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CONNECTION – CONTACT – COMMUNITY

Permanent On-line in the Education of Art

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Any unique image that you desire probably already exists on the internet or in some database... the problem today is no longer how to create the right image, but how to find an already existing one.

Lev Manovich

Fandom, after all, is born of a balance between fascination and frustration: if media content didn't fascinate us, there would be no desire to engage with it; but if it didn't frustrate us on some level, there would be no drive to rewrite or remake it.

Henry Jenkins

PREFACE

The key feature of today is the state of permanent on-line connectivity, which is due to the easy availability of images and text information on the Internet and the possibility to share media content on social networks. For visual arts, such as free visual arts, art education, graphic design and visual communication, the openness of information from various sources is a prerequisite for the creation of visual and audio-visual productions, primarily by electronic media. General connectivity is a new phenomenon that needs to be handled in certain ways; however, approaches to the creative use of the state of connectivity are often unpredictable and uncontrollable. The basic form of reflection on this state is through professional discourse, conducted in order to obtain feedback, which will reveal both the generationally-conditioned ways of perceiving visual arts, as well as the various ways of understanding the messages contained in this permanent production. In art education, this situation can be compared to an open 'playing field', characterised by unrestricted access to reproduced images of all varieties, the free creation and free consumption of audio-visual products with different levels of visual processing, and the access to recycled variations of completed visual products as well as the permeability of production sources (permanent post-production). Finally, it is necessary to address the subjectivity of the creators of visual and audio-visual productions in the context of art education.

The aim of the project was to collect and publish contributions on the key issues of the connection between the current climate of information society, contemporary art and contemporary art education. The authors of these papers are renowned experts in the field of art education theory (international discourse) from Europe, Canada, the United Kingdom, and Germany. The individual contributions will reflect the authentic approaches of theoreticians of art education from different countries to writing about the core and common issues of international discourse on the subject. The editor assumes that the contact areas created among the different texts will highlight other possible ways of solving the issues of the development of the theory and practice of art education in international contexts.

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POST-PRODUCTION AND INTER-SUBJECTIVITY IN THE CONTEXT OF COMMUNICATION MODELS OF ART EDUCATION

Hana Stehlíková Babyrádová

The Philosophy of a 'Fluid Society' and The Conditions for the Creation and Perception of Visual and Intermediary Works in the Context of the Theory of Visual Pedagogy

> However, according to Heidegger, we have seen that, a person, even at the highest level of 'being with himself', does not go beyond 'caring coexistence with others. The degree to which the Heidegger person can reach is precisely the stage of being free himself, which, as Heidegger emphasised, does not separate from the world, but is only now mature and determined to be in a true coexistence with the world.' (Buber, 1997, p. 98[1])

If we consider in depth the key signs of the artistic expression of a man living at the present time, we are unlikely to be able to reach a uniform definition. As an introductory quote to the first part of my text, I chose the legacy of Martin Buber on the Heideggerian conception of human existence, because, like Heidegger, Buber sees the meaning of human being in the unity of human freedom and 'dependence' on the existence of other entities and the world as such. The depiction of this unity is, among other things, the content of artistic crea-

1 Buber, M. (1997). *Problém člověka.* (Marek Skovajsa, Trans.). Prague: Kalich, Česká křesťanská akademie.

tion at various levels. It should be noted, however, that the next key feature of the present is the fact that artistic creation does not arise 'from nothing'. A distinctive feature of the entire post-modern epoch and the art that arises in it, is its ability to make use of what has already been produced in the past and the search for new integration and interpretation of what has already been created. This principle of creation is called 'post-production' and in the last decade it is the principle that has been most often used in both creative and applied arts.

The term post-production in art can be interpreted in several ways. Its original role was related to film art and video art. Post-production in these areas means work on the collected material – these are processes such as editing, sound scenes, and subtitles; however, we understand post-production in the extended sense as a certain 'creative treatment of already finished works of art or fragments in order to discover new interpretations'. This extended understanding of post-production implies the denial of traditional ways of perceiving art works and the roles of their authors. Post-production is eliminating the boundaries between production and consumption, between the author and the viewer, and it opens up brand new approaches in the art market. Post-production also denies the originality of authorship, and the creator of a post-production artwork can be an artist – but they can also be an IT specialist, a promoter of art works, etc. The most often cited author dedicated to post-production is the French art theoretician Nicolas Bourriard. He draws attention to a certain chaotic situation in the areas of production and consumption of culture, which he claims are caused by the post-production principle of the creation of art works.

As part of post-production, the artist becomes a conceptualist, combining historical and current artistic forms and often leaving for the recipient of the artwork free space to interpret the meanings of the work created. Social or political events, fashion, and economies are often involved in the contexts of post-production art works. Creating a post-production artwork is a permanent play. Here, it must be remembered that the authors of these playfully created art works are diverse characters, experiencing their own subjective interpretation. Yet, by using the art works of other entities to create theirs, they enter into dynamic fields that have the character of 'intersubjective'. This phenomenon, developed at the time of postmodernists, becomes a distinctive feature of contemporary creativity. Suppose the chaining of forms happens with

the personal intentions of the authors. These can use their experience with art works already completed, in which their authors put their own subjective ideas, feelings and experiences. Suppose also that surfing in the ocean of resources is not entirely random. If this were not the case, post-production art works would lack any meaning. Another positive feature related to the intersubjective nature of the creation of a post-production artwork is the re-experience of cultural codes and the shift from the role of the consumer to the role of the co-creator.[2]

The universal purpose of art is not only the constant transmission of information, it is also about passing experiences, codes, visions, etc. Polish philosopher Zygmunt Bauman called the smooth transformation of motifs and their role in certain contexts 'liquid modernity' or 'liquid society'.[3] It is a state of constant looseness and melting new stimuli together; however, the subject can literally lose ground in this state and seek new assurances in the form of new intersubjective relationships (traditional assurances such as faith, family, habit, and ritual are loosened). The new experience of intersubjectivity also brings an effort to emancipate an individual in the choices of their own way of life and freedom in finding identity. This, however, puts increased demands on the responsibility of the subject for their own life, leading to stress and fear of losing the centre. The subject – the individual, the creator and the spectator – are in constant cycles in the search for values that are established in an intersubjective consensus (not the values presented authoritatively).

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2 Participatory art is not only an international significant trend, but it's also a trend in the Czech art, that has been developing mainly since the year 2000. Although this kind of art is focused on activation of public, it is being accepted by the public with mixed feelings. The authors of participatory projects develop the necessary communication and socialising aspects by directly encouraging 'viewers' to participate in the creation of the art work. In addition to participatory art, related forms of 'artistic expression', such as public art or art in public space have also been developed. For the education through art, the mentioned types of art bring many interesting stimuli, and projects of some artists even merge with educational activities and with the curriculum of art education. Pioneers of participatory art in the Czech environment have become recognised artists addressing certain social groups and encouraging direct participation in the art work creation (e.g., Jiří Kovanda, Eva Koťátková, and Kateřina Šedá). The main feature of their projects are the dematerialisation of creative process, added emphasis on the process itself, and interest in social or even intimate taboo topics. In this way the works created in cooperation with the audience are often open, and they tend to asking even more questions rather than to answer them.

3 Bauman, Z. (2002). *Tekutá modernost.* (S. M. Blumfeld, Trans.). Prague: Mladá fronta.

Changes in fine arts related to the role of the subject as the author are mainly linked to the unlimited reproducibility of both the static and the movable image.[4] Most art works at this time, as we have already mentioned, are based on post-production, which means that the authors work with already finished products or their fragments. However, they are not merely reproducing them. They embed their fragments into their distinctive 'treatment' of the finished materials and look for completely new meanings. So, for example, an image created by one subject is transformed by another subject, and the intersubjective aspects of artistic creation thereby gain significance. Often it is not only about the two mentioned creators, but rather about the chaining activity. What has previously been created by several subjects is continually recycled and introduced into new meanings. This text aims to highlight some of the links between the aforementioned intersubjective dynamics of the creation of art works and the analogous similar dynamic aspects of education.

At the beginning of our reasoning, let us pay attention to the very definition of intersubjectivity. Intersubjectivity is a term used in psychology, philosophy, sociology, or anthropology to describe psychological and other relationships between people. In linguistics, intersubjectivity also plays a very important role, and is crucial especially in relation to communication. Intersubjectivity is the ability/ or possibility to share something that is of a mental nature and what exists 'between' subjects. Given the nature of the current information-based society, in which the flowing stream of information is a very common phenomenon, the prevailing mode of existence should be intersubjectivity. Phenomena considered as intersubjective are those which are accessible to more than one subject and therefore are accessible to more minds. The possibility of intersubjectivity allows people (subjects) to share content in general, take a different perspective than their own and, in particular, feel empathy for the other person. Intersubjectivity is therefore a necessary prerequisite for the existence of language and the functioning of communication. Similarly, the intersubjective experience is a kind of experience shared by a number of subjects – the shared experience. This is not objectivity in

4 Benjamin, W. (1984). *Allegorien kultureller Erfahrung: Ausgewählte Schriften 1920–1940*. Leipzig: Reclam.

the sense of the material facts observed in the outside world. However, it is also not an unequivocal private subjectivity, in the sense that each subject would experience reality differently, which becomes the subject of criticism from some humanists who argue that the constant sharing of information on social networks leads to a loss of autonomy of the subject. For example, when empathy is applied, people share a common mental state and do not pay attention to themselves. The notion of intersubjective perception and experience was introduced into the philosophy of Edmund Husserl in early 20th Century. The ability of this kind of perception is currently explored not only as a philosophical phenomenon, but is also defined at the neuronal level – it is justified by the existence of the so-called mirror neurons.

Let us now look at the intersubjectivity from the perspective of education. Let us be inspired by Husserl's idea that intersubjectivity must be perceived as the ability of one person to be able to deal with the other. Finding a certain affinity with other subjects is an existential assurance that has a great value in human life. Intersubjectivity also implies some openness, uncloaking in the acceptance and evaluation of others. For the fine arts education, in this sense, it is particularly valuable that the aim of the teacher is not to achieve the acceptance of the objective attitude, but a multi-focal attitude. The educated are not forced to think about the authority of the objective world, they are part of the creation of world structures. In other words, a creative child or a student or adult in a lifelong learning programme can in the context of the practical realisation of art projects respecting shared content literally 'shape the outside world' and directly decide on the priorities of his life.

Contemporary Philosophical-Pedagogical Contexts of the Theory and Practice of Art Education in the Age of Internet Post-production in International Discourse

Intersubjectivity is a process for which at least two subjects are required in the pedagogical process, but it can be carried out, and nowadays it often takes place among many subjects perma-

nently – especially in communications implemented through digital means. Although the constant presence of pupils and students on social networks is often the subject of criticism and discussion relating to the communication value of both visual and verbal production, it is necessary to reconcile with the fact that the present is characterised by a constant stimulus to both related and unknown subjects. However, not every stimulation has its answer. Therefore, there is a constant interaction between two or more subjects. There emerges even a certain 'dependence on mutual responses', and as far as the provision of 'truth' is concerned, this is no longer merely an expression of an individual (in modernism the individual fought for his truth and sacrificed himself to this struggle), but it is a collective 'truth', through which the world is shared.

Gilles Lipovetsky draws attention to the extreme relativisation of the truth in the manner of confirming that everyone has the right to their own truth when he writes:

> "The subconsciousness, therefore, leads the post-modern man to continually expand the space of his personality to include all the junk, thus opening the way to completely infinite narcissism. It is the total narcissism, which is manifested among others in the latest forms of psychoanalysis: there it is no longer about psychoanalyst's interpretation, but about his silence – a patient freed from the master's word and from the coordinate system of truth is left only to himself in a kind of sweltering driven by a desire that seduces itself." (Lipovetsky, 2001, p. 69)[5]

The artistic manifestation was associated with visuality from ancient times; art works had an image form and were associated with individual authorship, and uniqueness. Contemporary works of art – especially conceptual art works, often articulated by universal languages (universally shared characters and symbols in transcultural communication) – are sometimes created just as acts of intersubjectivity. This means that the author takes on the role of initiator of the idea of the work and carries the realisation itself to a whole group of subjects whose

5 Lipovetsky, G. (2001). *Éra prázdnoty: úvahy o současném individualismu*. (Helena Beguivinová, Trans.). Prague: Prostor.

role lies in initiating and completing mutual communication, and in sharing and experiencing reality. Intersubjectivity in fine arts and art pedagogy does not mean mere coexistence and evaluation of paintings, it is about extending the anthropological concept of art as 'activities generally shared' through images. In education by art it is necessary to react to this reality, but it is also necessary to maintain some proportion between the art works purely visual and art works performative and intermedial.

Anthropologist Marc Augé draws attention to the unilateral affection of post-modern human beings when he says:

> "In this world of images, we receive the illusion that we know everything, without losing the certainty that we cannot do anything, in this world, which, after all, brings fear and anxiety, is spoken a political message, and political ritualism is getting on the scene. Politicians, like show, sports or movie stars, are personalities that the public identifies without knowing them (the 'known' personality is the personality we identify), creating a partly imaginary but familial relationship that expresses even more clearly to puppets, which are caricaturing them and whose contributions have a certain influence on 'opinion'." (Augé, *1994*, 1999, p. 70[6])

This example of an anthropological interpretation of the over-dependence of the present man on illusions, which provoke the images themselves and not the living and real objects, brings us to the question of ways to return us to direct experience and active, not just the reproductive experience of the world and the roles therein. This topic is also a great challenge for art education. It is probably impossible to assume that at the time when we live in the middle of spaces flooded with already finished images, objects and audiovisual products of various types, children would in art education come up with images full of their own imagination regardless of this situation. Also, children and adolescents, as well as adults, are literally 'con-

6 Augé, M. & Uhdeová, J. (1999). *Antropologie současných světů.* (Ivana Holzbachová, Trans.). (Vojtová, Jarmila, Ed.). Brno: Atlantis.

taminated' by ubiquitous visuality and audiovisuality. The task of the art educator, however, is not to drown in scepticism, but to find a solution leading to the initiation of other types of creativity and, in particular, creation, which would be different from the classic art works that art education experienced, for example, two decades ago (in the 90's period of the 20th Century). Innovative approaches to guiding children's and 'teenagers' artistic expressions are anchored precisely in the philosophy of respect for intersubjectivity – i.e. in the so-called 'open post-production'. Children and adolescents are naturally interested in such works, as they are part of their experience of free time. For the generation of school children it is therefore increasingly difficult to adopt heteronomous educational objectives, which take the form of 'objectivising previews' to reality. Children and adolescents want to still discover something themselves and share the discovered experience with each other.

