner on his book "Teoria e Técnica Teatral" (1979), namely by alerting the actors to be sensible to a variety of issues, such as the pauses, intonation of sentences, breathing, movement on stage, and smoothness of actions.
 6. It was observed that the dramatic arts are not the highlight of the guild's activity, the folk arts are instead, for they have a greater potential of projecting the guild beyond the local community.

7. The guild's activities and routines are well described on the quarterly 8 page newspaper "O Mensageiro de Rio Frio", which is the connecting link between the guild and the village's emigrants around the world. Besides divulging the guild's activities, the newspaper also addresses broader issues regarding other domains (social, environmental, political, demographic).

New Lines of Investigation

The undertaking of this study allowed me to fulfil the personal wish of enlarging my knowledge of the dramatic arts, notwithstanding, I am aware there's so much more to learn in this vast and complex world. Knowing this particular guild on a deeper level was also achieved. Any personal growth, has, necessarily, implications on a professional level, given that the two are interdependent. Being this the first exploratory work about guilds in the town of Arcos de Valdevez, even if centered on the dramatic arts, it is possible that it can serve as a bridge for future investigations. A bridge to new questions and the start of a new journey.

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16

The art of radio communication

Fernando Serrão

ABSTRACT

The emergence of local radio stations in Portugal led to a new form of radio communication, a new way of transmitting the news. This became possible due to the radio stations' close proximity to the communities. They emerged to fill an existing gap: transmit what is unique from each region, each place, especially regarding local events related to culture, tradition, body of practices and customs.

Introduction

The emergence of local radio stations in Portugal led to a new form of radio communication, a new way of transmitting the news. This became possible due to the radio stations' close proximity to the communities. They emerged to fill an existing gap: transmit what is unique from each region, each place, especially regarding local events related to culture, tradition, practices and customs. We are referring to information that, according to Rodrigues (2000, p. 62), "in a first sense, information is understood as knowledge transmission between someone who possesses it and another that is supposed to ignore it". Until the mid-1980s, this local knowledge transmission was practically non-existent. Information was generic and of national scope, scattered throughout the territory, and not directed towards what was local. Few broadcasting spaces were encouraged to go in that direction. Now, this "new broadcasting form" requires professional communicators or entertainers,¹ and journalists to learn and consequently acquire knowledge directed to the local reality per se. Therefore, they are required to outline the issues they need to address, list local institutions and their managers, as well as favour the local authority channel² where cultural and artistic activities usually emerge and within the area in question. From here, broadcasting reaches the consumer in diverse forms³.

¹ In Portugal, radio announcers are often called radio entertainers, and can be inserted in the category of communicators.

² Generally, the local authority channel refers to the municipality, whether it is the Town Council or Parish Council (the latter currently designated as Parish Union), because in more rural areas, such as small towns or villages, they promote almost every cultural activity along with some cultural associations.

³ In radio, these diverse forms take up not only the characteristics of a news broadcast or news report, but also more extensive interviews inserted in programmes whose audience is considered relevant, such as morning programmes, or inserted in talk radio hosts/programmes that engage in any subject that can assimilate the object of transmission. However, this depends on the broadcasting station due to programmatic and editorial aspects, amongst others.

Almost 30 years after their appearance and subsequent legalization, local radios consolidated their presence and work within the communities they serve, although many have to struggle every day for survival due to the limited available resources. In some cases, adapting to a broader reality was necessary. However, that did not affect the objectives regarding the transmission of local reality. In this article, we address this problem and the result of the adaptation of the journalist to this new news context.

From emergence to massification of communication

Communication essentially emerges with the appearance and development of technology, which took place during the 20th century. So far, the political, industrial, labour and social development along with the consequent appearance of medium and large communities near the factories that began to appear throughout the country (as workers usually settle near their work) ruled the needs of the people. This development will gradually direct these needs towards communication. These needs arise due to the urgency, at the time, to create networks of professional contacts that facilitated commercial transactions, the exchange between businesses, industries and others, which later spread, in general terms, to the private life sphere. After the newspapers,⁴ the use of the telephone, telegraph, fax, as well as cinema, radio and television was gradually becoming more common. However, according to J. Serra (2007, p. 70), in his Manual of Communication Theory:

(...) the technological factor is obviously neither the only factor nor let alone the only "determining" factor of the importance and role communication has in the 20th century. Other factors are just as important, such as: the economic factor, translated into increased productive activity and, perhaps most importantly, the replacement of a paradigm based on production with one based on consumer goods and services that are at the same time increasingly "communication", cultural and informational goods and services, produced and disseminated by large and often transnational corporations.

Therefore, we can conclude that a particular need within the labour context was the starting point for a comprehensive development of communication, extending to society and various contexts, from professionals to individuals and to the appearance of a new form of consumption: communication goods and services with a vast and widespread range. This reality is commonplace nowadays and we can no longer do without it. Turning on the radio or watching television programmes, accessing the web, sending and receiving emails, taking advantage of a mobile phone or trying to find information on the most basic of issues has today become an essential commodity as any other. Development is unstoppable in all areas and when we think it cannot possibly evolve any further, we witness in the 1980s to the massification of local communication, which began with radio, and today, in the 21st century, it is now a reality, not only with online radios, but

⁴ The appearance of newspapers dates back to the 17th century, although discontinuously and at an early stage, and they were eminently based on news. Then, the first newspapers dedicated to sports appear, and in the 19th century newspapers with a fixed periodicity begin to be edited. It is only in the 20th century that dissemination is total as a result of technological advances.

also with online newspapers and televisions, easily accessed through a computer connected to the internet. Information and technology connect to culture and the access to cultural goods, such as books, magazines, and specific contents, amongst others, becomes democratized, because easy access is a reality. This generated a wave of innovation and creativity, because new knowledge was developed and disseminated so new professionals could give substance to the initiatives generated by technological advances applied to the communication that reaches every citizen. These professionals will have access to ongoing and innovative training with each passing day and will be able to contribute with their own ideas to the improvement of the way information is available to the receiver. This is also art. Because creativity is art, and it is constantly present in communication. Businesses dedicated to communication sharply proliferated in recent years helping the various branches of activity, whether in its promotion or in how they will communicate with customers and other partners. For example, designing a product that is attractive, in communicational terms, requires creativity that sometimes is not only learned but also acquired through knowledge and through the contact one has with reality, and to which we address so that the final product meets its goal. In the radio context, that is also present at every step. When we make news that has to create an impact for several reasons, when we provide live entertainment in radio studios that engage the listener, when we create a radio spot⁵ that will help sell a product to a customer, when we create radio imaging⁶ that meets the objectives outlined, when we choose to create outdoor events targeted to a specific cultural, sports or musical action, we are making art - the art of communication. What is the local reality?

The answer to this question is simultaneously easy and complex. Easy, because you can find an applicable generic definition; complex, because each reality is unique, it has its peculiarities, so different from each other and this will undermine the generic principle. The generic definition focuses solely on the concept that local reality is any event that can be transmitted by the press in a certain limited geographic space and time. On the other hand, these events do not extend their particularities to other places, each local reality has its customs, traditions and own cultural principles, and therefore needs to be evaluated and studied in their essence and own context. Local realities are not all the same, even when we speak of, for example, ethnography, cuisine and other cultural aspects. This is the reason why we so often say that the role of local journalists is more complex than those which are designed to address national issues. This is where the dilemma of the local communicator begins. The study of everything that will be considered as part of news broadcasting will be all the more important as the objective to prepare and direct the best communication. The paradigm underlying the communicator that looks at the local reality as an object of information is to ~~focus on what is genuine, distinctive, and that can be made known.~~ This will enrich communication, and will not disregard its role as intermediary between culture and the citizen; between who is at the origin of the

⁵ In local radios, the production of text, sound and montage for commercials is commonplace

⁶ It refers to the combined effect of multiple on-air sound effects that identify, brand and market a particular radio station

custom and who will be aware of it, of its historical genesis, evolution and fulfilment in the present. However, have Portuguese local radios met from the outset the principles⁷ for which they were created? The answer depends on a comprehensive analysis of various factors, such as:

- i) Creation of human resources and appropriate training of professionals;
- ii) Ability to identify, create and manage contacts (sources) for the production of information;
- iii) Implement the required technical means to achieve the objectives;
- iv) Obtain the economic and financial means deemed suitable for the sustainability of the communications business.

In theory, when legalized and in operation, each local radio should meet all these requirements. However, it is not always so. At least, over time conditions tend to change and the training of professionals needs to be updated, the technical means have to be replaced, adapted and/or improved, and the commercial sector⁸ needs to be permanently promoted to generate the necessary revenue to maintain the media's sustainability. More generally, there are always aspects that may jeopardize these needs, originated from national policies and, nowadays, from the fluctuations of financial markets and their influence on national and European policies. Therefore, the fulfilment of the objectives, which were at the root of the creation of local radios, may suffer some deviations, although its overall effectiveness is not in question. The professional will and brio of who directs and performs will continue to overcome all these hardships as can be seen throughout the country.

In short, the local reality was the main reason for the emergence of local radio stations, because until then their knowledge was not object of broadcasting, except in sporadic occasions. It is worth mentioning that the local reality is changeable, so it requires constant monitoring, constant observation of its development, and therefore the communication professional has to be prepared. The mutation and evolution of societies in general also leave their marks on the region, because the latter will adapt to these changes. However, this cannot, in any way, erase the roots underlying each space per se. That is the reason why local radio communication, throughout its years of existence, has always new information that needs to be heard as cultural broadcaster of each people.

⁷The principles for which they were created, as aforementioned, was to always consider the local reality as the most important reason for its formative and informative mission.

⁸The commercial sector becomes even more important in the case of local broadcasting stations, because of the shortage of economic activity, susceptible of becoming financial support through advertisements commercially placed in broadcasting stations to help them survive. This problem has often caused the reduction of human resources and activities of local radio stations in smaller communities, jeopardizing their mission and goals laid down in note 8. There were cases where some had to dispose of their broadcasting license for lacking the resources to continue to broadcast. This sale often translates into the acquisition of the licence by national economic groups in the area of communications, and therefore with greater economic capacity.

The specific case of communication in a Portuguese local radio

We now discuss a particular case of putting into practice what we call the art of communication, as set out in this article, with respect to region. We are referring to the local radio station *Rádio Alto Minho, Sociedade de Informação Regional, Lda.*, headquartered in the town of Viana do Castelo, in northern Portugal. As a result of the boom of local radios in the 1980s, in Portugal, *Rádio Alto Minho* saw its legalization become a reality by mid-1989 to serve the municipality and district of Viana do Castelo, within the defined technical conditions. Having as main goal information, its programming was generic and so remained in the first two decades of existence. The first years were intense in all kinds of news. From the organization of a small festival to what was considered a major event, everything was considered news, everything was broadcast. This was the result of the collaboration of a large number of people, although the difficulty resided in the absence of proper training that would allow effectiveness and rigour in the broadcasting of information. The musical spaces and talk radio hosts/programmes were also diverse, and adopted the *modus operandi* based on what was being done in national broadcasting stations. Evolution, however, came with the years and with the need to filter news and other content. It was the result of the appearance of training courses for journalists (communication degrees in universities and institutes were still rare) by entities that were committed to such purpose, and the progressive mitigation of the novelty effect (a phenomenon of local radio stations at the time) that had led to a sufficient number of collaborators.

Over the years, the interest of making the local wealth of Viana do Castelo (municipality and town) known in various aspects of everyday traditions was perennial and is still active. Moreover, the northern region of Portugal, where the radio station is based, is fertile in cultural events related to folklore, especially the numerous festivals taking place throughout the year but with a higher incidence in the summer months, as well as the religious events linked to the populations from the most remote locations. The municipalities also encourage such cultural activities, supporting local organizations in order to carry out the transmission of their customs and knowledge, so tradition never dies. Therefore, it makes perfect sense that a local radio station would want, as its main objective, to bring folk groups, traditional music groups (but also many of the national pop groups that perform in the region), and associations of diverse nature on air, as well as present craftsmen who insist on keeping the traditions of their ancestors alive, show the richness of the gastronomy, the art of manufacturing clothes and the use of gold jewellery, so characteristic of this region, but also to give voice to all initiatives taking place in the region within various fields, from health to education, from trade to tourism (they keep a weekly programme linked to the sector), from religious worship to sports and amateur sports clubs of the municipality.

The majority of the population did not have the perception of the local reality around them, hence the reason and importance for information on these matters. Therefore, professionals began to acquire experience and

appropriate know how that allowed them to emphasize more on the matters that were of interest from the dissemination point of view, and that would respond to the needs and be accepted by the population. At the same time, the social development led to the appearance of several initiatives that showed, for example, what associations and other institutions do on a daily basis through the so-called press offices, public relations or even marketing managers that many radio stations already have. This is the case of conferences, workshops, fairs, etc., which serve to draw the attention of the populations, but also to raise awareness amongst the press itself to make news coverage.

Rádio Alto Minho has been throughout the ages a communication vehicle of this type of events, promoting what is ours through specific programmes (the so-called talk radio hosts), news broadcasts dedicated to the dissemination of cultural and artistic events in the region, regarding all forms of art, from cinema to gastronomy, from varied exhibitions to the promotion of a wide range of musical shows - from pop to *fado*, emphasizing the latter as it is a typical Portuguese genre and is well appreciated by populations. The focus on the effectiveness of such initiatives cannot and should not wane in time, because the local radio is an alternative to national radio and to the remaining national media, with regard to what is discussed herein, although in other media, such as television, there is now a timid approach to what is local.

Over the years, our experience in the art of local radio communication, in a context of close contact with the listener, has been of adaptability to the natural evolution of societies. Today, *Rádio Alto Minho* knows the local environment that surrounds it so that it can outline its programming and information to meet the requirements of its audience - not only its listeners, but also institutions, associations, local authorities and others that use the radio to publicize their formative and informative activities, as they see on the local radio a broadcast medium that by not having such competence they will use it as they recognize in it the importance of their influence on people – and also its commercial component, essential to make a project sustainable and that is able to, with dignity and assertiveness, implement their local radio activity. Therefore, a complete coverage is adopted for the broadcasting station as a business that cannot only be limited to the listener as a fundamental piece of this activity

Conclusion

We can abstractly say that a challenge was presented by the evolution of the Portuguese society in the late 20th century: the Portuguese villages and small towns would have local radio stations that would "give voice" to their populations. This was a necessity in the national context. There were already local newspapers, now there was a need to extend communication to radio, and it happened spontaneously throughout the country. It would be based on information and communication, although according to A. Rodrigues (2000, p. 70):

(...) Although the concept of information is often confused with communication, it is now clear that these are two distinct domains, using diverse procedures and having different objectives. While communication is an interactive process of interlocution, assuming a living world common to the interlocutors, information has to do with the transmission of knowledge.

That is exactly what the local radio does. Information and communication, distinct domains joined together in convergence for the implementation of a truly public service in the local space.