From a philosophical standpoint, though, there may be a contradiction between an objectively existing reality and an intersubjectively conceived experience that is considered, as we have already indicated, to be a kind of 'variable truth' shaped in interaction. The best examples characterizing the state described above, which is typical for contemporary art, are 'works' of participatory art.[7] The author devoted to this kind of artistic creation usually designs events – events related to the selected place or a certain situation. The realisation of the artist's intentions is conditioned by cooperation, since the actions are linked to existing relationships between people; they also correspond with people and places or with experienced models of behaviour in a certain time and either intervene directly into normal situations in life, or some already known moments vanishing in the hastiness of time are being reconstructed (such as new rituals, events, habits, etc.). The artist – the author of a participatory artwork – often does not work only with visual elements, but also uses sound, words, motion, gestures, etc. For example, Tomáš Vaněk, in the work titled Particip No. 187 (2015–2016), in the Chapel Gallery, has made a recording of the space recorded in the place. The ef-

7 More about the principle of participation: In Zálešák, J. (2011). *Umění spolupráce*. Academy of Fine Arts in Prague, Department for Science and Research.

fect of sound perception was strengthened by binaural recording. This deep listening to the sound of the action on the spot gave visitors an absolutely extraordinary experience. Another remarkable installation was 'exhibition' in the Gallery Plato in Ostrava, Czech Republic (Particip No. 178). The Gallery is located in a former gas chamber, and covers an area of over four thousand square meters. Vaněk used the syncretic sensory imagination here, because it was very difficult to inhabit this large area by material objects. He hung up headphones with recordings of 'non-musical sounds' (clown steps, hoofbeats, babies crying, etc.) on the columns inside the historically valuable space. Visitors could then, while listening to a series of recordings from everyday life, activate their imagination and figurative and auditory imagination, and 'reinvent' in the emptiness of the hall sound-induced images related to their authentic stories. There was also the assumption that they would then tell about these stories and share them through oral communication. The goal of sharing a binaural recording (recording via a special microphone dummy head) is reliving and sharing reality, which is a part of the viewer's experience and imagination. The intertwining of different time planes occurs there as well. In a way, this method of Vaněk's participative creation is also a certain denial of the unilateral visual character of fine arts. It is about expanding the boundaries of the possibilities of art, the blending of its disciplines and syncretic role of author and viewer.

Examples from the creation of this Czech artist are some of the most inspiring for artistic education.

The new intersubjectivity, therefore, is such that it opens the fields of open and constantly changing relationships, the authors involved and the recipients of the art works enter this field not only with their beliefs, intentions, ideas, and desires, but also with their fears and concerns. Sharing an intersubjective space is a means of finding answers to questions they ask. Thus, reality is not clearly defined, but is shaped just in the process of sharing this space. Participants in an intersubjective space (artists, viewers, children, adolescents, students, etc.) rely on 'their own epistemological experience' and are not exposed to situations in which they would have to adopt objectively defined truths from external sources. The role of crea-

tive artists is therefore to make the habitual models of truth relative and subject them to critical thinking. In this process the truth is always 'recreated and shared'.

For post-modern creativity, it is typical that artwork and common visual products are inserted into already existing fields and networks of characters and various meanings. Post-production as such is unpredictable, it cannot be constrained by some rules. The principle of post-production is related to another concept – a remake that was originally linked to film productions. The remake itself is created strategically with the intention of using the popularity of the original work. Nowadays, a lot of the remakes of music tracks or computer games is expanding. Some visual artists use some of the established schemes of computer games to extend them, for example with living figures including the artists themselves, or to change the storyline or leave these modifications to the users. A classic example of a film remake is the transformation of the original animated film, '101 Dalmatians' (USA 1961) into a film of the same name (USA, 1996), or the rework of the film 'Open Your Eyes' (Spain, 1997) into 'Vanilla Sky' (USA, 2001), and there would be a whole number of other post-production art works. Practically every work of art can be grasped at another time by another author and transformed into a new form. The interpretation of both the author and the spectator is becoming increasingly loosened, and this fact is also directly reflected in the education by art. Even in some cases, the role of the artist and the teacher is blended – they are both involved in initiating acts that wake-up creativity or at least participation in the artwork creation process.

New Materiality and Environmentalism in Coexistence with Digital Technologies

While in the history of art, from the beginning of its creation to the period of modern art, the works were linked to the place and its character (for example, with the landscape, with the nature of material typical for the specific locality), in the 20th Century, and in particular, the 21st Century, the materials are used more universally, although some authors are dedi-

cated to the contrast of this universality with the traditional local character of the craft, which uses specific, widely occurring local materials. This fact should also be respected by art educators. It is generally argued that the present times are characterised by 'dematerialisation', and that this situation is linked to the expansion and constant improvement of digital technologies and the internet. However, the situation, which is the starting point for life as well as for the practice of art education, is not black and white. Both art teachers and parents realise that one-sided dependence on the sharing of information mainly of an image character in the virtual space is numbing the ability to use all the senses. It is logical that one of the priorities of visual arts pedagogy is to react to this phenomenon of the time. In theory and in the practice of art education, methods are developed that combine the acceptance of stimuli from a digital environment with physically conditioned ways of artistic expression – or vice versa – a manually created object of a flat or spatial nature can be further developed, for example, by means of a digital photography or video in an art work providing new incentives for otherwise set material activities. In the context of these activities, the notion of 'new materiality' exists in the theory of visual art pedagogy, which relates to the popularity of the search for virtual resources for purely traditional material activities. In other words, material art works are created in this way from the stimuli of purely virtually designed initiations, which means that the models for these works exist in the form of digital photographs, videos or computer manipulations. These resources are very often a 'common property' being shared on social networks.

The Role of Shared Time, Space, and Content in Modern Communities in Real and Virtual Environments

Although today we are resisting the role of solitaires in real space, we are increasingly being offered virtual space sharing. Excessive dependence on social networks and sharing of time, information, images or even emotions on the internet is a widespread phenomenon, but every user of the internet environment is responsible for the ways of using this environment

for creation. It is very easy to condemn a one-sided dependence on internet contact – instead of condemnation, a critical reflection of what children and students are doing on the internet should take place, especially in the case of visual art pedagogy. This reflection can then become the starting point for the search for possibilities of using activity on networks for creative activities that have meaningful content. Sometimes it can be 'only' about relaxation or entertainment, at other times it can be the creation of imagery or purely conceptual art works with more serious contents.

'Phenomenon of Establishing and Developing Contact' at the Level of Intersubjectivity in a Post-Production Environment

The founders of social networks considered 'network activity' a priority to establish and consolidate contact between people. It would probably be interesting to express a percentage of how many users who met on social networks met in physical space. These findings may become the basis of concepts of artistic and pedagogical projects. In terms of setting certain objectives of contemporary art education, it is necessary to note the nature of the post-production processes themselves creating 'something new' from the already existing. As for the role of the art educator it is now very close to the role of the artist in this sense. The educator, like an artist, encourages the re-composition of the already given, using visual effects, or even masks on selected objects or images as part of post-production. Co-operation of several subjects is in the case of this kind of creation appropriate – the art-making workshops are the result of cooperation of several authors, who can also collaborate on the choice of image atmospheres, blending and joining different layers of the image, application of actor intervention, etc. For the whole area of artistic pedagogy, some of the symposiums focused on transmediality (such as the OPEN CALL Transmedia Symposium Crossing Borders – 'Performing In-between' held in July 2019, in the region of Olomouc, Czech Republic, and other similar events). It is this type of open platform for intermedia production that connects classic

resources using materials such as paints, canvas, site-specific objects, body, voice, and movement. It is about experimentation in groups, which are directly conditioned on all activities by intersubjectivity. In this method of creation, no boundaries in the use of expressive media are determined in advance nor adherence to genre. The public, which comes originally as a community of spectators, is drawn into the game and encouraged to expand the interspaces of creative acts.

Numerous examples of the application of post-production approaches to creation are found in the field of artistic photography. For example, the German artist Jöfg Sasse handles originally simple photographs in a digital way, transforming the images into a kind of imaginary space. This artist has collected extensive photographic archives, which he transforms by original techniques into his own vision in the form of fictive images. It can be stated that the original photograph was manipulated digitally, and some of them were projected directly on the walls of the galleries, where these images were offered to the viewer, who further transformed them using the graphic editor. The principle of creation of this artist is also inspirational in many ways for visual art pedagogy. His work is an example of the fact that the reformation of images does not lie in mere 'sharing and collaging' (an established stereotype in schools at various levels). The advantage of digitising the image is, among other things, the creation of archives of photographic images, from which it is possible to resource later. The images can be stored this way and their computerised manipulation is a never-ending game which can be enhanced by any classical technique. However, the art educator should set certain rules in this game in the sense that 'playing' with the finished images should have certain content, it should cover topics that can be discovered only during the game. Larrisa Kikol writes on a visual arts-based children's game the following:

> "In the game there is expressed not only the relationship to the self and the internal processes, but also the relationship with other people and external processes. Objects for playing give children the opportunity to reveal their needs and to satisfy them playfully, which is not always possible." (Kikol, 2017, p. 149)

Post-production is actually based on a permanent play, which is very close to both the child and the youthful author, this principle of behaviour comes out directly from their nature.

Conclusion on Individual and Collective, Shared and Experienced Penetrations, Shifts and Dead Ends

Just at first glance, it might seem that the never-ending principle of post-production creation is endless and non-binding, and that it loses any content. In terms of visual arts education objectives, certain content should always be present. The Finnish contemporary art education theorist Kevin Tavin draws attention to the state of the 'process of breaking art education free of aesthetics' and opening the space for imagination:

> "In my recent paper in art education (Tavin, 2007), I recommended striking through the discourse of aesthetics in art education (i.e. ~~aesthetics~~) marking it as always already under a form of erasure, ensuring that it never speaks for itself. Keeping with the idea of the *objet a*, perhaps this strike-through can be seen as a cut into the fantasy frame." (Tavin, 2016, p. 149)[8]

The use of an unrestricted area of children's imagination, which through new media and the internet is offered for creative activities, which are based on both the experience and the mind of the individual (subject) and the life experience of other subjects, is a certain solution that has its advantages, but also pitfalls. In this sense, art education can use as a source questions of psychological visual contents but also of inter-medial messages. Psychologisation is now more important than aesthetic assessment of creativity, which art education has been using for far too long.

8 Tavin, K. (2016). *Angels, Ghosts & Cannibals: Essays on Art Education and Visual Culture*. Unigrafia Finland.

At first glance, it might seem that, in an inexhaustible offer of products of visual, audio and audiovisual nature, only other superficial products that lack psychological roots are created. Even if the authors use works of others, they are already subject to their selection, and then in their actual creation to their inner world, to their own subconsciousness and unconsciousness. According to psychoanalysts, real creativity in all times is related to the key elements of personality formation (it affects the instinctive ID, by the integration of EGO, and is also accompanied by the SUPER-EGO.)

The continuous current of images in an external environment is running in parallel with the flow of images in the internal world. The new reality of the post-modern world is that the dreams in us are more influenced by what we see and hear around. This situation may, however, support and develop our imagination under certain conditions (if we do not want to be only consumers). Under the influence of the external environment, in our own dreaming and creation, we are less 'intersubjective act' reflecting cultural archetypes that originated as a 'common property of humanity'. Shared contents of creation, appearing in the form of symbol complexes, become a kind of 'intersubjective property.' This is why it is not desirable to understand post-production and the whole post-modern world as a prototype of doom. However, there is a condition that the act of intersubjective sharing and experiencing the world is not limited to 'consumerism', but is implemented as a creation. This is also the goal of the art educators, who have a special role in this place – the role of the initiators of the imaginative acts, whether it be the acts of visual or inter-medial art work, which deprives a person of internal tension, fear of the future or even from boredom stemming from automation of lifestyle values. The creation leading to intersubjectivity is also an effective means of treating neuroses and loneliness, it is an opportunity to overcome human affection for the incorporation of the fatalist doctrines and mechanistic group activities.

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MAKER RESEARCH: A PROPOSITION OF THINKING-WITH MAKER CULTURE AS SLOW SCHOLARSHIP

Anita Sinner and Amélie Lemieux

The landscape of informal learning, often referred to as community education or out-of-school learning, is richly diverse with artful venues that hold pedagogic qualities in society, such as DIY and maker cultures (Kafai & Peppler, 2011; Knobel & Lankshear, 2010; Knochel, 2016), community knitting circles and clubs, like 'Stitch n' Bitch' (Stalp, Gardner, & Beaird, 2018; Wilkinson-Weber & DeNicola, 2016), street art graffiti and chain-link urban installations on cosmopolitan street fences (Bacharach, 2016; Douglas, 2013), urban material transit poetry (Schwartz, 2016), and outdoor family-made libraries (Mattern, 2012; Snow, 2015) as areas that align with maker culture. Maker culture is increasingly evident in educational literature concerning language and literacy and the arts, and more importantly, such venues are to be found in the everyday spaces we encounter in wider society, where making is learning beyond the institutional context and grounded in notions of social ecology. We define maker culture as the ways in which people – old and young – think with materials as to engage in a creative crafting *process* involving material and/or digital objects. We thus place more emphasis on the process than on the product, for we emphasise matter over finite meanings with attention to 'flow over stasis… and to co-emergence over individual agency' (Justice, 2016, p. 17). Through maker culture, we began a journey of *thinking-with* theory and materials in alternate ways. In this theoretical proposition, we contemplate these key questions: How does maker culture inform research practice? How might maker culture align with advocates of slower scholarship?

Our proposition for 'maker' research as another kind of methodological deliberation requires breaking with the silos of thought that have shaped qualitative approaches, to embrace

the notion of crafting methodology in relation with individuals-environments-objects. In this proposal, we draw an analogy between research practices and maker culture, and how we might learn about methodology in the processes, practices and products of makers. As Carr and Gibson (2017) suggest, 'extended encounters in situ is one way in which to more deeply penetrate the world of work' (p. 9), and in terms of community or the academy, becoming a maker for us is a question of how to *think-with* in sustainable, ecologically minded practices that restore caring within systems of intellectual exchange. While we agree that strands of maker education nurtures neoliberal consumption (e.g., by purchasing educational technology materials – Arduino, micro-bits, Makey kits), we argue that sustainably responsible making can consider found materials and recycled objects. Essential to the form and context of maker research is the integrity of engagement, which as Carr and Gibson (2016) suggest, enables attributes within practice that bring autonomy and decision-making, and collaborative knowledge generation, together as latitudes of materiality. The processes of maker research then reside in the structural details we may apply to 'trace the emergence of ideas, their conceptual and material testing and repetition, the instruments and tolls with which they are brought into being' (Carr & Gibson, 2016, p. 5). Without necessarily adopting a prescribed design and set of protocols to follow, a more responsive, experimental and innovative thinking is required for maker research as part of our adaptive 'retooling' of what constitutes research practice. Our goal is to contribute to this emerging conversation by exemplifying how slow scholarship and sustainable, purposeful maker practices contribute to discourses and methods of practice in education.

Thinking-with **Makers**

We began this inquiry with an operating definition of maker culture, described as a transformative ethos where individuals symbiotically interact with objects, non-objects, spaces, time, and the im/material (Burnett, Merchant, Pahl & Rowsell, 2014; Rowsell &

Kuby, 2017; Rowsell et. al., 2018). In educational settings, maker culture is a 'machinery of thought-production' (Pedersen & Pini, 2017, p. 1051) that influences materialities and frames design. Maker-oriented education initiatives matter because they imply Deweyian ways of thinking and knowing, which remain paramount today as generative and transformative practices in educational settings. Drawing on two exemplars of informal community education for public scholarship – a community art collective and a community literacy initiative – we highlight aspects of evolving movements at the heart of maker culture. From these practices, we draw connections to our scholarly habits to expand the meaning-making parameters of the synergistic exchange of knowledge as a mechanism of *thinking-with*. Despite the fluid movement of writing to express thinking, and back again in our academic contexts, we live in a non-chronological world; yet, educational settings still adhere by chronological structures – planning lectures and course outlines, submitting by deadlines, participating in weekly meetings, uploading structured content on Moodle, and confirming to linear assessments (Johnson, 2018), thus emphasising the need to slow down and reflect on the relationships between slow scholarship and maker culture. Rethinking the ethos and purpose of habits of writing production is imperative at this juncture, with shifting attention to new materiality and ways of reconciling and embracing the potential of multimodal approaches within a more open and fluid system of intellectual exchange that begins in community and informs the academy.

To demonstrate how we can adapt methodologically to bring another kind of research practice to the forefront, we attend to aspects of maker culture and slow scholarship with the intent to examine the context of research production for ongoing relational inquiry, moving beyond what may be described as 'check-box' research intended for speedy dissemination, and a practice that consumes much of our attention as academics in general, given pressures to publish for merit, tenure, and promotion. Similar to the maker movement, the kind of slow scholarship we advocate for shares ideals of democratic access and principles of participating in the creative commons, focusing on notions of 'good scholarship' that require sufficient time and consideration to formulate, which in turn serves as a form of resistance to the neoliberal demands of productivity that 'disrupt these crucial processes of intellectual growth

and personal freedom' (Mountz et al., 2015, p. 1236). Much like Carr and Gibson (2017) state, such 'slow scholarship on geographies of making has opened up a productive portal through which to re-connect work and the body' (p. 2). Thus, slowing down, conceived as a matter of 'ethical choice' (Berg & Seeber, 2016, p. 59), reflects an artful process that protects the self and others and allows for more meaningful engagements with research projects. In fact, our collaboration on this article reflects the genesis of *thinking-with* makers in community. For instance, we deliberately did not place deadlines onto the evolution of our writing, despite several tempting calls for submissions, and instead allowed the conversation to unfold, a privilege that we do not always have in our scholarly lives, but one we must consciously embrace. This unfolding through time led to various forms of communication – research techniques and protocols that Berg and Seeber (2016) also employed in various stages of their research collaboration. What unfolds is our rhizomatic reflections, entangled not in concerns for time but rather in the interests of collegiality, collaboration, and purposeful community research.

In our ongoing discussions, we raised questions about the capacity for such research to embody both aesthetic and functional value (Shusterman, 2000). The aesthetic relation of maker research may be described as a process of continually refining meaningful intellectual exchanges with community members and participants in ways that also enrich the quality of the methodological design. The functional reality of *doing* research with/in communities ignites the spirit of slow scholarship, and the mindfulness needed to maintain sensitivity to nuance, where deeper discoveries may reside.

Interlacing Our Thinking-with

Thinking-with is a disposition that propels relationality – our ideas are thinking with other ideas, both in the course of our collaborations with each other and in our field sites. In this way, we embrace researching as an art of living in possibilities (Comber, 2015), where

maker culture brings to the fore the vitality of dialogue and reciprocity, among other features. From a Deleuzian standpoint, such exchange requires a process of relational sharing, where 'one thinks with' in the course of concept creation (Flaxman, 2011, p. 222). Extending Flaxman's interpretation of Deleuze's thesis to our collaboration, we 'dare to think otherwise' by bending maker culture to a form of maker research, generated through our separate nomadic field experiences and our conceptual experimentation in which our encounters became 'a presence' which remains 'intrinsic to thought' (Flaxman, 2011, p. 221).

In turn, Haraway (2016) describes conditions related to *thinking-with* as attunement, enlarging 'capacities of all players,' a 'worlding practice' (p. 7), where we construct 'a host of companions in sympoietic threading, felting, tangling, tracking and sorting' (p. 31). Our making together in this process builds on collective creation, generating responsiveness, while at the same time continuing deliberations, and as a result, our 'ongoingness' continues to take shape as we think about maker research (Haraway, 2016, p. 132). Sympoiesis is defined simply as making-with. As a guiding practice, Haraway's argument for a sympoietic approach has much to offer as we rethink research as slow scholarship through a lens of social ecology, adding another dimension to the research process by 'becoming-with each other in response-ability' (p. 125). Our efforts deliberately blend and borrow from divergent systems of thought to map our 'logical relations' (p. 103) in the course of experimentation, without the presumption of finding significance, indeed, the significance is the process, not the product, as maker culture methods demonstrate. Maker culture permeates the intra-actions embedded in being-with (our communities, each other), reconnecting with materials, thinking about sustainable design, and conceptualising purposeful art that bring communities to life. Sustainable work as makers makes sense as it relates to typologies of being-with; the sole responsibility of caring for green futures, recycling and using second-hand materials, engaging politically and ethically in anti-consumerism are all values that we collaboratively share in our maker project ventures. What is more – not only is sustainability a viable ethos for developing democracy and environmentally-aware citizens, it bolsters such core values as altruism, creativity, social justice, meaningful work, flexibility, and respect for the land. Compassion for the Earth, both

as research and praxis, is a matter of citizenship and social responsibility, two important dimensions that can be developed through maker culture and slow scholarship.

Maker Researchers, in Action

In our two exemplars *thinking-with* constitutes embodied acts and actions of individuals-environments-objects, a triad of exchange that does not emphasise one dimension over another, but rather attends to the continuous movement between different phases of making and thinking about making. This movement harkens to a new kind of triangulation or third space play, for loss of a better term, if not verification. Our locations inform and advance *thinking-with* by moving to a material-discursive orientation (see Barad, 2003) in an effort to decentre the process of making beyond the individual, and to recognise more-than-human energies and forces are part of the articulation of experience. While this post-human mindset of thinking about maker education is worthy of attention given the lack of research thereof, we must highlight the invaluable contributions of maker and literacy scholars who have used this epistemology to investigate children's engagements with maker work, and build on this body of literature by opening spaces of possibility (Kuby & Rowsell, 2017; Marsh, 2017; Sherbine, 2018; Wohlwend, Peppler, Keune & Thompson, 2017) and those who are proposing meaningful work linking literacy studies and post-humanist thought (Kuby, Spector & Thiel, 2018; Nichols & Campano, 2017; Zaidi & Rowsell, 2017; Rowsell, in process).

Practical Notions: The Little Free Library Project as Maker Research

In most instances, maker projects ignite from ideas that are initially embryonic, rhizomatic, and therefore voluntarily open and unstructured (Deleuze & Guattari, 1991/1994). The idea is that the permeability and flexibility of the rhizome allows for deepened un-

derstandings of the inchoate, delving into possibilities of meaning and non-meaning. As such, the Little Free Library (LFL) project emerged as manifestation, over time, of multiple spirits interested in everyday literacies in out-of-school contexts. A Little Free Library is a community-oriented miniature hub, designed and craft to host books that community members donate, exchange, share, and take at any time of the day. The need for an LFL in a university campus setting was motivated by the casual disposition of books throughout the campus: on benches, cafeteria tables, hallway floors, student lounge sofas, leaving one wondering if these printed works were left there on purpose or simply forgotten in between classes and lunch time. Regardless of the reason, these printed works were worthy of a space that would revitalise their purpose in academic settings – offering the possibility of one engaging with the materials, browsing through pages, putting books back, or simply engaging in visual contact with the idea of material public scholarship. That is, crafting a project that would enhance sustainability literacies all the while bringing together imaginative landscapes developed into something more than an appealing art feature (Hayes, Sameshima, & Watson, 2015). It became a necessity, in that it became a sustainable community initiative that mobilised the negotiations of multiple bodies (people) and non-bodies (making the material work), places and spaces (implementation and locations), and time frames (project development over several months).

Crafting Project Design and Resulting Considerations

Maker-based research has recently taken community-based tangents with work on developing tightknit networks recollecting maker-based learning and its connections to arts-based research (May & Clapp, 2017), makerspaces set in library settings (Brady, Salas, Nuriddin, Rodgers & Subramaniam, 2014), digital art studios (Sheridan et al., 2014), and mobile community maker stations (Gierdowski & Reis, 2015). In this line of innovative practices, a recent project entitled the 'Little Free Library Project' at (anonymous) University in (anony-

mous) city, Canada, has explored the possibilities of framing a structure for community-based maker education with a sustainable trajectory using recyclable materials. This intervention builds on an existing community-based educational initiative that has been running for nearly a decade across North America: families and local elementary schools have been building Little Free Libraries since the beginning of this decade in populated residential neighbourhoods across North America, and are usually built and established near elementary schools, parks, community centres, and private day-cares. These boxes are meant to promote an economy of knowledge exchange: people come and go, leave or donate books and take some in return, based on both interest and intent. No obligations are tied with the initiative; one may take a book and never return it; one may give a book and never take one back. The idea itself is based on an infinite rhizome; we may never know where a book comes from and where it will end up, nor will we know whether one reads a book and puts its ideas in the world or not. The objective of the initiative is not based on production, it is based on slow movement and appreciation for literature and content topics. Underlying motivations for putting books in LFLs, other than disposing of course, could simply be to share a good read and put the hope in the world that it may well change someone's life too, or provide additional perspective on timely and untimely topics. The judgement on timeliness (i.e., judging what is timely from what is not), like in slow scholarship, thus becomes irrelevant – it is the transformative possibility and share-ability of ideas that becomes ontologically important. There is an embedded logic of sharing and community building through LFL initiatives such as these. Conjointly, there is a post-humanist flare informing this collaborative maker mindset whereby we present educational research projects that decentralise the Anthropocene (cf. Nichols & Campano, 2017), and more importantly dig 'beyond the fantasy of human control' (Pedersen & Pini, 2017, p. 1051). Looking beyond the knower-known relationship (Gough & Gough, 2017), we opt for collaborative research and project design, advocating for further innovative ways to merge local communities, academic populations, and maker practices.

Cultivating Maker Culture and Collaboration in University Settings

The project initially involved two researchers. The project lead proposed and secured funding from X University's Office for Sustainability Projects Fund and collaborated with X University Library Innovation Fund, while a collaborator assisted with the funding application and making the pilot LFL. The pilot project generated much enthusiasm and participation from community members from the Faculty of Education at Mc Gill University (Lemieux & McLarnon, 2018) and received a provincial award for community engagement. In this pilot, we engaged in maker practices; from design to functionality, selecting materials, shopping a second-hand stool as main base for the project, drilling screws into wood, adjusting bolts, painting a wine wood box, and using a recycled door handle (see Fig. 1 and 2). Thinking with post-humanism and with a concern for sustainability, we thrifted all the materials to build this first portable library, with concerns to repurpose a wooden box, a stale stool with

Fig. 1.

Fig. 2.

a removable worn leatherette top, and a space kitchen door handle from my apartment. The hinges were decades old and found in my rarely touched toolbox, and so were the screws. I expressed doubt in thinking that these items would have served a better purpose otherwise. The transformation process took about a week, engaging in slow craft, between letting the paint dry and assembling the pieces together.

There was much support for this sustainable initiative, reflecting recent priorities in sustainable development, community care, and infrastructure inclusivity. Building on feedback from the university community, staff, students, and faculty, I produced and submitted a full application for the University's Sustainability Projects Fund, expanding community engagement with the involvement of the director of communications and library services, building directors, staff members and personnel, undergraduate and graduate students, as well as faculty deans. The engagement and collaboration of the whole community reflects and represents what we mean by collaborative maker work with emphasis on rhizomatic thinking – without their involvement the project would not have been possible – but it also changed overtime and was negotiated at multiple levels. What is more, the outcomes of the project are ongoing and never-ending; meaning that knowledge production is based on the concept that books continue to be exchanged through the LFLs based on campus.

As part of the development and funding process of the project, one of the phases required securing letters of support from building and faculty directors, who are responsible for building management, infrastructure, sustainable measures, and facilities. Meetings with the appropriate stakeholders and presentations of the project around the developmental phases enabled ways forward. Together, we went over the project details, arranged timelines for project development and completion, and exchanged on potential spaces and places where the LFLs could be put and maintained over time. One of the main preoccupations was that the LFL needed to be self-sufficient – a non-human body that would exist autonomously within the university – in order for the university directors to approve it. The only maintenance we found that the boxes needed was an occasional surveillance as to determine if there was an overflow and, to our knowledge, no such outcome took place. However, as a viable strategy for

the five different LFL locations throughout campus, it was agreed that faculty librarians, porters, and student volunteers would monitor the LFLs by looking out for such minor issues as book overflows. In this step of the project, negotiation and decision-making played a central part in maker education and material culture (White & Lemieux, 2015). Precisely, negotiating territories for LFL implementation and implementing change on an institutionalised campus presupposed political decisions around space and place (Comber, 2015) as well as rebounding punctual engagements with landscapes and the material world (Massey, 2006). Pahl (2014) uses 'literacies of place' to describe how 'places shape the literacy practices lying within them and those literacies are also meshed within the landscape' (p. 38). This way, the negotiations and decisions around implementation directed the engagements with the free library hubs, with consideration to such matters as access, mobility, flow, and sociability.

The LFL project brings about conversations that favour ecological mindedness and creativity. From the selection of materials to build the box, to its final location and advertising, community members are engaged with its materiality. The conservation of academic books, volumes and journals – some more costly and rare than others – propel engagements with the human (conversations around ideas) and the non-human (materiality of books). A senior professor donating his French philosophy of the 1960s books opens up the possibility of them being useful for a university paper, a research grant, or simply a conversation at dinner. The rhizomatic nature of this process needs a material repertoire, which is that of the Little Free Libraries. Access to these ideas become more tangible and thus materialise in real-time and with ecological purposes.