In the area of influence of *Rádio Alto Minho*, there is a great cultural diversity that must be preserved. The contribution of local radio is decisive for the dissemination and encouragement amongst populations of the value and continuity of their origins. Generate public opinion is also an important factor within the mission of the media. As suggested by Santos (1998, p. 81):

Communication (...) implies the articulation of views and logical reasoning. If a logical reasoning is based on knowledge and on a solid scientific argument, a view is the position that people take on an issue, transmitting it to gain adherents (common sense), by sharing or reconsidering it. It is the birth of *public opinion*: what you think that others may share.

(...) Public opinion is therefore based on a view that is presumed to be common, allowing us to talk about consensus, based on a background or context, where opinions deemed shareable are discussed.

Public opinion, based on what was transmitted to us, is common and, from discussions, shareable. Hence the interest of showing everything that is done locally and beyond, so that it endures in the mind and knowledge of a wide range of people, and not limited to locals. This has recently happened with the help of technological advances, with online radio broadcasting platforms that allow a local radio station become a global radio by breaking the boundaries of their municipality, district and country, penetrating in the international sphere, thus globalized. Thus, we reach the many Portuguese that are scattered throughout the five continents and that make use of the internet to know what is happening in their country and more specifically in their area. Culture, art, customs, development aspects and the smallest detail of what happens on a daily basis, at various levels, in their village or home town reaches them as well as the region where the information emanated. The power of technology is currently a decisive and added value, becoming an essential benefit for any activity, but more specifically for the media. *Rádio Alto Minho* has been using them since 1996, whether with a radio broadcasting software, or cumulatively with an internet website featuring online transmissions and recently with a Facebook page, where interaction with the listener is much more consolidated. Today's public adherence to these platforms is so easy and common that it has become part of the work of any professional and business that have to access and work with and through them. The audience (listener, in this case), and those who want to disclose their activities, whether through commercials or the news, see radio as a multifaceted entity, with regard to dissemination, and they realize that in a globalized world, the local radio no longer conveys that. This experience we have day after day, where we see that the listener not only listens to transmissions in a traditional transistor radio, but also in the car, on the computer

at home or in the office, or through a link in the social networking page, is an asset not only to the informative but also to the commercial dimension.

Throughout these 26 years of regular broadcasts, *Rádio Alto Minho* has experienced various aspects of local diversity and produced various contents that provided the dissemination of many other aspects of the life of the community of Viana do Castelo. It promoted musical festivals with national artists, interviewed people connected to the most disparate institutions and subjects, reported the local and national tourism, reported parades and several folk festivals, brought on air the knowledge of senior citizens who do not want to see the tradition of their ancestors disappear, reported sporting events, local political debate, reported local entrepreneurship, showed the development of the town and region (distant from the big cities) that want to affirm themselves through their tourism, shopping and gastronomic potential in order to make the future certain and rich of possibilities to attract those who think of settling in this region.

The next few years in local communication for *Rádio Alto Minho* will represent the challenge of increasing proximity with its target population, having always in perspective the dissemination of the best art, culture and regional knowledge that need to be kept alive for future generations that will carry on their shoulders the responsibility of furthering what has begun in the mid-1980s - when spontaneity resulted in the organization of various groups of people to make their own mass media, thus enabling the possibility of communication becoming an art.

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17

Identity, culture and social practices: the body of the soul and the soul of the body in a village of Minho- Portugal (1970-2004)

António Cardoso

ABSTRACT

The author brings to discussion the phenomenon of transition from a traditional rural community that, since the 1960s, has seen significant changes not only in economic but also social, cultural, religious and political terms. This paper is part of a larger study at the municipal and village levels. Research methods include the survey, the in-depth interview and the participant observation. This raises the question: which factors, beyond the economic and cultural order, explain the continuity or changes in social practices and policies in particular? In the 1960s the population participated in several religious events such as festivals and other celebrations. After more than thirty years, there are fewer religious obligations left, but cultural activities still play a relevant part in the power struggles within the parish. In terms of experiences and social-cultural representations, there are residents who seek to highlight and give new impetus to identifying elements such as archaeological remains and cultural and religious manifestations. Confirming other studies, the inhabitants of *Durrães (Barcelos)* identify themselves with their village through strong religious and cultural attachments, although it is different of the past. There are differences in some of the practices, strategies and behaviour, between the current and the 1960s/1970s, especially in the relationship of forces as well as the local power and cultural patterns.

Keywords: community, culture and identity, church, patronage, northwestern Portugal.

1. Introduction and Problem

A large of theorists tend to speak of culture as an effect of a movement from up to down – that would be a influence of dominant classes and the persuasion of its “high culture” in the popular layers - or in an inverse movement from down to up – a move which witnesses the vitality, creativity and strength of the “lower culture” of the popular layers. While these groups are often repressed, in most cases they are canalised, integrated and incorporated under other (re)socialization agencies, social control and external political - institutional domination.

Culture is a polysemic concept and often a misunderstanding. It is necessary to highlight the meaning that has been verified by Weber (1978), carried on by Geertz (1963) and A. Silva (1994) in Portugal, in which

culture is defined by the attribution of sense or meaning. Due to this, culture is a scheme or a complex of incorporated meanings in signs and symbols that manifest themselves in pieces presented as cultural.

But, how is culture created? What factors, besides the economic, explain the continuity and changes in social and especially in political practices?

Cultural patterns take time to generalize themselves, due to the fact that they need to be rooted from generation to generation, solidifying themselves, going through construction and deconstruction (cf. Encina and Rosa 2000, p. 159). They must be encouraged or relived in the spaces and processes of socialization of collective associations, every time they have the tendency to fade away or to be incorporated in a market logic.

This is where processes of mutual influence are joined between the local cultures, called *small tradition* and the *large tradition*, using Redfield's (1961) terminology, with the particularity that the "mass culture" has a more imposed force over the lower educated citizens through the communication industries (entertainment, publicity, and leisure).

This text is a part of a theoretical and empirical study of the community of *Durrães in Barcelos*¹ (annex 1) and is based on field work done in this community in 2002, having as a basis interviews of local leaders and directors of non-governmental organizations (NGO) and also, through the gathering and analysis of documents such as the weekly paper "Barcelos Popular" and Town Hall and Municipal Board proceedings.

2. Cultural Patterns and Religious Practices: Devotion and "Leisure"

Cultural habits and world-views are, in general, a lot more resistant to change than forms of living in economic and social terms. Inclusively, while some cultural features have been maintained and/or reformulated, the relational framework between its inhabitants has changed considerably in the sense of a larger decreasing of the community links, in a larger influence of the exterior world to the village (emigration, means of communication) and in a increase of the relative family and individual autonomy. In the continuation some differences were distinguished in some practices, strategies and patterns of behaviour, highlighting those that are related to neighbour relationships and mutual help.

From what was possible to observe, it was also possible to note some differences between mutual help and solidarity between the two times: the actual in relation to the seventies. Yesterday, like today, there existed and exist mutually helpful relations in an asymmetric and symmetric nature, but, today, these relations are

¹This text, adapted, was presented in Portuguese to the VII Portuguese Congress of Sociology, in June 2012, FLUP, Porto University.

less common and less lasting due to a smaller dependency of some and others and, especially, because a large part of families are relatively more autonomous in relation to others.

Currently, there are various types of relations of differentiated basis between neighbours, in the root of a symmetric and asymmetric reciprocity. While good relations prevail, there are also situations of misunderstanding and envy. For example, C.A.S. is bothered because her neighbours are envious towards her because she is “at home” and taking care of her sick son and receives financial aid in order to do so, having people say, “look at her nice and chubby, thanks to her sick son's cheque... she shows her son but doesn't show her cheque” (!).

In terms of representations and religious practices, you could think that these, in no form, are related to the issue of local development in rural areas. Nevertheless, as it is known, religious representations, while as an integral part of the symbolic-cultural world, as shown by some sociologists such as Weber (1978), are extremely relevant in maintaining the *status quo*, like in its alteration. The dominant moral and religious norms, until recently, has been decisive in slowing the process of modernization of rural and traditional society and the introduction of practices and customs that are more secular and adjusted to the current market economy.

Strong religious beliefs have been highlighted by various authors, primarily by those that have focused on the Minho region (Santo 1984, Geraldés 1987, Cabral 1989, Silva 1998, Cardoso 2012), which we can also apply to a large amount of people in Durrães. It's sure that popular forms of religion which, in experience, are often mistaken with dominant forms of the official Catholic religion. However, the religious forms differ. While the former has an animistic and anthropomorphic character, the latter has a transcendental doctrine vision, also referred to by the authors Almeida (1986, p. 328ss), Cabral (1989, p. 224 ss) and Silva (1998, p. 344).

In regards to the environment in the sixties and seventies, in nearby villages and in Durrães, the priest sought to give supernatural meaning to the festivities, rituals, and other events inherent to the agricultural cycle, not only restraining and prohibiting some “profane” excessives, insinuating feelings of guilt and shame of eventual offenders (not attending church, no-catholic marriage, concubinage), but also creating a cooperative feeling of belonging and communion amongst the parish, as referred by a resident in simultaneously denoting the “voluntary adhesion” and the compulsive climate at that time.

“father Mendes (the former priest) orientated best; there were crusades, more girls attended church, the JAC (Catholic Agrarian Youth) solemn Communion² (...) He had a good relationship with the youth, and there was

²The Solemn Communion, which occurs when children are 10 or 11 years old, is a rite or celebration of the Catechetical course of the Catholic Church.

a lot more respect for father Mendes (...). All of us, the youth, would run and ask him for his blessing (...). But, in the past, we were forced by our parents to go to church and we were controlled by the priest" (D.C.).

In fact, what manifests, in the first place, in the testimonies of the interviewed population and, in particular, the key informers, is that the population was highly experiencing the religious events not only during the main annual festivities but, also in the religious Sunday celebrations, the weekly mass and the local daily prayers, included the Trinity during the afternoon and counting one's beads in the evening. This was referred by A., a peasant server, about his boss (a farmer):

"Late in the evening... (he was malicious!) we would always count our beads. He, the farmer, would force me to kneel on the floor, barely holding myself on a table, and the whole family would stand. (...) I was already 18 or 19 years old (...). His wife would say: "Let the servant go to bed (...) because he is too tired to pray (...) you know that he is very tired (...) and, the husband would reply... "He has a lot of time to sleep..."

It is important to highlight that, simultaneously to the already referred to exhaustive surveillance by the priest and his unconditional followers, if a smaller part of the population felt fearful and forced to obey, due to the surveillance of the domestic relations, another part, according to various testimonies, insisted on demonstrating "proud" of being and feeling as much or more profound religion. They complied with the ecclesiastical ordinances in relation to other villages, demonstrating to be in tune with the advice and warnings of the priest and his followers. Father M was seen as an exemplary, comparing to other priests: father M. (1982-83), S. (1975-1982), M. (1974) and J.E (1900-1941). In other words, the priests in Durrães were considered to be honest and, by many, morally correct and socially genuine in virtue of poverty, chastity, and obedience of religious norms. We should mention that some events considered to be highly important, including those formally secular or civil, where the local ecclesiastic authority assumed a preponderant role. These important events included, for example, the enthronement of the crucifix in schools in 1938, installing electrification³ of the parish on May 28 of 1955, the creation the scenic group "Lírio do Neiva" composed by 27 boys, the launch the local paper "Lírio do Neiva", the Durrães Catholic Action organ, in which its articles, before being published, were a target of control and doctrine censorship by the priest M. and, later and currently, by the priest L.

This doesn't mean that there weren't, in a more latent form, expressions of practical dissidence, but silently, as we will see. Nevertheless, it is important to demonstrate behaviours and conformity practices with the official norms. The annual *desobriga* (confessions and annual communion), the presence/participation in Sunday mass, frequency of sacraments, and Lenten abstinence. Participation in the more religious acts were

³In the registry minutes of this occurrence, experienced as "grandiose" at a local level, the Electrification Commission – formed by father J.M., A.S. and M.G. – drew the greatest compliments to the entitled National Revolution of May 28 of 1926 and the subsequent work of the New State (*Estado Novo*). They celebrated the 29th anniversary of the "National Revolution", with militant enthusiasm by the noble organizers and representatives with an expressive reference to their names and to the blessing of the church, through the priest. "That allowed the national resurgence which created the economic and moral conditions which enabled the progress of this parish, an indispensable factor in order to improve its living conditions and future development" (Minute 28-5-1955).

considered obligations for all of the families that, general rule, obeyed scrupulously. Some obeyed in order to survive and to avoid alienation. Others expected to be rewarded in terms of prestige and social astigmatism.

There was also dissidence in *Durrães*, inclusively in periods before father E. and M., transgression and even some “vice” in some customs and locations, as you can conclude from the writings of Figueiras (2000), when he refers to dances and singing in *Campo do Forno* (Oven Field) on Sundays after mass and the ‘rosary’ where you would sing and dance to the sound of accordions, guitars, ukuleles and triangles, without ecclesiastical control, practices that were a part of frequent warnings from the previous priests: “*Campo do Forno* (Oven Field), *Campo do Inferno* (Hell’s Field)... *Campo das Murmurações* (Murmuration Field), from which we can find scriptures, without any literate people or clerks” (in Figueiras 2000:469). Another source that indicates customs that are more “pagan” in previous eras is the book *Livro de Visitas* (Guest’s Book) between 1701 and 1717.

Remounting ourselves to the 20th century, especially with the creation of the New State (see foot-note 3), the generalized moralization of the church was also felt, in a very acute form, in *Durrães*. Nevertheless, during this period there was a certain domestication of the parish by fathers E. and M.. Some reports present some cases of passive repugnance or silenced resistance: parishioners were absent in Sunday mass, they did not follow *desobriga* or pay profits and, especially, avoided encounters with the priest. However, in comparison to the practices of other parishes, which were considered “parasitic”, “greedy” and/or “scandalous”, from a sexual point of view, the population of *Durrães* didn’t associate these behaviours, considered “unworthy”, to their priest. In others words, they considered father M. someone coherent and exemplary in his behaviour and, because of this, his words were respected and taken very seriously. With father L., the youth began to undermine his authority, for example, “turning off the lights” every time he wanted to teach catechism.

After about thirty years, what can be said about the current religious actions of the parish? And how is the relationship with the new priest, who had already been preaching at a nearby parish?

In the first place, it is important to highlight less frequent practise of the referred obligations: as a general rule, parishioners do not practice lent; they take the sacraments less frequently and more irregularly; payment of fees isn’t considered to be vinculative and mass participation is less than 70%. According to a resident, “Today 50% of the youth doesn’t attend church” (D.C.). So, there is less respect and consideration for the priest. Also, the poor is no longer receiving differentiated treatment like in the past, when the priest was censored “for celebrating the mass for the rich on Saturdays and Sundays and for the poor during other days of the week” (F.C.). Not fulfilling your obligations no longer has repressive consequences like in the past.

Rituals (baptism, first communion, marriage) today have an encounter component, your family's affirmation or a social exhibition.