While there has been a recent critical discourse study conducted by librarians criticising the LFL movement for its 'corporatisation of the literary philanthropy' (Jane & Jordan, 2017, p. 1), there is much possibilities for education in such community-oriented and sustainable initiatives. With traditional family-built LFL, which are landscaped next to churches or day-care centres, there comes a ubiquitous commonality and commodity: a book is there for you to take without going through a fixed library structure. It is rhizomatic in essence and in purpose. That is, LFLs provide new ventures in the policing of literacy culture: one needs not

to attend to library opening hours, reserves, missing items and can, rain or shine, find great treasures that a local library might not have. We maintain that LFLs de-structuralise and unflatten the library structure process, and one needs not to be identified (i.e., be someone to the government–yes, another Anthropocenic construct) to read or yet alone browse books. The freedom to remain anonymous in this day and age is much sought after, and access to a variety of free reading materials at any time is a welcome luxury. While we understand the points made by Jane and Jordan (2017) on corporatisation, we think that LFLs as community-driven epistemes open up the much-structured macrocosm of libraries. Drawing on post-humanist thought, our perspectives on maker and sustainability education are informed by the development of reciprocal values that are essential to developing citizens of the world (Nussbaum, 1998) in times where we need to slow down and think about ecological responsibility and productivity in academia.

Slow Methodologies: 'Maker' Research as Intra-active Networks of Relations

Together with a women's textile collective, *Fibres and Beyond*, or FaB, I have had the opportunity to return to fieldwork and to be embedded in the application of methods, that is, to be methodological. During the course of this experience, I have been rethinking research design considerations, and reflecting on the implications of how we conduct our field activities, drawing metaphorically on an analogy between fibre art methods and research methods informed by slow scholarship. In this way, research for me becomes an act of double consciousness. I am actively engaged in the collection of information as data while practising reflexive inquiry about the experience at the same time, and that reflexivity is the basis of my deliberations. In the process of working with FaB, the group initiated my *thinking-with,* and as a result, I explore how the essence of their group as part of maker culture introduces preliminary speculations about engaging in maker research as a form of

artwork scholarship, where our geographies of making reside in difference (Deleuze & Guattari, 1991/1994; Carr & Gibson, 2016).

To provide context, FaB was formed in 2002 in a regional town in western Canada by women artists interested in discovering the potential of fibre, in all sorts of artful configurations. The group hosts two community art shows annually, and of the current thirteen members, nine of the original group remains. The nucleus of this successful and sustained collective aligns remarkably well with the maker movement, albeit not with a digital orientation, but as a hands-on analogue practice shared by an ever-evolving network of relations. FaB demonstrates the ways that community art is formulating in contemporary contexts, and with that said, as a source of information FaB has further generated my deliberations about maker research, grounding me as an inquirer in the wider community. With reference to vernacular methods used in textile arts, a maker-mindset is applied to the research experience with FaB as a way to unpack questions about the integrity of commitment, ethics and practice that guide research process as a movement to maker research.

Folding the Moments: Intervals of Connecting in 'Maker' Research

Folding in fabric art is a technique to enhance the aesthetic effects of texture, colour, shape, proportion, patterns, as well as elements, like shadows, that folding can produce by gathering, bunching, pleating, knotting, seaming and more. Folding is often a playful, intuitive exploration, and when located in this example of a maker culture, folding as a mode of inquiry allows ample time to experiment, to follow creative possibilities as part of participatory engagement, without necessarily having an outcome in mind. This sense of being timeless is key to fulfilling performative practice as a maker in action. In maker culture, 'doing time' is not restricted to linear increments, nor is the moment a moderator of limitation. It is instead 'eventful time,' what Mountz *et al.* (2015) describe as 'self-differentiated movement' with its 'own productivity' (p. 1247), and that is a disposition not unlike that required in re-

searching. For instance, although my current study runs for three months as FaB prepares for the bi-annual exhibition held in the spring, I have known some members for upwards of twenty-five years, having participated as an exhibiting community artist alongside members before entering the academy. As a member of this same extended community, my lived experiences of first-hand making and of sharing artful expressions, and the struggles and challenges that community art practice presents, inform how I now perceive, receive and proceed. Although such personal knowledge can be a bias, and a potential conflict of interest, it is also in the transparency of time that new understandings arise. Knowing of the group since it began and being aware that the collective has become a popular ensemble in the region, a vital artistic enclave, was also the impetus for my inquiry today. I have attended a number of their exhibitions and engaged in conversations with members over the years that sparked my interest to undertake a case study, with my purpose to investigate how this community group provides insight to art education. For me, this is maker research in progress, a longitudinal inquiry with intervals of engagement with FaB that focuses on a core interest in how communities of practice form, not unlike FaB's pursuit of fabric as art over nearly two decades.

Bringing this foundational commitment to time allows me now as a researcher to build deeper relationships with FaB members where affiliation and rapport help to shape the field experience in ways that are markedly different than if I had parachuted in without an appreciation of the contributions made to community art practices during the past decades, as well as the impact that their presence has had on local and regional art and culture. Often overlooked in our analysis of informal education is the pedagogic value of the work community artists have underway every day, and their unending persistence and intentionality in the pursuit of creative possibilities, extending over their artistic careers. Such subtle and nuanced maker methods can infuse *thinking-with*, through materials in this case, as a research practice that shifts from an instrumentalist function of gathering data, to an epistemological deliberation in the moment of data collection. If we embrace *thinking-with*, the art object is then arguably also an expression of an ontology, an orientation to maker research that poses a question not of what, but when is research (see Genette, 1999, borrowing from Goodman). From

a maker research perspective, the question arises: How might maker research and the potential of making be different from traditional research design, if predicated on slow scholarship? If we strive to identify meaningful intimate connections in field activities underway, perhaps we do need to consider the value of connections in a network of relations like FaB over extended time. And potentially, if we fail to do so, our findings may well prove to be lacking, if not incorrect.

Felting the Milieu: Situating Spaces in 'Maker' Research

Felting material involves compressing, feeling, matting, blending fibres together, mixing natural and synthetic sources, sometimes adding other materials, organic and not. Much like an assemblage of old and new, mixing techniques, and collecting fabric, we are always becoming in this 'performance of action,' with the 'distinctions' of spaces we occupy (Carr & Gibson, 2016, p. 304). Blending the acts and actions of makers and researchers, felting operates spatially and includes different materials, environments, and agents within those locations, be that physical, psycho-social and so on, all contributing to the balance required for engaged research making. Such acts of situated exchange expand place-based definitions to appreciate space as an intense milieu of pulsing materials, practices, and physical spaces, together forming situated, relational geographies of making. Such improvised meshing is in flux and at the same time unfolds as slow and incremental conversations with materials from which makers generate insights and critical considerations.

To draw an analogy: If spatiality is a site of intense creative disruption, much like the process of working with fibre, then in 'maker' research, we can deliberate on the relationality of space, and how space affects the 'ontological labour' of making where materials are continually enculturated in physical contexts (Carr & Gibson, 2016, p. 304). To characterise the process, FaB activities unfold in what may be regarded as 'doing spaces' that operate to sustain the activities of the group as a viable artistic body: They reside from rural to suburban

to urban living; and they create in diverse, individual studio spaces, all embedded in their home-spaces, yet they remain intrinsically tied to their wider networks of relations. Among FaB members, space also operates to reflect the differentiation of thought grounded in artistic activities that take place in diverse contexts: the studio, public art shows, monthly organisational meetings in homes, and/or the milieu of friendly conversations in passing. Much like FaB's spatial movement, we as researchers may find that the research organically moves elsewhere, often resulting in a research product that is 'felted' far from the original intent. In so doing, the integrity of making resides in pursuit of the process, not only the product, suggesting that like FaB, maker researchers are not bound by enclosures, but by spaces that map the incubation of *thinking-with*.

The notion of *thinking-with* in research design suggests underlying connections to social ecology, where geographical spaces – contextual, physical, situational – embody practice. For example, central to the FaB artistic mindset, like in the LFL project, is the quality of being adept at recycling, reusing, resourcing, repurposing materials considered 'left-overs.' The challenge in turning left-overs into quality fibre art, and transforming fibre to another kind of presentation, including a slowly acquired, scholarly and creative expression, requires a sophisticated understanding, borrowing from Carr and Gibson (2016), of the 'properties of materials,' felt in the hand as an encounter with possibilities that 'characterise practice' (p. 307). Perhaps it is also in the leftovers that maker researchers most adhere to the ethics of integrity in engagement. For instance, in qualitative, reductive thematic analysis, anomalies are often relegated as residual details, the leftovers of data, with favour granted to generalisability. Yet, if we want to generate research that is original, innovative and new, it is precisely those leftovers that require our full attention and provide the starting point for distilling artful scholarship as alternate sites of knowledge generation and mobilisation. Both of our projects in this conversation demonstrate that engaging in purposeful sustainable scholarship is possible in maker research.

Flocking the Intra-active: Embodying Social Lives as 'Maker' Research

Flocking in textile arts is a process of adding fibre and threads to the surface of an object to create an aesthetic and/or functional effect, such as brushed pile, similar to microfibres, which is both intriguing to touch and provides a layer of protection from the elements. It involves careful recycling of fibres through extraction and then insertion. Flocking is a process akin to layering knowledge; this is a sharing, collaborative process that in maker research can be adapted as a form of 'proximate sociality,' where like FaB, educational researchers practice 'flocking' as autonomous individuals who are 'strongly network-based, and emphasising community' (Carr & Gibson, 2016, p. 300), adding layers of knowledge through our field research.

As makers, FaB is constituted by 'doing and being,' where members encounter the dynamics of complex social lives that form within 'historically situated social conditions' (Barad, 2003, pp. 819–822). The discursive practices of FaB are arguably demonstrated in their performativity of art-making, and performativity as a collective, or what Barad (2003) describes as 'agential intra-activity' where relations are within relations (in this case, between FaB members, members-materials, materials-community, community-members, between members again) in a continuous inscribing of distinctions between bodily actions (p. 803). Barad (2003), borrowing from Bohr, argues that such 'apparatuses are themselves phenomena' (p. 816), where agency within collaborative and shared practices at the heart of maker culture resides in forms of iteration – reworking, reconfiguring, rearticulating – in a continually renewed exchange of information and sharing of techniques. This interplay recognises the deeply embodied social life of FaB as an organisational entity in its own right, and as an association of social-materiality, where long-standing friendships influence art making, suggesting that both the organisation and the individual members operate as bodies that define FaB.

The social life of FaB showcases stewardship of community art, of socialisation through the sampling of ideas, testing of fabrics and threads, and diversifying of designs by *thinking-with* in an intense, ongoing investigation through self-direction and autonomy. In this way, home-based production in the studio serves as a site of enacting agency (see Kuby,

Rucker & Darolia, 2017) that generates relational flows of information within the conversational stratum of intra-activity. As a result, the process of conducting a field study about FaB has generated a far more expansive dialogue about how, through maker research, methodological translations may be claimed. Much like art practice, in maker research not all attempts will result in work that will be disseminated, in spite of the demands on academics to produce research. As Mountz et al., (2015) state, this is more than 'simply making time for ourselves and our own scholarship: it is about collective action[s] … that underpin knowledge production conducted with care' (p. 1254). But do academics have the courage to fail at scholarly attempts, as FaB is willing to do in making art, with the openness and trust of a shared social circle? What if research became a conversation of attempts as a way to initiate ideas and concept creation, rather than the continued generation of progressive findings? Are these viable possibilities for the future?

Toward an Evocation of Process

Extending practice from the maker movement, the mechanics of integrity in engagement gives us cause to consider the pollination of ideas between the maker movement and slow scholarship, and as a procurement of possibilities within intra-activity, always situated, contextual and discretionary (Barad, 2003). In the case of the Little Free Library, the process of constructing a library hub itself lead to knowledge exchange, mobilising printed materials as possibilities for literacy learning. For FaB, it is the relationships with materials in tandem with the relationships of group members that defines the patterns of *thinking-with,* informing ways of constructing research design as an art practice, where process is equally as important as product within the movements of networks of relations.

Discourses of sustainability and environmentally sensitive *thinking-with* have guided the preparation of this conversation. We have engaged in a process of maker research by enacting slow scholarship in the course of thinking-doing-making, and writing and rewrit-

ing, in an effort to advance *thinking-with* as part of a new social-scholarly life because of our collaboration in this speculative venture. This venture has proven to be an opportunity for us to reconsider notions of expertise, evidence of knowledge construction and our continually evolving roles as teacher-researchers, and perhaps most importantly, and with humility, our purpose as public scholars. Both LFL and FaB stress the contingency of *thinking-with* as modes of inquiry that move to contexts beyond traditional approaches to community education. In turn, we are proposing in maker research a graduated maturation of *thinking-with* that can only come from ongoing and perhaps lifelong engagement with compelling questions at the heart of the values and beliefs of engaged communities of practice.

Our collective imaginings are intended to be incomplete and open to debate, mapping how we are 'staying with the trouble' to invoke Haraway's process ontology as part of new ways of noticing as educational researchers. In this conversation, our focus is 'just ideas' as Deleuze (1995) suggests, 'a becoming-present, a stammering of ideas' that 'can only be expressed in the form of questions that tend to confound any answers' (p. 39). We pose questions that are contingent and in movement as the most important part of the process. For us, this is the essence of learning, a common-sense approach inspired by maker culture to rethink the rhythms of research, involuting between informal-formal, practice-theory, conventional-nonconventional. There is no pre-existing goal in this research experimentation.

Such *thinking-with* is situated foremost in the field, and it is from our case studies that we derive inspiration and insight that we seek to express in this preliminary conversation of maker research, found in our creative energies and in our imaginative ideas, where each proposition from maker culture for slow scholarship, and maker research, has 'an evaluative or affective dimension' (Frost, 2010, p. 165). Our field studies may be regarded as autonomous entities, provisional yet interrogative, abstract yet grounded, emergent yet actualised. And so, we present our resonances as the cultivation of multiplicity, rather than a singular outcome, attending to that which operates in the background, our striations within our ongoing wonderings as maker researchers.

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NEW MATERIALISM AND ENVIRONMENTALISM IN CO-EXISTENCE WITH DIGITAL TECHNOLOGIES: WHAT THE WATER GAVE ME[1]

Lorrie Blair

This chapter explores the co-existence of New Materialism and environmentalism with digital technologies. It draws insights gleaned from a series of photographs that involved walking, a digital camera, and flowing water. I explore ideas put forth by scholars in the emerging field of New Materialism to consider water's agency in relationship to my photographic practice and place my work in context with other artists who regard nature as more than subject matter. I reflect on my water usage as a photographer and art educator, and address the following questions: How can New Materialism inspire artists and educators to think critically about their relationship with water? In what ways can New Materialism inform our teaching and art practice? I conclude by considering how a pedagogy informed by New Materialism scholarship might encourage art teachers and their students to be more attentive to their consumption of resource materials.

1 This title borrows from the title of Frida Kahlo's painting, Lo que el agua me dio, and a song by the same name, written by Florence Welch and Francis White from the musical group, by Florence and the Machine (Cregg, 2011).