An event that you can conclude and measure differences in experiences and meanings of religion is in the Saint *Lourenço* patron festivities. While in the past and up to the eighties the festivities, organized by property families, farmers and small peasants, represented the peak of the religious experience for the villager where the "profane" manifestations were relatively contained, today, these are coexistent and, sometimes, "sacred" manifestations arise, without suffering the limitations and prohibitions that were imposed in the past by the priest. The collaborations that before were in species, today are mostly presented in money, besides auctions. The expenses, not those specifically religious (religious images, priests, sermons) but, above all, the profane (dinners, fireworks, bands, folk dancers, musical groups), multiplied in an exponential form. The party/festivity, if it already was, became more of a manifestation of the prestige, success and power obtained by the families that organized it: judges and churchwardens. Finally, the population still collaborates in activities in any type of initiative to improve or fix the church upon the request of the priest. For example, to purchase sound equipment for approximately 3000 Euros.

In the last decades, the priests' ecclesiastical leadership has been worn down and you can verify a certain disaffection from the members of the parish that are oriented in a more secular form. One of these initiatives was seen in the revitalization of the *Casa do Povo* (People's House/ Civic Centre). Literate members led the revitalization, as mentioned in interview of the chairman of the board, when he recognizes that they have "done a great part...". On the other hand, he manifests some disagreements and even some friction between two sides (chairman of the board versus "people who think"), in which the chairman (P.J.), when questioned about the cultural part of the parish, said:

P.J. - *Durrães* has always been a very cultural parish...through the people who think... very cultural...because book publications speak for themselves, the most emblematic part of *Durrães* still is the theatre, and every year we have done something for the theatre, that is a tradition that comes from a long way back (...) Furthermore, *Durrães* has held some exhibitions (...) one of which on religious artwork (...) we have some associations that have worked in the cultural scope (...) I have to admit that the G.E.N. is also an association that has played an important role (...) today, the *Casa do Povo* resumes itself to the G.E.N. and ends up mistaking itself to the institution, *Casa do Povo* and G.E.N., I don't know if you know who is who here... The leaders belong to one side and the same ones belong to the other side and it all ends up being confusing.

The impulse of cultural activity occurs under the fight for power in the parish. On one side the promoters of the G.E.N. that installed themselves at the *Casa do Povo*, as opposition activists or Socialist Party representatives, projected from a dilapidated station stop building (deactivated) to create a cultural association with an environmental and archaeological interpretation centre of the Vale do Neiva (Neiva's Valley), serving this infra-structure as a basis of support to its scientific, cultural and political activities. This infra-structure was disputed also by local power representatives favourable to PSD (Liberal Social Democratic

Party), positioning themselves not in favour of the surrendering of the immobile (deactivated) to the G.E.N. (association) but, to the parish, contesting that the building would be maintained as property of the state (REFER)⁴ and be managed by the parish, which would always have a support in eventual (re)construction and maintenance. Out of this particular competition you couldn't verify any global strategy of interest and mobilization of all of the community.

3. Power: between the patronage and political citizenship

The patronage⁵ represents a relations patron-client system. It is a reciprocal relationship with asymmetrical tendency, where the client, in exchange of the protection received or to be received from the patron, owes this recognition, loyalty and services.

In the social and political plan, the change in the productive processes and professional occupations has also represented the beginning of the downfall or, at least, a large decrease of the traditional authority relations in the priest and in some in some local nobles, dominated the sociological and anthropological terminology as *patrons*.

In regards to Durrães, the patronage phenomenon has assumed considerable proportions attending to historical order factors, mainly the fact that Durrães, along with Carvoeiro, integrated the *Couto de Carvoeiro* belonging to Carvoeiro's Benedictine Convent. The weight of this institution with the accumulation of bonds and feudal obligations of the colonials and main residential renters in Durrães carried, throughout the centuries and formally until the 19th century, relations of servitude, strong dependency and servility. Meanwhile, if, besides the feudal dependencies of relation in regards to the Monastery, we took into account a considerable part of the population, made up of poor peasants and labourers, depending on the owners of the referred farms and some medium level farmers, it isn't difficult of having a glimpse of relations of accentuated dependency clientele in civil terms but, mostly like in ecclesiastic or, more adequately, civil-ecclesiastic. The parishes, in a large part of the 19th century until the First Republic, were presided by the successive priests (cf. Figueiras 2000: 471ss). The inhabitants remember these times with a certain nostalgia, as well as the nobles and personalities that presided to the parish destinies of the parishes between the seventies until the eighties. This included father M., the station stop chief M.G., the chairman of the parish, the alderman C. and Dr. F., the legal auditor, amongst others.

⁴ REFER is the Portuguese railway company.

⁵The patronage theme has been approached by various sociologists and mostly by anthropologists, emphasizing Wolf (1966), Bossevain (1966), Blok (1969) and, in Portugal, mostly Cutileiro (1977) and Silva (1998), that present their diverse theoretical interpretations around this social and political phenomenon. The patronage, although it has been present in central European countries and America, it has been more frequent in the Mediterranean and Latin-American area and in African and Asian countries.

The local ecclesiastic power of the priest was relatively in tune and correspondence with the parish, in which its list was “cooked” by the noble and, particularly, by the priest. Until 1974 it was formally nominated and approved, by the Barcelos Town Hall president, while he was still politically dependent of the same and other civil and religious entities, he had local control over some public events. Socially and politically, the families by their dependency towards administrative-bureaucratic and political affairs. On the other hand, he didn’t rarely act with a certain degree of discretion in the treatment of various issues not only towards depending locals but, also towards wealthier families, these being allies or rivals⁶.

Besides the parish and with a control function, surveillance and even repression, there was an alderman, his substitute (D.M., administrator of the N. Farm) and his corporals (A.M, J.G, M.C.M and A.M.S.), who accompanied the inspectors in surveillance of the production of each household. Regardless, the treatment was discriminatory. The Town Hall inspectors, alderman and the corporals that accompanied him: while they penalized some, in relation to others they would “close their eyes”. The alderman actually mentioned that, once, he was asked by the station stop chief M.G., and the president of the Town Hall, to denounce/report them in exchange for a bag of corn. The same thing happened with the *Mendanhas* family in *Quintiães* in regards to the olive oil in the press, and also to the owners of the *Quinta de Malta* [Malta’s Farm], where the inspectors would enter the owner’s home, but wouldn’t inspect the actual Malta house.

The former priest's strong, absorbent and inclusively authoritative personality left, in many members of the village, a feeling of orphan-hood: “We no longer had a leader - father M. On the other hand, politics came and divided a lot of people. The leader had extraordinary social, cultural and human qualities (...). But, now, we are a flock without its pastor” (C.M.). Nevertheless, as it was possible to conclude from father L.'s narrative, who came to substitute father M., this relative harmony controlled by the priest hid constraints and latent containment to the point of manifesting itself and, in a certain way, contesting local ecclesiastic authority. Father L., the current priest in Durrães, having difficulty in containing his “flock” in the corral, he enabled his predecessor the capacity of disciplining the members of his parish, when, being the priest of Balugães [neighboring parish’s name] he was also the priest of Durrães, said:

“I was aware of that [Durrães!], I tried to do the possible in the impossible. I got there and found certain structures, values and respect in the families that I benefited from (...). Durrães had its own priest who was always very vigilant”. And, in public, like a member of the parish said: “I came to learn a lot of things here in Durrães. For example, when there is a procession here in Durrães, two very straight lines are created, not like in other parishes where everyone just goes behind the religious images, looking like a herd of sheep... (AE).

⁶When the new church in Durrães was built in the seventies, the local constructor A. and his partner M.S. had formed a contract with the parish and attributed it a certain amount, but these partners didn't get along and the parish was forced to directly administrate the work. Nevertheless, at the end of the construction, a crane that belonged to the constructor A. was retained and wasn't returned as an act of reprisal, a Parochial Council decision, with the discordance of some, specially the alderman.

Meanwhile, the current priest confessed having some difficulty in maintaining a balance in forces and mostly in restraining feelings that were repressed in many parish members.

The 25th of April 1974 changed something in the relation of forces, causing the actual resignation of the Parish at that time, mainly its president, who was then substituted by his brother A.G. Although, formally, elections presuppose the dispute between inter-party politics, the parties that for a very long time had political control were CDS [Christian Democratic Party] and the PPD/PSD. Although the PS [Socialist Party] gained votes in the 1997 elections, the PSD remained the leading party.

Although the political situation today is very different, it is still possible to verify certain situations that are dependent of clientele political practices and, according to some, authoritarian, not only towards ecclesiastic power, but, according to others, in regards to municipal power in the parish, as one inhabitant refers:

“Those dependencies exist and result from small games of interest... you can do this job and this one...”. It's a certain internal loyalty, in other words, if you are morally loyal because someone owes someone else a favour (...), And, look, if we have, in the summit, a specific colour, a specific leader that persists (...) and this insinuates being in tune with the ones from “here” with the one from above... In other words, even I sometimes am a bit of a coward so that I don't get myself into any trouble... Here it's “I do, I want, I command” this is Durrães. (C.M.).

Inclusively, even if this position is shared by other members of the parish, there is some persistent evidence of clientele relations, being in dyadic relations between families and individuals, as well as in those of local politics, although there are still some people that strictly affirm that the local political practice still is the following:

“Either you follow me or you don't belong here (...). In fact, what unites everyone is work. But, politics divided everyone in a large way. Political maturity is very reduced and slow (...) in all these villages (...) There is low democratic conscience, there is actually a deficit in the democratic culture (...)”.

People vote to show gratitude towards favours or because they are expecting favours, the elderly are actually driven in cars and vans that are made available at that time (for example, the Social Centre's van).

Some individuals (C.M., J.S., F.C.) give examples of some discrimination from the Board of the Parish in the pavement and repair of paths, favouring allied relatives and families, harming or discriminating political opponents, favouring the places “where there are more votes” and forgetting more isolated families, with less contractual (negotiable) weight. Or, more recently, according to the families in question, allowing or not the opening of new paths, or constructing allotments with real estate speculations. Thus, there isn't any collective action, the majority prefer to individually fix their inconvenience so that they “don't have any problems with the Board of the Parish”, as mentioned by one of the inhabitants. Others, like J.S., don't back down from publicly denouncing this clientele politics.

“I am against the help in the creation of jobs that support the elderly care and the ATL. After all, the creation of jobs wasn't for those that really needed it. For example, the machine used to clean the side of the roads was given to the president's uncle. Here in Durrães, these guys don't attend to the poor (...), the elderly aren't all attended to, some live so isolated that NOT even the GASIN⁷, fire-fighters or the ambulance can get there (...).”

Some inhabitants silently denounce some agreements and negotiations that the parish had with local contractors that, according to others, had debts to the president of the parish. For example, the head office's building of the parish was sold by the local contractor L.S. to the parish for about 130 000 Euros, an amount which was paid by the Town Hall and, has been considered by many superior to its market value. Some have influential channels in local or municipal power, other inhabitants fortunate, like the ex-emigrant X, find themselves unprotected and are discriminated against by the local authorities. For example, the ex-emigrant's house collapsed due to the sliding of a hill, because of the alteration of the water lines, and with this he had his life savings destroyed, without any local, municipal or governmental authorities taking responsibility for what happened.

Also, according to another inhabitant, when the social security funeral aids were handed to the president of board, that had an accounting office, he used a part of this aid in order to finance the ceramic factory (L., CL. and M.). Other denunciation and protest was made by several inhabitants in regards to the appropriation of the *Senhor do Lírio* (Lord of the Lily) by the counsellor N, that sealed it, nevertheless, Dr. J., father of the current heir, had promised to return it to the parish, which now implied the need for new negotiations with his son, Eng. J., heir of half of the property. This encroachment is felt stronger form when it is remembered that one of the inhabitants, Mr. C.O.M., who had already deceased, offered approximately 2500 Euros for the construction of an access path to the *Senhor do Lírio*.

Political struggle arises in relation to various aspects. One of the aspects that the parish and its followers, mainly those linked to the PSD, including the former president of *Casa do Povo*, J.P. and the administrators of the G.E.N., oriented by the opposition parties, especially the PS, has been the G.E.N. administration situated in the *Casa do Povo* building, that since 1993 stopped charging money for Social Security. According to a former president of the board,

“The G.E.N. has no juristic personality, its statutes were approved in a private house, therefore, it's illegal; the president of the G.E.N. doesn't even belong to any of the parishes to which the *Casa do Povo* belongs to. The *Casa do Povo* could be for the scenic group. The building was donated by Dr. J. but with the condition that the Health Centre stayed there. Furthermore, the recuperation construction has been done by the parish.”

⁷It is a high purity medicinal gases distribution company, providing respiratory domiciliary care.

However, this struggle continues in regard to the concession, by the REFER, of the dilapidated station stop building, deactivated today, that the G.E.N. would request for its archaeological investigation activities and exhibitions, a project opposed by the parish Board because it also wanted to manage the space and have activities of its choice.

For a considerable number of inhabitants, especially those who are more critical of the opposition, there isn't a true democratic participation in the parish's life, as C.M. expresses: *"Here there isn't any space for debate... or your either with me or against me... in other words, they don't even give you a chance to be neutral..."*

So, today people, being as dependent as in the past, and having a democratic framework that allows some margin of political party options, however, less clientele embarrassment and, also, some minimal advantages of democratic spirit in the sense of respecting or, at least, tolerating other opinions. But, there is still a long way to go before speaking of active citizenship and a participative democracy...

4. Social-professional Identities: realities and representations

The economic support of the peasant identity has been subjected to strong crisis but, it still persists with some force, although it's more of the affective, normative and cultural form rather than economical. Today, with effect, those that identify themselves with the older forms of life and symbolic representations, have lost, not only numerical and organizational weight, but also social, economical and even political. Still, the fact that there are inhabitants that, although they're attached to traditions and roots, they seek to give a new impulse/thrust to rural and will not be in traditional molds. Although, in social-cultural experiences and representations that renew the older identities, there have been various identity elements highlighted by the enquirers: the archaeological traces, the parochial church, the cross marker, the station stop, the *Lírio do Neiva*, the viewpoint, the watermills, the Neiva River, the Dry Bridge (*Ponte Seca*), of which João said: *"A lot of parishes would like to be proud to have a bridge like the one in Durrães"*. Some go back in time and remember, with certain nostalgia, the *Campo do Forno* – a location for dancing and singing –, the defoliation and the pilgrimage amusements, as mentioned by A.: *"In the past, life was much more joyful. You would sing in the fields and pathways and there were more pilgrimages"*. Another particular element mentioned by the craftsmen in *Durrães* in their point of view, was in regards to the difference from others parishes, by the perfect "perfect" or "spectacular" work of their artists that work with stone and wood, that excel in the care of the construction pieces and/or their factory crafts respectively. Besides the bricklayers and carpenters, other artisans also highlight some traces linked to their life trajectory and the importance of their art, not only for survival but also to take the name *Durrães* to other lands. The millers carry their connection to the river and to agriculture, while coopers, clog makers, and carpenters are also proud of their trades.