Walking as Methodology

To make photographs, I need to walk. Rebecca Solnit (2000), in *Wanderlust: A History of Walking* writes, 'Walking, ideally, is a state in which the mind, the body, and the world are aligned, as though they were three characters finally in conversation together, three notes suddenly making a chord' (p. 4). To achieve this ideal alignment with nature, I made daily walks up and down the *Cuesta de Gomérez*, a well-worn pedestrian road leading from my apartment to the entrance of Alhambra Palace in Granada, Spain. My attention was focused on the a*cequias,* human made irrigation channels or open ditches that use gravity to direct the flow of water downward, that flank both sides of the road. In Granada, they carry snow run-off from the nearby Sierra Nevada mountains.

My walking practice resonates with three artist educators who investigate the creative, aesthetic, and transformational potential of walking (Feinberg, 2016; Irwin, 2006; Vaughan, 2013). Pohanna Feinberg is a photographer and mixed media artist who engages others in participatory audio walks. Feinberg makes digital photographs and cyanotypes[2] of the layered leaves, objects, and shadows she sees while walking in Montreal's green alleyways (*ruelles vertes*)[3]. Working in situ, Feinberg views her photographs as 'collaborations with the environment that enhance (her) appreciation for the subtle nuances that can be revealed through connection to place over time' (p. 155). Rita Irwin walks in nature and photographs and paints traces of those walks to 'provoke a deeper understanding of self-creation through an active pedagogy of self' (p. 1). Kathleen Vaughan's (2013) textile maps describe her walks in urban

2 The cyanotype process involves creating a photosensitive solution by mixing separately two chemicals, potassium ferricyanide and ferric ammonium citrate, and then blending together in equal parts. The solution is then used to coat paper or fabric, which is left to dry in a dark place. Cyanotypes are made by exposing the paper to sunlight or UV light and developing them with water (James, 2008). The result is a monochromatic blue image. Cyanotype chemicals are not poisonous and are the safest of photographic processes.

3 Montreal provides teams of experts and financial assistance to help citizens collectively transform the alleys behind their homes into vibrant green spaces called ruelles vertes. Some remove asphalt to enhance biodiversity, create safe play spaces, and strengthen community. There are approximately 400 green alleys on the island of Montreal (http://www.villeenvert.ca/ruelle-verte/).

woods and green spaces, most often in collaboration with her beloved dog. She describes her work as, 'a memento of my experience as much as an evocation of the pleasures of the everyday practices of walking, of making' (p. 178). For Feinberg, Irwin, and Vaughan, walking is more than a practical means of getting from point A to point B. It is a contemplative practice integral to their art making. They regard mindful walking as an embodied, lived experience as well as an art-based methodology for knowledge production.

Gesturing Towards Theory

New Materialism scholarship provides a renewed sense of ethics by encouraging us to engage in non-hierarchical relationships with materials and reject duelist thinking that creates distinctions between bodies and things (Garber, 2019). In their introduction to *New Materialisms,* Diana Coole and Samantha Frost (2010) write, 'What is at stake here is nothing less than a challenge to some of the most basic assumptions that have underpinned the modern world…' (p. 4). They, and others advocating new materialism, ask us to reconsider how we 'labour on, exploit, and interact with nature' (p. 4). My gesture toward the theoretical stance of New Materialism starts with Bennett's post-human concept of 'material vibrancy,' which regards all forms of matter as possessing vital forces and active powers.

Like Bennett, Karen Barad (2007) looks beyond humans as the sole source of meaning and agency and posits that people and objects have agency through intra-actions. Barad introduces the concept of intra-actions entanglements by describing its opposite, stating, 'The usual notion of interaction assumes that there are individual independently existing entities or agents that pre-exist their acting upon one another' (p. 77). For Barad, 'The notion of intra-action marks an important shift in many foundational philosophical notions such as causality, agency, space, time, matter, meaning, knowing, being, responsibility, accountability, and justice' (p. 77).

Astrida Neimanis's (2017) book, *Bodies of Water: Posthuman Feminist Phenomenology*, informs my thinking about water. Building on the work of Bennett and Barad, and others such

as Donna Haraway and Rosi Braidotti, Neimanis posits that at their core, human bodies are part of the natural world, not separate from it. She states, 'For us humans, the flow and flush of waters sustain our own bodies, but also connect them to other bodies, to other worlds beyond our human selves' (p. 5). Neimanis draws on Jamie Linton's (2010) notions of 'modern water,' which he traces to the 18th Century when water was first expressed as the chemical formula, H_2O. For Linton, this conceptual abstraction made water homogeneous, placeless, and de-territorialised. He notes that, 'water may be understood as affecting society, and society may be understood as affecting water, but neither may be understood as being fundamentally (internally) changed as a result of these exchanges' (p. 18). Linton and Neimanis overlap in their assertion that our current water crisis is due, in large part, to false assumptions that water and human bodies are separate entities, and that water is a thing to be managed.

I made photographs of the water flowing through the *acequias* with an iPhone camera set to the 'Live Photos' feature. This feature allows the cell phone's digital camera to record three-seconds moving image.

At the end of the short video, the recording becomes a sharply focused still image. My notions about digital photography have affinities with post-human and nonhuman photography thought (Rubinstien, 2018; Zylinska, 2016, 2017). Daniel Rubinstien explains post-human photography as one in which, 'the photograph interrupts the relationship between us and the world, producing familiarity and repetition on the one hand and openness toward new, previously unknown forms of experience on the other' (p. 111). He reminds us that a camera is not a prosthetic limb, nor is it a human brain. As such, it presents us an image of the world not as we see it but as the techno scientific industry designed it to record images. This notion is furthered in Joanna Zylinska's writing about nonhuman photography. Zylinska (2016) notes that with drones, surveillance cameras, and automatic images, photography no longer demands the presence of a human agent. Zylinska (2017) notes, 'In its conjoined human-nonhuman agency and vision, photography thus functions as both a form of control and a life-shaping force' (p. 3). This disrupts Henri Cartier-Bresson's modernist notion of the 'decisive moment' which privileged the photographer. For Cartier-Bresson, the decisive movement was when

photographer captured the fleeting, perfectly timed moment when all the visual elements of the image came together to create the perfect image (Assouline, 2005). The 'live' feature on my iPhone camera determines that the decisive moment is 1.5 seconds after I press the shutter. Agency is shared between my intuition and the camera.

My Intra-actions with Water

This photographic series emerged from a failed attempt to make cyanotypes in winter. Montreal artist Colleen Leonard introduced me to this camera-less photographic processes, which is present in her work (https://www.colleenleonardphotography.com/). A year ago, with Leonard's encouragement and mentoring, I began to make cyanotypes. Leonard brought to my attention work by Meghann Riepenhoff, a Washington-based cyanotype artist who buries a portion of paper coated with cyanotype chemicals in sand and lets ocean waves wash over them. Her 'Littoral Drift' series records the movement of sand and sediment carry along by salt water and provides an example of a co-relationship between the artist and the ocean. After exposing the paper, Riepenhoff does not wash the prints, instead letting them continue to develop over time (Dykstra, 2017; Mallonee, 2016).

With cyanotypes by Leonard, Riepenhoff, and Feinberg as my inspiration, my initial plan was to expose chemically treated paper to the plants and shadows I encountered during my walks in Granada and wash the exposed paper in water from the *acequias*. However, after a year of making cyanotypes, my practice had reached the 'terrible twos' stage. Like a tired toddler in a grocery store, the cyanotypes refused to behave.[4] The UV index was barely high enough to expose the paper. Wind blew away shadows or anything I placed on the paper, leaving no trace of an image. I avoided using a glass plate to anchor the plants, as this would kill or dam-

4 Cyanotypes are the epitome of vital materialism. They are unpredictable and can be altered by infinite combinations of variables, most of which are beyond the artist's control. Factors such as the UV index strength, the acidity and pH balance of both the paper and the water, and humidity as just a few factors that determine the look of a cyanotype.

age them, thus making my efforts of collaborating with nature counterproductive. Worse were my attempts to let the water create on its own. When I submerged the paper into the cold water of the *acequias*, the chemicals simply washed away, leaving white, unexposed paper. After numerous attempts, I had little to show for my efforts. My plan had also called for taking digital photographs to document the source of water to exhibit along with the cyanotypes. When I straddled the *acequias* and focused my camera on the water, I was enchanted by the light bouncing off rocks, the deep green mosses, and the dried leaves bent by the current.

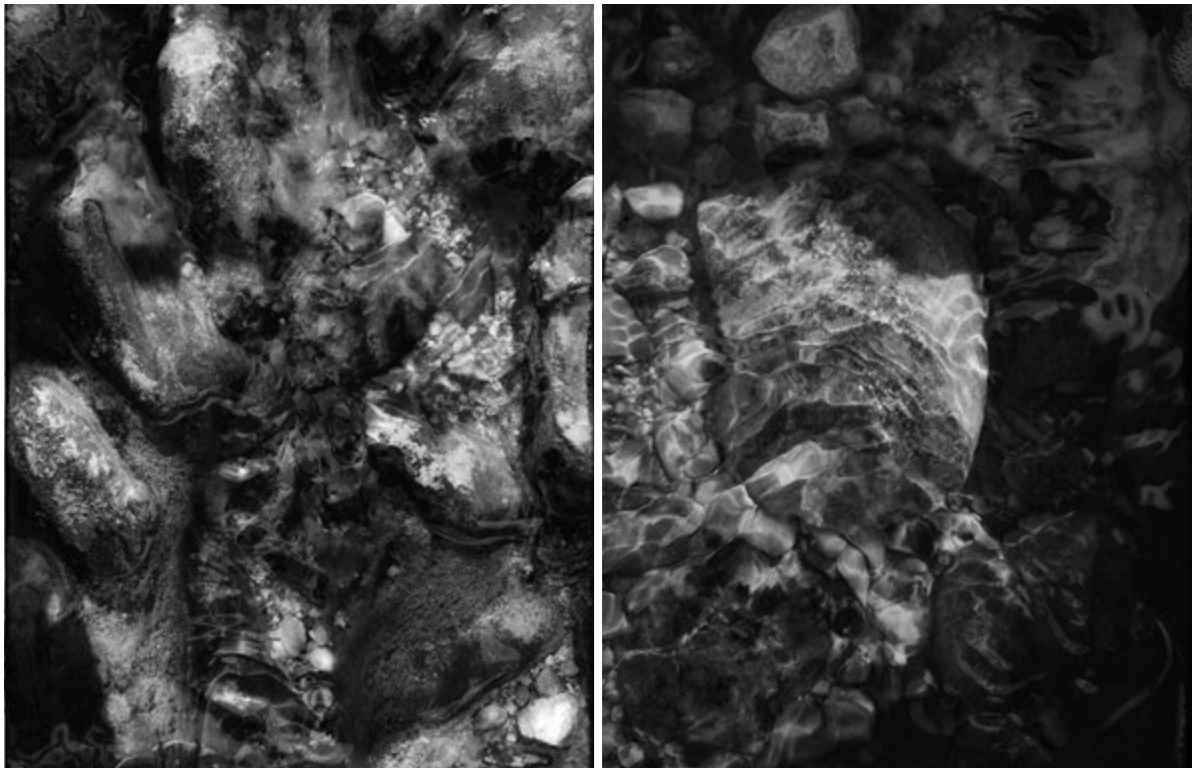
After I returned home from my walk, I examined the images I had taken and was delighted by their quality and colour. The camera captured traces of the water's movement around and over the rocks that I had not noticed. It did not simply record its moment, but demonstrated that which Rubinstein (2018) calls the 'power of photography [which] lies not in its ability to represent, but in asserting the materiality of visual perception' (p. 105). I put aside the cyanotype paper and decided to go with the flow and, to borrow from the title of Barad's book, meet the universe halfway. I approached each walk without expectation and relied on the water's vitality for my photographs. I resisted any urge to clear an obstruction or strategically place a colourful leaf into the frame and was open to photographing what the water gave me.

Thinking about Water

The intra-action described above is in sharp contrast with my darkroom experiences in the photography courses I took in the mid-1970s. I vividly recall my first visit to a darkroom. Before my eyes adjusted to the red light, I heard the sound of running water. I soon discovered it came from a hose anchored to the ceiling, allowing water to flow freely into the large communal sink. Water ran continuously, day and night, and even when no students worked there. As a beginning photography student, I did not think about the source of the clean water. I just wanted to learn the black and white developing process and to get it right. I did not

think about what happened to chemical residue from our film and paper the water carried down the drain. My instructors encouraged long washing times; warning that not washing the prints properly would cause the paper to turn brown. This resonates with Linton who notes that, 'For most of the 20th Century, we generally took water for granted' and held 'as a certain faith in its material abundance' (p. 6).

Although digital photography uses less water to process film and paper than analogue, it still consumes water. Water management researchers, Arjen Hoekstra and Mesfin Mekonnen (2012) refer to hidden consumption as 'virtual water'. Hoekstra (2013) introduced the term 'water footprint', which parallels carbon foot printing, to calculate the amount of water consumed and polluted in all stages of production. He estimates the water footprint of a cell phone to be 3190 gallons. Much of this virtual water is 'grey water' defined by Hoekstra (2013) as fresh water used to dilute wastewater generated in manufacturing. The water footprint for a cell phone also includes water needed to mine metals, and for plastics and glue.



In addition to the hidden use of water, there are human rights violations associated with digital cameras and computers.[5] Amnesty International (2016), in collaboration with African Research Watch (Afrewatch), investigated cobalt mining in the Democratic Republic of Congo (DRC) and called the practice 'one of the worst forms of child labour' (p. 6). The DRC supplies half of all cobalt, a key component in lithium-ion rechargeable batteries, used to operate cell phones and computers. Researchers found that 40,000 children work in various aspects of mining and gleaning for cobalt. Although child labour in mines is illegal in the DRC, researchers noted that the laws are not enforced. According to their findings, some children labour up to ten hours a day washing and sorting cobalt. The Apple Corporation, maker of the camera I used for this series, first denied reports of using materials supplied by child labour, but more recently admitted to the practice and claims to be taking steps to improve vocational education and alternative work opportunities (Apple Inc, 2019).

Film cameras enjoy a longer lifespan than digital cameras. Amanda Breakwell (2018) posits that digital cameras have a five-year life span, and even if the camera is in good working order, the technology used to support it becomes obsolete. Samsung and Apple were recently fined for planned obsolescence, a deliberate design strategy intended to reduce the lifespan of their cell phones (Gibbs, 2018). Apple admitted that their phones were designed to become slower with each software updates. Once obsolete, digital cameras are often not disposed of ecologically.