Like in other villages, the people of *Durrães* have a strong dependency to the cultural and religious identification with their land. Although the culture isn't completely homogeneous and it is also lived in a different form by the various families belonging to various social groups, there are some common traces rooted in the territorial community, in the historic and archaeological patrimony and in the mainly traditional activities. Some give the following explanation for *Durrães* not having, for example, a silver cross like other parishes: "During the French invasions, Napoleon would steal silver and gold from the churches. With fear, *Durrães* buried its silver cross. Now, no one knows where the cross is." In the questionnaires and interviews, it is a notoriously large attachment, love and identification with their own land. They also spoke of a feeling and the emotional need of reliving the past. This can be seen in the pilgrimages of the region and, mostly in the festivities, in particular, the annual festivities for the Patron Saint *Lourenço*. Or, in the love shown towards the things from the land, besides the festivities and pilgrimages: the archaeological patrimony, the Neiva River, the *Lírio do Neiva*, that made an elder, at his time of death, due to the 25 000 Euros debt contracted by the "*Lírio do Neiva*" association, manifest his last wish: "*Don't let the Lírio do Neiva die*", what didn't happen because they were able to pay the debt and save the sports association.

If, on one hand, there are common identity elements in history and territoriality, like those mentioned, on the other hand, we can prove a growing differentiation that goes hand with the attachment to traditions and a larger capacity of initiative that no longer depends on the endorsement or consent from the priest and other noble individuals. Therefore, it notes differentiating elements and even diverse of identity and identification between various social groups, in which is highlighted one and/or other characteristic. In some illustrative books of *Durrães*, it is highlighted the families of small nobles around the referred farms. Between the farmers and the peasants in complete or partial time, there is certainly a feeling of identity as a social group more and more forgotten and not socially and economically valued, as affirmed by a peasant in regards to the importance of farming: "Farming should be valued because it's from there that everything comes from (...) and few people value it" (AE).

Besides these appeals for traditional identities, other are arising and there are even new professional identities outside and in the rural environment. Some farmers, though a minority, have been professionalizing and specializing themselves as entrepreneurial farmers in an agricultural and rural modernization process. Being able to use state and community aids to assume this lifestyle as a profession as worthy as any other, its identity was being formed in a mix of renewable bonds to the land but, not in the same way as the traditional farmers and peasants.

Next to these full time farmers, it is important to highlight various activities and professions that go on in the village but, whose connection to agriculture is indirect, tenuous and inclusively in regards to others. It is important to mention the (para)industrial activities of producers and small craft or industrial entrepreneurs,

especialmente vinhas, artesãos pedreiros, e carpinteiros – cujo trabalho com pedra e madeira é considerado, por alguns habitantes e eles mesmos, como “perfeito”, “espetacular” e “distintivo” em comparação com outros trabalhos das paróquias. Há também pequenos empreendedores de construção civil e principalmente a indústria têxtil – a maioria – os recebedores de salários desses setores trabalhando neste vilarejo e nos arredores.

Próximo a este grupo, porém, distinto pela menor frequência de contatos diários com os conterrâneos, há um novo grupo formado por um número crescente de trabalhadores que, por razões econômicas e afetivo-simbólicas, praticam a agricultura parcialmente, se identificam, cada vez mais, em sua vida cotidiana com sua profissão, não apenas obtêm sua principal fonte de renda, mas também estabelecem uma grande parte de seu trabalho e relações sociais, estando em um ambiente (peri)urbano, seja mais distante ou como emigrantes no interior ou exterior do país. O seguinte fluxo migratório de M.M é sintomático da sensação de gratidão em relação aos países para os quais emigraram: “Eu poderia hastear a bandeira francesa, e ninguém poderia tirá-la porque tudo o que eu tenho foi comprado e feito com dinheiro que eu fiz na França...”.

Outro grupo é formado por neo-rurais e turistas que, por razões ecológicas, sentimentais ou outras, buscam e desejam revitalizar o ambiente rural. Eles vivem lá, pelo menos uma parte do ano ou visitam o vilarejo aos finais de semana, períodos de férias curtas ou férias de verão.

Antes de reunir as percepções que os habitantes têm em relação aos impactos da globalização sobre o vilarejo e suas vidas, nota-se várias concepções, em que entre os 79 entrevistados, aproximadamente metade não tinha informações suficientes para responder, confessando sua ignorância ou desconhecimento em relação ao fenômeno. Respostas como “Eu não entendo” ou “Eu não sei como responder” demonstram que o conceito de “globalização” não era conhecido, e, por isso, aproximadamente 60% daqueles que foram entrevistados sentiram alguma dificuldade em responder, especialmente sobre os impactos negativos ou positivos do desenvolvimento local em um contexto rural.

Com base nas observações e respostas dadas, não é possível falar sobre a homogeneização cultural local ou mesmo enunciar qualquer tipo de tendência de homogeneização decorrente da globalização. Enquanto alguns tentam enxergar inovações e estilos de vida induzidos pela globalização como algo positivo, outros tendem a ser mais críticos e manifestam sentimentos de desconfiança e/ou oposição clara ao processo de globalização. Eles discordam disso porque acreditam que é mais benéfico ao sistema dominante em nível internacional do que em relação às comunidades locais como *Durrães*.

Em alguns casos mais e em outros menos, em todos os casos destacamos, em um nível familiar, a memória dos antepassados, as fortes memórias sobre suas trajetórias de vida em condições muito difíceis, especialmente até os anos setenta e oitenta. Porém, sua identidade, em termos territoriais, parece fortemente ligada às suas próprias experiências históricas, em

the religious context of a culture that, although in decline, insists on reliving and revitalizing in certain moments like Christmas festivities, the Holy Week and especially the festivities of the patron saint: Saint *Lourenço*.

5. Final considerations

The profound alterations in the economic and professional structure and the organization of the village in collectivities like in *Durrães* couldn't help having repercussions in the local political life, practices and daily life, in cultural patterns and in the attitudes of the residents.

The social relations among the inhabitants changed considerably in the sense of decreasing community bonds, in a larger influence of the exterior world on the village (emigration, means of communication) and in an increase of the relatively familiar and individual autonomy. In the continuation some practices, strategies and behavioural patterns were differentiated, highlighting those that are linked to relations between neighbours and mutual help.

In regards to ecclesiastic power upon parish members, we should conclude that in the last decades, the priest's influence has suffered some deterioration. There is a certain disaffection from the parish members that orient themselves in a more layman sense. We can also verify a smaller clientele's embarrassment and some minimal advantages of democratic spirit in the sense of respecting or at least enduring other people's opinions.

Between the parish and its representatives, on one side, and the association leaders on the other side, there are visible dissonances in a detention level of power upon spaces equipment.

This study, in a micro-level, of the *Durrães* parish, shows that, with the 25th of April (Carnation's Revolution)⁸ and especially in the last decades, something has changed in relation of forces in regards to power and cultural patterns. Clientele relations still persist in the village but local politics still occur through the intermediation of the supporting alignments and the purpose of various topics. On the other hand, the relational framework among the inhabitants has changed considerably: larger decreasing of the community bonds and increase of the relative familiar and individual autonomy.

⁸The 25th April is the Carnation Revolution Day in Portugal. The Carnation Revolution [Portuguese: *Revolução das Cravos*], was initially a military coup in Lisbon, Portugal, on 25 April 1974 which overthrew the regime of the Estado Novo (political fascist Regime). The revolution started as a military coup organized by the *Movimento das Forças Armadas* [Armed Forces Movement, known as MFA], composed by military officers who opposed to the regime, but the movement was soon coupled with an unanticipated and popular campaign of civil resistance.

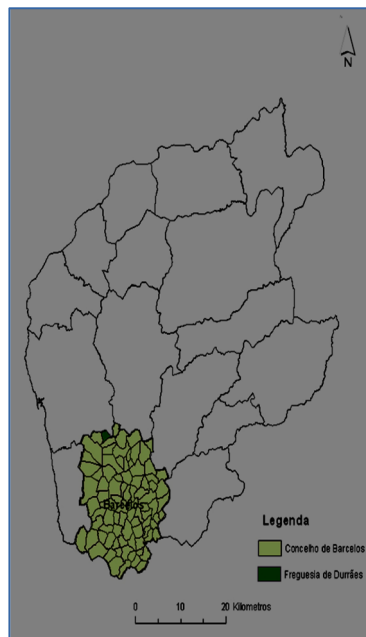
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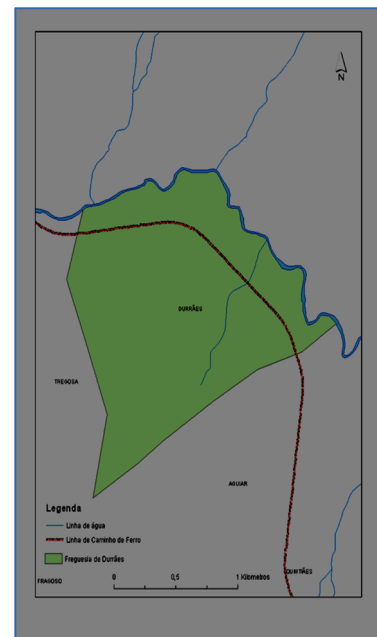
ANNEX 1: geographic location of the parish – Durrães/Barcelos (Portugal)



PORTUGAL



MINHO (region)



DURRÃES

Contributors



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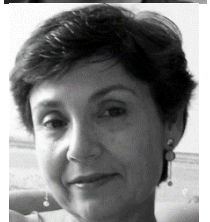
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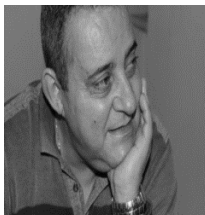
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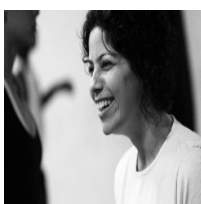
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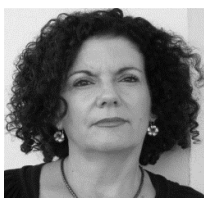
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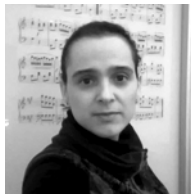
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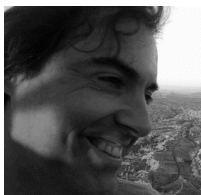
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Rachel Mason is Emeritus Professor of Art Education at the University of Roehampton London. She has taught art and art education in England, Australia and USA and is well known for her research and publications on multicultural, cross-cultural and international art education. She is a former President and Vice President of the National Society for Education in Art and Design (NSEAD) and founded and edited the *International Journal of Education through Art*. Her books include *Art Education and Multiculturalism* a second edition of which was published in 1996; *International Dialogues in Visual Culture, Education and Art* (co edited with Teresa Eca and published in 2010), *Beyond Multicultural Art Education: International Perspectives* (co-edited with Doug Boughton and published in 1999); *Issues in Arts Education in Latin America* (co-edited with Larry O'Farrell and published in 2004) and *Por Uma Arte Educação Multicultural* (published in 2002). She has directed national and international funded research projects. In the most recent project, called *Images and Identity*, funded by the European Commission, teams of researchers in six European countries investigated the potential contribution of art education to citizenship learning.

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Raphael Vella is a Senior Lecturer in Art Education and Critical Theory at the University of Malta. He studied Art Education at the University of Malta and Fine Arts at the University of the Arts London and has published several articles and edited volumes about art education and contemporary art, including *Mediterranean Art and Education: Navigating local, regional and global imaginaries through the lens of arts and learning* in 2013 (Sense Publishers; co-edited with Professor John Baldacchino). He is also a practising artist, having exhibited his work in various international venues like Modern Art Oxford, the Venice Biennial and the Academy of Fine Arts in Warsaw.

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Raquel Moreira was born in 1983 in Porto, Portugal. She has a BA in Heritage Management, at School of Education, Polytechnic Institute of Porto, 2006, and a BA in Fine Arts & Multimedia at the Faculty of Fine Arts, University of Porto, 2012. Masters in Art Studies – with specialism in Museum and Curatorial Studies (Faculty of Fine Arts, University of Porto) 2013. She designed an artistic and curatorial project and presented it in a group exhibition at Faculty of Fine Arts Museum, Porto. Her work focuses on the practice of drawing as a creative process, using also different media, such as painting, engraving, video and installation. She has been part of a significant number of individual and group exhibitions since 2011 and is represented by Kubik Gallery in Porto. In parallel to her artistic practice she also works since 2006 in exhibitions production, sponsoring and educational activities for Solar Cinematic Art Gallery in Vila do Conde and Curtas Vila do Conde – International Film Festival, organizing film sessions, workshops and other activities for kids and families throughout the year.

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Rolf Laven, Master of Arts, Doctor of Philosophy; Professor of Art Education at the University College for Teacher Training Vienna in the fields of teaching and research; Assistant Professor at the University of Vienna; and head of the course “Art and Design” in the vocational school leaving certificate programme at Meidling Community College. Visual artist and art mediator. Study of sculpture, art education/manual training at the art academies in Vienna and Maastricht. e-post: rolf.laven@phwien.ac.at; web: www.rolflaven.com



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Shu-Ying Liu is an Associate Professor and director of young children’s theatre in the Early Childhood Education Department at the National Hsinchu University of Education, Taiwan. She edited the *Taiwan Dance Research journal* and was co-editor of the 2012 daCi/WDA World Summit proceedings. Dr. Liu has a PhD from Roehampton University (UK) and a MFA from UCLA (USA).

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Sudha Daniel is a British artist who had collaborated with Viana do Castelo Polytechnic as an Artist in Residence in Painting, between 2007 and 2009. He also taught some students on the under & postgraduate Course in Art Education and ran several workshops on oil painting for the community there. In the past, he was a curator of Multicultural Art at Leicestershire Museums in England and at the Commonwealth Institute, London, where he interpreted the art and culture of 7 Asian countries. Subsequently, he worked as Senior Lecturer in Fine Art at the University of Derby for 14 years. Nowadays he is engaged in full-time painting, his passion and forte; his paintings are on the theme of the Cosmos, inspired mainly by Hubble Space Telescope imagery. In recent years his artwork has been shown in several venues in Britain and on a large electronic LED outdoor screen at the Cultural Centre, Perth, Australia for a whole month. His Cosmos Art is due to be shown at significant universities and other venues across the world soon.

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Suparna Banerjee has been awarded a PhD degree in Dance Studies from the University of Roehampton, UK. Besides, she holds an MA in Performing Arts and English from the University of Pune and the University of Kalyani, India respectively. Trained in Bharatanatyam dance, she has received numerous awards for her performances and teaching. She is an Associate Fellow of the Higher Education Academy and has taught in many undergraduate and postgraduate courses in the USA and India. Her writings have appeared in "Research in Dance Education" and "The Global Studies Journal". To expand her work in the post-doctoral phase, she would be interested in studying supermodernity and the conceptualisation of 'non-place'; accelerated modernity and gendering technology in screendance/digital performance.

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Susan Ogier is a Senior Lecturer in Primary Education, specialising in Art and Design. She works at Roehampton University, London, on both undergraduate and post-graduate courses. Susan holds a Master of Arts (Fine Art – Drawing) from Wimbledon School of Art, London, and maintains her own art practice. She is author of a series of art books for children, several professional journal articles and book chapters. Her research interests relate to the contribution of visual arts practice to social and emotional well-being through a deepening understanding of personal identity, and how this can be an influencing and motivating factor for children to learn across the curriculum.

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