Towards a New Materialism-based Pedagogy

Engaging with New Materialism scholarship caused me to confront the ecological and water footprint of my photography practice and consider ways I can change to reduce the

5 I am grateful to Montreal art educator Leah Snider for directing me to this information, and for her comments on an earlier draft of this paper.

quantity of materials I use, and in turn, encourage my students to engage more thoughtfully with materials. Art educator Elizabeth Garber (2019) writes that, 'Attentiveness toward the material is not a new concept for art education' (p. 12), and echoes Barbara Bolt (2012) who points out that, 'art is a material practice and that materiality of matter lies at the core of creative practice' (p. 5). However, Bolt notes that most art education programmes are steeped in Western thought that privileges humans over nonhumans, and regards matter as 'the 'dumb' 'mute' 'irrational' stuff on which humans act' (p. 5). This is evidenced in our actions with and language about mastery over our chosen medium. Learning to control matter and make it submissive to our vision is a desired outcome of an art education. This is also evidenced in the ways we consume and dispose of art materials.

Art educators Hood and Kraehe (2017) remark that most art education frameworks typically used by art educators 'do not satisfactorily capture the energetic contributions that material objects make in the creation of art' (p. 5). Their comment brings to mind letter to the editor of an art education journal. Penghua Zhu's (2004) had attended a large art education conference and visited the cavernous space rented to companies that supply art materials. Here, company representatives greet art teachers and hand out free samples of the latest material in hopes they will be purchased for their classes. Zhu wrote of feeling 'almost overwhelmed by a colourful flood' and questioned 'if art should be built on top of piles of fancy tools, paper, and technology, or if it should be rooted in simple daily life…' (p. 5). Zhu continued, 'I wish we could inspire students to develop long-term 'friendships' with their tools and materials instead of playing with them as toys' (p. 5).

The friendship with art materials Zhu hopes for can come from acknowledging the agency of materials we use, consume, play with and in. We can examine the symbiotic relationship humans have with nonhuman objects. Barney, et al. (2018), in their visual essay ask, 'How can wool act with us instead of moulding to our own desires' (p. 31). They are blunt in their assessment: 'It is our own arrogance that we see objects as expendable tools' (p. 30). We can ask students to consider how the materials they engage with have agency and appreciate them as co-creators. How does the camera have agency? What agency is built into the camera

and for what purpose? How does technology shape how we make and share images? Are our tools deliberately designed to be replaced prematurely? We can remind ourselves, as noted by Barney et al. that, 'We are matter that can matter within transformative space or exceeded frame, but we are not all that matters nor do we authorize all matter' (p. 31).

Pedagogical intra-actions with art materials start by considering their origins, which includes the environmental impact of manufacturing, transporting, and disposing of or repurposing a given material. Our lessons can trace histories of the products we use, including where materials are sourced, and the labour conditions needed to produce them. What is the source of the water we use in photography, or to clean paint from a brush? Where does it come from and where does it go? What is the virtual water footprint of a given art material? How much water does it take to make a single sheet of paper? Being aware of the water footprint can help art teachers make informed choices about the materials they purchase for their students.

However, it is important to acknowledge that while art teachers are in a position of authority over what they teach, they should not shoulder the entire ecological burden. The availability of cheap goods makes it easier to buy more than to reuse, and many materials last only one session. How can one teacher force a major corporation to create more lasting, yet affordable materials, and be transparent about what happens to those materials when they are recycled?[6] How can photographers fight against the planned obsolescence of the technology on which we rely?

6 Here I am thinking of Crayola's Color Cycle recycling programme for markers that claims to 'collect and repurpose' markers. According to the Energy Justice Network, these markers are burned using a method called pyrolysis. They claim that, 'Trash incineration is the most expensive and polluting way to manage waste or to make energy. It is NOT recycling, and despite a lot of public relations about trash burning being 'renewable energy,' it's actually dirtier than coal, and worse for the environment than landfills. Toxic ash from incinerators just makes landfills worse. ' (https://www.energyjustice.net/crayola). I am unable to confirm or deny this claim. Originally, Crayola sent markers to JBI Inc, a failed facility in New York (https://www.sec.gov/litigation/complaints/2012/comp22220.pdf). Crayola does not indicate where that markers are sent nor how they are recycled.

What the Water Gave Me

The daily walks gave me the opportunity to reflect on my early experiences with photography and, as well, my current digital water footprint. I did not appreciate how clean water was supplied to our darkroom, nor take the time to consider water as a precious resource. It was and is abundant, seemingly forever flowing. Soon, this may not be the case. Neimanis (2017) refers for our water systems as 'wounded'. She warns, 'Worsening droughts and floods, aquifer depletion, groundwater contamination and salination, ocean acidification, as well as commodification and privatisation schemes that too narrowly seek to direct water's flows, all speak to this' (p. 8). I acknowledge this attitude must change and that I must play an active role in it. I agree with Bolt (2012) who writes:

> "Put simply, the idea that the world is a passive resource for use by active humans is no longer sustainable. The matter of the world can no longer be a mere resource for human endeavour." (p. 3)

New Materialism scholars make us aware of the false dichotomy between humans and nature and warn that technology cannot save us from the very problems our drive for technology creates. This is especially true at a time when the need for jobs trumps the need for a clean environment, when factories are churning out tonnes of plastics, and when the governments weaken the protection for endangered species (Corkery, 2019). In this context, the average art teacher's recycling efforts are little more than the proverbial rearranging the deck chairs on the Titanic.

But, giving up is not an option and prophetic quote by scientist Stephen Jan Gould (1993) offers hope. He writes, 'Yet I appreciate that we cannot win this battle to save species and environments without forging an emotional bond between ourselves and nature as well – for we will not fight to save what we do not love' (p. 52). Those who draw inspiration from a visceral contact with nature speak of the experience as love. Our intra-actions with nature

and lingering there to capture a trace of it can spark the emotional bonds that may eventually save all.

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DISTRIBUTED ART PRACTICE: ARTISTIC NETWORKING IN THE DIGITAL AGE

Kenneth Hay

Although the history of the Internet goes back to the development of electronic computers in the 1950s, the first working internet originated in several computer science laboratories in the United States, United Kingdom, and France. The first message was sent over the ARPANET in 1969 from the laboratory of Professor Leonard Kleinrock at University of California, Los Angeles (UCLA) to the second network node at Stanford Research Institute (SRI).[1]

ARPANET, directed by Robert Taylor and managed by Lawrence Roberts for the U.S. Department of Defense in the 1960s, operated by using 'Packet switching', developed in the late 1960s by Donald Davies at the National Physics Laboratory (NPL) in the UK.[2] 'Packet Switching' is a technique for breaking up data into manageable 'packets' which could be sent via different routes and reassembled on the receiving computer, much as a fax modem breaks up (modulates) the characters of a script into zeros and ones (sounds and silence) over the telephone line and then reassembles them as a fax (demodulates). Splitting the message into packets meant that each packet could find its own route to the destination, such that if one telephone line or exchange went down, the packet could re-route and find another way to its destination.

In order to permit multiple networks to collaborate and form a 'network of networks', The ARPANET project led to the development of various protocols for internetworking, chief

1 Kim, Byung-Keun, *Internationalising the Internet, the Co-evolution of Influence and Technology*. See the reference below.

2 A Brief History of the Internet (see the reference below): 'It happened that the work at MIT (1961–1967), at RAND (1962–1965), and at NPL (1964–1967) had all proceeded in parallel without any of the researchers knowing about the other work. The word "packet" was adopted from the work at NPL.'

among which, Robert E. Kahn and Vint Cerf's Internet protocol suite (TCP/IP) developed in the 1970s, became the standard networking protocol on the ARPANET.

By the 1980s the NSF funded the establishment for national supercomputing centres at several universities, and provided interconnectivity in 1986 with the NSFNET project, which also created network access to the supercomputer sites in the United States from research and education organisations. Commercial Internet service providers (ISPs) began to emerge in the very late 1980s and limited private connections to parts of the Internet by commercial entities emerged in several American cities by late 1989. The decommissioning of NSFNET in 1995, removed the last restrictions on the use of the Internet to carry commercial traffic.

Parallel to these developments, research at CERN in Switzerland in the 1980s, by British computer scientist Tim Berners-Lee resulted in the World Wide Web, which permitted linking hypertext documents into a world-wide information system, accessible from any node on the network.[3] The original inspiration had been Vanevar Bush's prescient article in the Atlantic Monthly (1955) envisaging a 'Memex' machine combining data storage, scanner, screen and keyboard interface with a telephone line linked to other Memex machines, and enabling non-linear data links.[4]

Since the mid-1990s, the Internet has had a revolutionary impact on culture, commerce, and technology, including the rise of near-instant communication by electronic mail, instant messaging, voice over Internet Protocol (VoIP) telephone calls, two-way interactive video calls, and the World Wide Web with its discussion forums, blogs, social networking, and online shopping sites. From 1993, when only 1% of all information flowed through two-way telecommunications networks, the total reached 51% by 2000, and more than 97% of all telecom-

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3 From Couldry, Nick, *Media, Society, World: Social Theory* and A Brief History of the Internet (see the references below). The Digital Media Practice. London: Polity Press.

4 From Vannevar Bush, As We May Think. See the reference below.
For an explanation of the Memex machine, from which this image derives, cf. YouTube: https://www.youtube.com/watch?v=c-539cK58ees.

Fig. 1. Vannevar Bush's 'Memex Machine' (1945), envisaged on You Tube.

municated information by 2007.[5] Today the Internet continues to grow, driven by ever greater amounts of online information, commerce, entertainment, and social networking.

In the business and manufacturing worlds, distributed practices have been widespread for decades, by which is meant any practice of production not based in a single geographical

5 From Martin Hilbert & Pricila López, *The World's Technological Capacity to Store, Communicate and Compute Information.* See the reference below.

site, but spread across a number of distinct locations. The Global Money Markets operate from distinct regional and national nodes interlinked electronically and operating at such speeds that finite quantities of capital cannot easily be physically located to a discrete geographical position at any one time. Bitcoin and other virtual currencies, as well as standard internet time, have been invented to facilitate internet transactions, independently of local conditions. In manufacturing, especially in the automotive and aerospace industries, distributed production is the logical outcome of the hyper-specialisation inherent in Late Capitalism, with individual parts, and even whole wings and fuselages being manufactured in one country to be assembled in another. A striking example of distributed production in architecture is Norman Foster's 'Hong Kong Bank Head Quarters' (1980–1986) whose separate components were assembled on-site, in kit-form, from parts manufactured all over the world.[6] In the music and film world, distributed production is the norm, with individual tracks or sequences recorded, mixed, edited and produced internationally. But in the art world it has been slower to develop, perhaps because of a residual Romantic attachment to the trope of the 'isolated individual'.

Within art practice, there have however, been some early intimations of a distributed art practice: The workshop model, particularly in its fully developed form with Rubens in the 17th Century, Rodchenko, Warhol and Sol Le Witt and Don Judd, in the 20th Century and Damien Hirst or Jeff Koons in the 21st Century, allows for many artists (400 in Rubens' case) to work under the direction of a single Master, who provides the ideas, plans, sketches, models, division of labour and direction, and may or may not be actually involved in the physical creation of the work. Once the Master has decided upon the overall plan/direction of the work, their job is to supervise the execution according to their plan, on the part of the workshop assistants or remote factory, in the cases of Rodchenko, Sol Le Witt and Judd. In Ruben's case, this involved tight control, delegating draperies or landscapes to particularly gifted pupils, and perhaps adding finishing touches himself, near the end of production to finalise the design. With Rubens, and generally with Warhol, the separate tasks by which the painting was pro-

6 From Charles Jencks, *Architecture Today*. See the reference below.

duced, were spatially concentrated in one physical space – the studio. In Warhol's case, the assistant was allowed considerable leeway in the choices of colour, format and execution, such that the artist might be only minimally involved, perhaps only to sign the finished work. With Rodchenko, Le Witt, Judd, Hirst and Koons, the actual producers might be geographically distant from the original studio (i.e. in a remote factory, or in China or Germany).

There have also been examples of artists, having once established a link with a physical city, milieu and gallery, have then removed themselves to distant locations to better work for themselves: Gauguin, removing himself to Tahiti, having already established his reputation in Paris is one example; Don Judd removing himself to Marfa, Texas, when sales permitted, '... About as far away from a major city as you can get, in the US', (Flavin Judd) so that you have to make a special 'pilgrimage' to get there, is another more recent one.[7]

I have written elsewhere about the centripetal nature of the international art world – always seeking to accumulate art activity in the capitals like Paris, New York and London, in stark contrast to the centrifugal trend of modern artistic practice, facilitated by the internet, cheap travel and distributed working.[8]

But I shall recoup some points here: Artists have always needed an 'art milieu' – an intellectual ambience for discussion, innovation, comparison, experimentation and exchange. Think of the 19th and early 20th Century café culture, which gave birth to most of the 'isms' of Modernism: Impressionism, Fauvism, Cubism, Expressionism, Surrealism, Futurism, Abstraction, etc. As Rousseau observed already in 'La Nouvelle Eloïse' (1761), modernism began with the movement of the peasants from the country to the new urban metropolises: As they moved from their former, predominantly agricultural or cottage industries, to the new modes of factory working in the city, they lost their roots, became disoriented and subject to constant flux and the relativisation of their ideas. Marshall Berman has meticulously charted this physical, spatial and psychological development of Modernism as an archetypal urban movement.[9]

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7 From Flavin Judd, in Ian Macmillan's, 'Big Art in a One-Horse Town: Don Judd in Marfa'. See the reference below.
8 From Kenneth G. Hay, *Artist-led initiatives Water Tower Arts Festival*, and 'Manifesto', Sofia, 2013. See the reference below.
9 From Marshall Berman, *All That is Solid Melts into Air: The Experience of Modernity*. See the reference below.

What has developed since the spread of internet culture in the 1980s and 1990s, is an opposite, centrifugal trend. Artists, increasingly numerous as result of the expansion of art education since the 1960s, have less and less chance of competing successfully in the crowded artistic metropolises of London, Paris, New York, Prague, or Berlin, and, partly because of the accessibility of cheap travel and internet access, have been moving to quieter, cheaper areas to pursue their practice. But they still need a supportive milieu, and this can now be found via the internet. Artists, working remotely, are finding new ways to collaborate, network and create their own artist-led initiatives such as residencies, art events, shared studios or workshops. This has been a growing, centrifugal trend since the 1980s, and was noted by Nicholas Bourriaud in 1998 as a type of 'nomadic' art practice with a 'relational aesthetic'.[10]

Demographic studies by Richard Florida amongst others chart the ways in which creativity can now be physically mapped by charting such phenomena as patent concentrations and night-time satellite views, showing trans-national agglomerations.[11]

Early Internet Pioneers such as Howard Rheingold already foresaw the social function of virtual 'agora' – a reference to the market/meeting places of the Classical world – as a 'place' where social exchange could happen. His concept of the 'Well-Net' being an early example of the Chat rooms and Internet fora where advice and information could be shared, and a precursor to the virtual markets first created by Compuserve in 1995, where real exchange of goods and services could happen.[12] This commercial service launched on Thursday, 27th April, 1995, with Paul Stanfield's purchase of a book from the UK retailer, WH Smith's shop. This was a repeat of the first formal test of the service on 9th February, 1995, which included secure payment and subsequent fulfilment of the order by Royal Mail postal delivery. Interactive Media in Retail Group (IMRG), the UK's industry association for e-retailing, believes that

10 From Nicolas Bourriaud, *Relational Aesthetics*. See the reference below.
11 From Richard Florida, 'Who's your City? How the creative economy is making where to live the most important decision of your life'. See the reference below.
12 From Howard Rheingold, *Virtual Reality*. See the reference below.

the UK's first national shopping service secure online transaction was the purchase of a WH Smith book from the CompuServe centre.[13] Approximately 1,000,000 UK customers had access to the shops at that time and it was British retailers' first major exposure to the medium. Other retailers joined the service soon after and included Sainsbury's Wine and Jaguar Cars (branded lifestyle goods).

CompuServe UK commissioned writer Sue Schofield to produce a 'retail' pack including a new UK CompuServe Book and a free CD-ROM containing the CIS software to access the service. CompuServe, with its closed private network system, was slow to react to the rapid development of the open World Wide Web and it was not long before major UK retailers started to develop their own web sites independently of CompuServe. Nevertheless, its virtual environment provided me with an early opportunity for distributed practice.

Case study I: CompuServe: Renaissance Art History Exchange

Almost as soon as the internet was connected, an early and a fairly simple example of a distributed project occurred while I was a junior lecturer at the University of Leeds, UK in the early 1990s. It involved my interaction with a group of students and teachers at a secondary school in California, who were doing a project on the Italian Renaissance and sought information on specific topics to assist students with their essays. An Open Call went out from the school on a CompuServe Art History Forum, seeking participation from Italian Renaissance experts, to which I responded. As noted above, CompuServe was one of the earliest internet 'communities', before web-browsers and web-sites properly developed, and accessed the internet via a modem and standard telephone line, at speeds which progressed from 28 to 56 KB per second within a year or two.[14] Essentially, it was a series of e-mail lists and libraries, organ-

13 From K.G. Coffman & A.M. Odlyzco. Optical Fiber Telecommunications IV-B: Systems and Impairments. See the reference below.
14 For a history of CompuServe, cf.: https://en.wikipedia.org/wiki/CompuServe, accessed 10 August 2019. See the reference below.

ised in groups by themes and interests, very much in the spirit of Howard Rheingold's 'virtual communities' where people from geographically disparate locations could 'meet' on-line and share or ask for information from other users.

Students in this particular project were set essay topics to research on different Italian Renaissance artists and themes and when they needed clarification or additional information, they sent me a message on the Renaissance Art History Forum and I responded with personalised messages, attempting to explain various aspects of Renaissance art history, social context, technique, chronology, stylistic aspects, etc. The Forum exchange lasted for a few weeks during which time I received and responded to dozens of questions. I never met, saw or heard from the School Group again, but the teachers thanked me for my participation, and I hope it was useful to them. Somewhere on an old hard-drive, the correspondence still exists.

Case study 2: 'Cyberia' Course, The University of Leeds

In the late 1980s I was teaching art theory at Newport College of Art in South Wales. Its Principal, Roy Ascott, (b. 1934) was also working at Linz, Austria, on a project for 'Ars Electronica', the flagship forum for digital arts. With him at Newport were musician and installation artist Brian Eno (b. 1948) and theorists including conceptual artist Keith Arnatt (1930–2008) and constructivist painter Keith Richardson-Jones (1925–2005). Through these multiple influences, I was exposed very early on to the opportunities of creative interactivity via the internet. I participated on Ascott's 'Pleating of the Text', an interactive real-time information-exchange project which linked art schools and galleries across the globe – Newport, Honolulu, Graz etc., in a free-flow of textual information, pouring in from all the associated nodes.

I began teaching at the University of Leeds in 1989, and shortly thereafter a technician knocked on my door and asked me if I would like to be connected to the internet. (There were indeed some colleagues who had said, 'No'.) Already a fan and user of Apple Macintosh computers, able to sort out disk and file problems for my colleagues, I, of course, jumped at the

chance. My course on 'Cyberia and Psychobabble' (1996) was one of the results of this new-found resource, and one of the earliest University courses in the UK to explore the implications of the virtual world, through the virtual world. In a series of 10 thematic lectures, it explored a wide range of Cyberspace topics: 'Entering Cyberspace', explored the history and development of Cyberspace, including technical developments from Vanevar Bush, Doug Engelbart and Ted Nelson, the development of interfaces, mouse and GUIs, electronic and computer development, and the history of the internet itself; 'Virtual Geographies' examined metaphors of space and frontiers in Cyberspace, particularly the imaginary spaces of games, and linked them to literature, film and imagination; 'Cyberspace and the Self' examined Kleinian and post-Kleinian psychoanalytic theory of spatialisation, as well as the work of Winnicott and R.D Laing concerning inter-personal psychology in relation to the 'oceanic' experience of Cyberspace; 'Cyberspace and the body' (from J.D. Bernal to Donna Harraway), 'Cyberspace and music', 'Cyberpunk literature and film', 'Cyberspace art and architecture', 'Cyber-ethics, Cyber-crime, Cyber-business' in turn examined multiple aspects of Cyberspace, including its Utopian and Dystopian aspects.

All the lectures and slides, together with bibliographies and essay topics were available on my University web pages, set up on my personal page, before such internet resources became the norm. There was also a section called 'The Freezer' into which other resources, links, reading material, filmographies etc. could be added, to function as a 'storage facility' for ideas about Cyberspace, to which the students had access and could add their own links and resources.

The course was also one of the first to utilise 'Second Life' as a virtual 'meeting place' for students to meet and have tutorials with me in real time, but virtual space, and thus did not depend upon me being physically present at Leeds. My avatar is still waiting, I believe, in Virtual Venice with a virtual cappuccino.

The Centre for Cyberspace Studies at Oxford University added my programme details to their data-base of educational resources on Cyberspace, and the course continued to develop over the next 10 years or so, and continued, even after my move to become Head of the

Fig. 2. Waiting in Virtual Venice, 'Second Life', 2006.

new School of Contemporary Art Practice at the School of Design, in 2003, although not with my sanction or involvement. It produced some very insightful student essays about the developing impact of Cyberspace on all aspects of modern life.

Case study 3: Moorland Productions

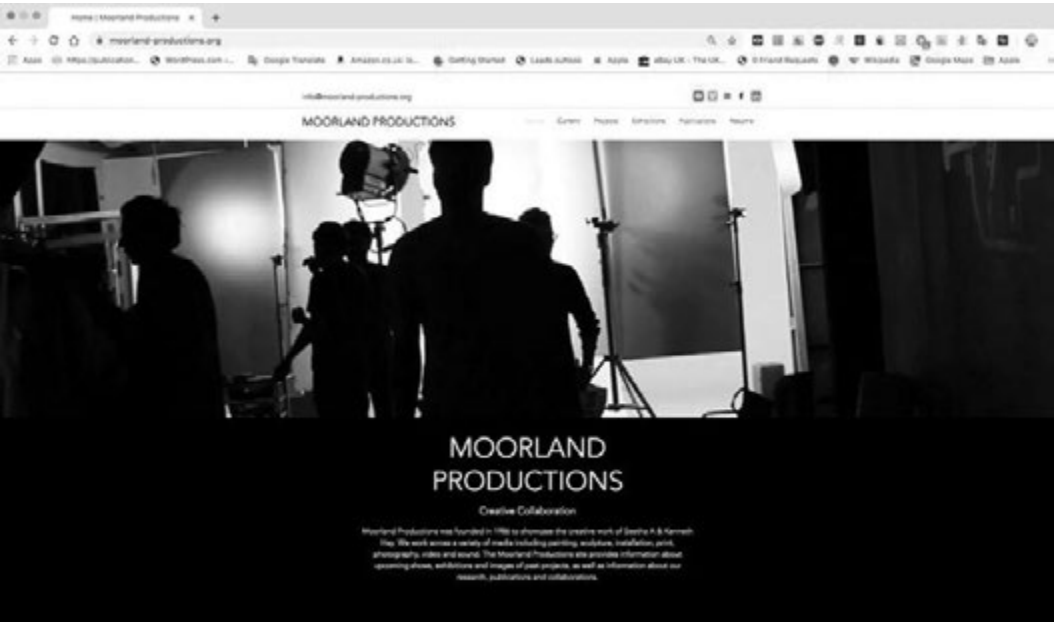

Fig. 3. Moorland Productions, Home page. www.moorland-productions.org.

The challenges and opportunities of developing a distributed art practice presented themselves in 1996. With Seetha A, a Singapore-born artist based in London, I had set up an artistic collaboration called Moorland Productions to showcase our joint work in film, photography, painting, installation, sound and other media. Previously Seetha had her own film-label, 'Vogelfrei Productions', and I was using the name 'Footloose Productions' for mine. Together, we were 'Footloose and Vogelfrei' (a pun on the English expression: 'Footloose and fancy-free', meaning totally free, but also a reference to Marx's description of workers on the economic margins of society as 'Vogelfrei arbeiter', in joking reference to our precarious financial position.) But in part we were modelling ourselves on the trope of artistic

collaborations – such as Gilbert & George, or the 'spoof company' model, such as 'Ingold Airlines' – an artistic project purporting to be a real airline, which we first came across at the Köln Art Fair in 1991.[15]

We took on the name Moorland Productions, because I was living at the time at Moorland Road in Leeds, and thus anything we made there became a 'Moorland Production'.[16] In fact, historically, there had been a short-lived English film company called Moorland Productions in the post-War years, but the name was copyright free at the time, and we adopted it as our sobriquet. Central to the collaboration, is the fact that Seetha predominantly lives in London, whilst I lived either in Leeds or Larroque, SW France, although both of us spent time commuting back and forth between locations. We wanted to be able to continue working together despite the intervening geographical distance and developed a series of methodologies to enable us to turn this apparent disadvantage into a benefit. With our two or three centres, and our different networks of contacts and resources, we aimed to maximise our artistic opportunities whilst the internet, e-mail, Skype and digital technologies, enabled us to communicate effectively and without interruption, immune to physical distance.

In terms of how this distributed practice works in reality, we follow a few simple rules: Both partners can originate ideas. These are then discussed/shared and developed through e-mails, Skype or FaceTime conferencing, telephone calls, as well as face-to-face meetings. A series of practical steps/stages for the work is then developed, together with a division of labour and a time-scale for the completion of different tasks. In the event of photo, film sound or installation works, the various components can be created locally and brought together by way of the internet, at the exhibition site, or beforehand at either of the team's home bases. In the event of painting or sculpture, these can be created in discrete stages, with one partner working on one aspect/level and the other continuing it, developing it or finishing it according to the practicalities of mobility and time. There are usually several artworks being de-

15 From Ingold Airlines at the Köln Messe 1991: http://www.ingolduniversal.com/?page_id=163, accessed 10 August, 2019. See the reference below.

16 Cf. Our current website base: http://www.moorland-productions.org.

veloped simultaneously in both locations by both partners so that one work can be brought to a certain level, then left for the other partner to continue on their next visit. The ideas are clearly spelled out at the beginning, and the tasks to complete are discretely demarcated. This does not mean necessarily fixed and immutable however, and there is always full scope for ideas to change and develop in new, and sometimes surprising, directions, or for new ideas to spring from the working processes currently being used or from new conversations and influences that arise.

As Moorland Productions, we have participated in over 100 international exhibitions and events, including four Venice Biennales – twice as exhibitors, twice as critical presenters/speakers.

Our work encompasses painting, video, photography, sculpture, installation, drawing, print, net-art, sound, digital imagery, websites and text. We also set up our own publishing house, The Moorland Press, to disseminate our own catalogues and those of our artist friends.[17] We have our own project spaces in London and Larroque, SW France, where we can develop new ideas before exhibition, and our own Gallery, 'The Galerie la Vieille Poste' which hosts exhibitions by ourselves and fellow artists as well as the annual 'Larroque Arts Festival', an international art event which has welcomed around 500 artists from approximately 50 countries, to exhibit, participate and exchange ideas since 2010.[18]

An example of how this distributed practice works at the international exhibition level is the Exhibition, 'Moorland Productions: Tainan' (2007), a mini-retrospective, which showcased five years of our collaborative projects, some first exhibited at the Centre for Experimental Theatre in Brno (2002), and others at the 50th Venice Biennale (2003). The Exhibition com-

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17 An early publication with Josef Daněk, was created to celebrate Jiří Havlíček's 60th Birthday, and coincided with an exhibition of his work organised at the University of Leeds: "Jiří Havlíček: Graphica Alchymica, Cosmica & Scatologica", The Moorland Press, Leeds, 2006.
Cf.: https://www.academia.edu/35123829/JIRI_HAVLICEK_GRAPHICA_ALCHYMICA_COSMICA_and_SCATOLOGICA

18 Cf.: http://www.galerielavieilleposte.org and the Face Book pages for LAF 2019, and previous dates, for the Larroque Arts Festival, which this year hosted 89 artists from 30 countries, with 245 artworks, including 53 films. Larroque is a tiny village in the SW of France.

Fig. 4. Moorland Productions in Tainan, 2007.

prised multiple large-scale digital prints (including two, 5 meters x 0.5 metre panoramas) plus a selection of digital films, photographs, sound tracks and digital collages, filling a gallery space some 30 metres long and 10 metres wide. The work had been produced digitally in Larroque, London and Venice between 2002 and 2004, and was carried to Taiwan on a DVD, the Friday before the vernissage. All the work was printed onto photo-quality vinyl and hung over the weekend; the films shown via projectors and the soundtracks on stereo headsets, ready for the vernissage on Monday night. The catalogue was produced afterwards and documents the production as well as display of the work.[19]

19 From Moorland Productions: Tainan 2007. See the reference below.

Moorland Productions is currently working on a new series of collaborative paintings, entitled 'Ethnological Forgery Series' which explore multiple visual styles of representation, specific to a particular culture, within the same canvas, worked on by both artists, consecutively. These will be exhibited publicly for the first time at the Red Dot Miami Art Fair in December 2019.

Case study 4: 'The Frozen Academy'

On the 29th June, 2007, in Larroque, SW France, 'The Frozen Academy' (FA) was established.[20] Its founding members, Kenneth G. Hay and Josef Daněk, originally intended it as a slightly comic challenge to the then Dean of FaVU (Faculty of Visual Arts), Brno, who, shortly before, had announced his intention to 'freeze' the Studio of Experimental Drawing there, leaving the enrolled students without a tutor, and their tutor without an academy.[21]

It was rapidly decided that in fact the only thing that had changed was the lack of physical base: Tutors and students still existed, and the desire to communicate and work, with or without institutional support remained the same. Over the coming months, the FA formed itself into a free association of students, graduate students and trainees of the 'frozen' studio. Since December 2007, when the studio of Drawing/Painting at FaVU was officially abolished, FA created an unofficial space for the continuation of experimental, collaborative and distributed studio work.

The metaphor of the 'Freezer' used in the 'Cyberia' course at Leeds (above) became a suitable methodological metaphor. Freezers are, after all, places to keep things fresh, where things in progress can be 'frozen' until such time as the participants have the time, energy and space (including mental space), to 'defrost' them, pick up the threads and continue working.

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20 Cf. http://www.frozenacademy.org.
21 Josef Daněk & Kenneth Hay, Frozen Academy. See the reference below.

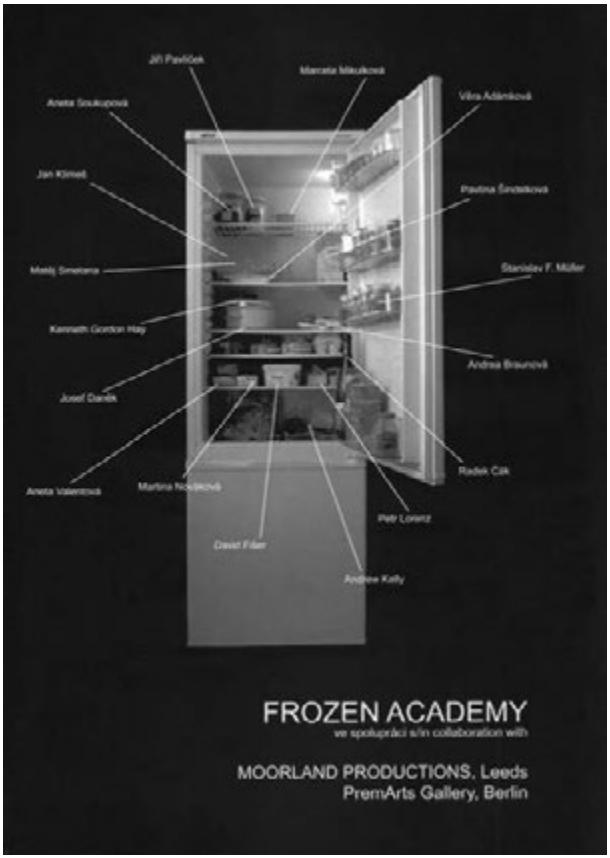

Fig. 5.

The first exhibition of the FA took place at the Department of Macromolecular Chemistry, Prague University, in November 2007, with several subsequent exhibitions entitled 'SIGNAL', involving a rotation of artists at the Galerie PremArts, Kreuzberg, Berlin.

In July 2009 the FA and guests collaborated on an international networked project and summer school at the Galerie la Vieille Poste, Larroque, France: '@708 Beats'. Here, there developed some of the key features of FA events. Firstly, projects were devised by the founding

Fig. 6. FA/Moorland Productions, ' @708 Beats' (2010) Larroque, Networked Dinner.

members, and a selective 'open call' was sent out to former participants and their friends, as well as to new partners of the FA. Usually, the 'application procedure' involved completing some simple task to demonstrate one's willingness to collaborate in the project, such as 'drawing a dog looking backwards' (an idea deriving from a Roman Mosaic seen in Paphos during a FA project). Once the team of collaborators had been assembled, communication via e-mail, Skype, and even Second Life, as well as physical meetings in real space continued the preparations for the project, which would then be 'defrosted' and completed by meeting in a certain place – Cyprus, or Berlin or Larroque to execute the plan. The core team would communicate with the 'remote operators' situated at different 'nodes' world-wide.

One feature which came to characterise FA events was the 'networked meal'.

Fig. 7. 'Something about to Happen…' Galerie Školská, Prague (2011–2012).

For this, all participants were informed of the date and time – using Skype standard internet time, or other synchronised time ('@708 Beats' is equivalent to Sunday Lunch in SW France) – as well as of the menu and ingredients to prepare, and, at the given hour, all participants would sit down and share the same meal, (in this instance Czech pork and dumplings) at the same time, whilst conversing with each other via Skype, even if, at times it was lunchtime in France, and 6 a.m. in New York, or late at night in Korea.[22]

22 Cf. Hay, Kenneth G. /Josef Daněk/Galerie PremArts, Berlin (2009) Frozen Academy, The Moorland Press. ISBN: 978-0-9552977-3-1.
A collection of FA Projects has been gathered together here: The Frozen Academy: Collected Projects 2007-2013: https://www.academia.edu/39322916/The_Frozen_Academy_Collected_Projects_2007-2013.

Fig. 8. FA/Moorland Productions, 'Something about to happen…', Networked Meal, Galerie Školská, Prague, (2011–2012).

One of the largest FA/Moorland Production events took place at the Galerie Školská in Prague from December 2011 to January 2012. Entitled 'Something about to Happen...' or 'Co se stane v roce 2012' in Czech, the exhibition/event involved the participation of 58 artists from 13 countries, as well as workshops, performance, electronic music, an interactive public wall drawing, and a networked meal.[23]

The FA has devised and exhibited around 70 international projects, with a central 'core' of participants centring around Daněk and his students, but with regular participation from

23 Cf. www.skolska28.cz/page.php?set_lang=en&event=519 and: https://www.academia.edu/39312970/Something_about_to_happen_Co_se_stane_v_roce_2012.

friends/collaborators in Korea, London, New York, Berlin, Prague, Singapore, Australia and other places.

The FA proved a useful didactic and collaborative artistic tool for a period, until such time as Daněk took up his new position as Professor of Drawing at Ostrava Academy of Fine Art. Modelled loosely on the Free International University of Josef Beuys, or the informal model of our friend, Cypriot artist, Stass Paraskos, the FA permitted its participants to enjoy an apparently negative situation, and turn it into an advantage.[24] The humour and mockery of the absurd which lies at its heart fits well with the 'non-utilitarian pedagogy' created by Czech artists Josef Daněk and Blahoslav Rozbořil. And both Moorland Productions and the FA provide useful models of collaborative, distributed, art practice suitable for breaching the limitations of the current (art) world.

Case Study 5: LAF (Larroque Arts Festival)

LAF developed out of a series of projects involving Hay, Daněk and members of the FA from 2009 onwards, and has become an annual event in the tiny village of Larroque, SW France, involving over 500 artists from around 50 countries over the years of its existence.[25] LAF confronts the problem of the over-crowded art world by enabling experimental art practice, of a quality comparable to that exhibited in the world's art centres, either to be produced in a distributed way, or locally, in a quiet rural environment, but distributed world-wide via the internet.

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24 From Stass Paraskos, (1993–2014): a Cypriot artist and former lecturer at Leeds College of Art founded the Cyprus School of Art in Lempa, near Paphos with the belief, that 'all you needed for an art school was a tree and a few friends'. The informal structure of the School remains one of its biggest attractions to artists.

25 LAF events have been archived here: https://www.academia.edu/35124326/Larroque_Arts_Festival_2012_Translocal_cultural_exchange_in_a_rural_environment and: www.galerielavieilleposte.org.

Fig. 9. LAF 2019, 'Surface/Support', Vernissage.

An early collaboration, 'Art in the Wilderness' (2010) – a workshop for two Professors and one artist – involved Daněk and Hay 'mentoring' Czech artist Vojta Horálek in a three week celebration of 'Tramping'; camping out in the forest, laying on an exhibition for the animals, and writing advice, on a 'scroll of wisdom' from external participants, on how a young artist might survive in the hostile 'wilderness' of the art world.[26]

26 'Art in the Wilderness' was selected by Wooloo.org as one of its featured art events: https://www.wooloo.org/artists/featured 'Tramping' was a favourite Czech weekend pastime, where workers would escape the realities of daily life and spend the weekend camping in the forest, singing 'cowboy' songs, cooking over a camp fire, and imagining a carefree life. It is a theme which Prague artist Vojtěch Horálek has made his own. Cf. The event is mentioned in Terezie Petišková & Michael Rittstein, 'Vojtěch Horálek', Gema Art (2013) Prague, p.13.

Fig. 10. Daněk/Hay/Horálek, 'Art in the Wilderness: Exhibition for the Animals', Larroque, 2010.

Fig. 11. Daněk/Hay/Horálek, 'Dignified Tramping', Workshop for two Professors and One Student, Larroque (2010).

The LAF 2019 exhibition was twinned with a new off-spin, the 'Festa de Arte de Lanzarote' (FAL), started this year by a regular FA collaborator Sarah J. Mason and her partner Simon Turner, and saw the participation of around 200 artists from 50 countries, of whom 89 artists from 30 countries, exhibited in Larroque. The twin exhibitions were prepared online using FaceBook, Skype and e-mail, works were wired in or downloaded from around the world (from Angola to Brasil), prepared in Larroque, and shared via DropBox to Lanzarote. Both shows opened simultaneously with all the digital and film work being shown in both locations. Such international events receive very little funding or support – just what the organisers can raise through Crowd-funding campaigns (which themselves are distributed financing systems), but they are good examples of what can be done by one or two motivated individuals, with a desire to communicate, live remotely, but be networked to the world.[27]

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27 FAL is documented here: http://thelacunastudios.com/laf.php.

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EXPRESSION AS A WAY OF COGNITION IN ARTS-BASED RESEARCH

Jan Slavík

Reflections on the fact that art is a way of cognition have their origins already in classical antiquity. Plato in the fourth and seventh book of The Republic described how knowledge is created and what is needed for its expression or communication, distinguishing on the one hand *the name and the assessment (delimitation, definition)*, linked to the conceptual grasping of universal truths – ideas, and on the other hand *an image*. Aristotle (Poetics, chap. 9), supporting this starting point but in opposition to Plato's scepticism against the cognitive possibilities of art, argued that art and poetry respectively provided universal truths in a coherent and well-graspable form; thus, the tradition was founded of so-called *dual cognition*.

On the one hand, it is cognition through critical thinking – *noéta*. On the other hand, it is a cognition based on the creative approach to an intuitive insight – *aisthéta*.[1] The theme of dual cognition of *aisthéta* – *noéta* has been repeatedly developed since classical antiquity in the European cultural tradition in many diverse contexts. Recently, it has been revived through concepts of *arts-based research* (cf. Eisner, 2006; Sullivan, 2006; Bresler, 2006) or *artistic research* (cf. Hannula, Suoranta, & Vadén, 2005; Sullivan, 2005, McNiff, 2013).[2]

1 On the basis of this thought A. G. Baumgartner (1714–1762) formulated the rules of a new professional discipline: aesthetics in the middle of the 18th Century. He built it on the thesis that aisthéta is cognition specific by its sensory nature.

2 The first arts-based research institute was opened in 1993 at Stanford University (see Eisner, 2006), and over time there were more founded in Europe (see Hannula, Suoranta, & Vadén, 2005).

The main argument for the concept of art as research is the idea that art contributes to the accumulation of knowledge in society, that it extends human experience and promotes the development of knowledge (Hannula, Suoranta, & Vadén, 2005, p. 5–6; Eisner, 2006, p. 9–10; Zuidervaart, 2013). The following text focuses on the theoretical refining and operational anchoring of this fundamental concept. It will focus on issues of differences or conformities between artistic research and research in scientific fields from the viewpoint of education. For the educational aspect, the cognitive contribution of artistic activities is a key theme that is specific to focusing on the relationship between the fine-grain size at the psychological level (personal interaction of individual participants with the art work) and the large-grain size at the level of sociological or culturological (social and cultural function of artistically based cognition).

Creation as a Way of Cognition; Expression as a Way of Creation

New insights that expand human experience are called *discoveries*. Without discoveries, there would be no human culture – discoveries are a prerequisite for the emergence and historical development of science, technology and art. However, each discovery must have its real originator: the empirical author, i.e. the existing author as a historical personality with a unique life experience and a specific curriculum vitae. The link between the author and the discovery is creation. Creation is a productive interface between personal (micro-) and cultural (macro-) levels of human existence.

The empirical author creates because he is creative. In the theory or philosophy of creation, two basic types of creativity have been distinguished (Boden, 2004, p. 2–4). First, it is the so-called historical or big creativity (abbreviated also H-creativity or Big-C) whose discoveries mark and change cultural history (the creations of Albert Einstein or Pablo Picasso are examples). And secondly, it's the so-called personal or little creativity (Little-C), which may or may not have the potential to influence the development of culture.

The cultural context of creation, in which the artwork is to be asserted, decides on the qualities and value of big creativity; however, no artwork can arise without its empirical author, ie. without little creativity. In this way, every 'big' creativity grows out of 'little' creativity. The same way but in a different sense, it is valid backwards. No 'little' or personal creativity would be possible if its production did not rely on cultural context, which arises and develops only because of big or historical creativity, and from which each author takes his initial instruments and inspiration.

Without 'little' personal creation, no discovery could become 'big' because it would not be expressed and recorded, and thus socially and culturally shared as knowledge. Lapidary speaking in a constructivist manner: the world is discovered and recognised only by the fact that it is formed in the cultural context. This dependence of cognition on creation is tightly represented by the neologism 'worldmaking' the author of which is Nelson Goodman (Goodman, 1988). 'Recognising patterns is very much a matter of inventing and imposing them. Comprehension and creation go on together [...]', so 'knowing is as much remaking as reporting [the world]' Goodman (1988, p. 22) explains about his concept of worldmaking.

In the concept of worldmaking, the actively creative nature of human cognition is accentuated. Therefore, this approach is inspiring for the interpretation of arts-based research. Its beginnings in modern history can be sought in Vico's criticism of Descartes's approach to cognition. G. B. Vico (1668–1744) established his criticism based on the opposition to Descartes' interpretation of rational observation as the starting point of knowledge.[3] Vico considers creative poetic behaviour – esspressione – as the original source of cognition. According to Vico, knowledge is primarily formed by the active creation of ideas in the 'logica poetica' mode, which formulates visions of the world and communicates them among people (cf. Croce, 1922, p. 2–5; Gualtieri, 2014). Logica poetica cannot be replaced by any other form in its function without serious cultural and social loss.

3 Descartes' First and Second Meditations are based on reflections on the limits of cognition through perception and imagination versus thought: things acquire identity not through perception or imagination but through the mind-judgments and opinions.

In history Vico's creative conception proved to be a strong fundamental concept and the principles were shared in pragmatism, respectively, pragmaticism by Ch. S. Peirce, J. Dewey or later (in other philosophical contexts) E. Cassirer and N. Goodman. In the field of art and aesthetics, Vico's creative conception of cognition was established by Benedetto Croce (1866–1952) through Vico's term of expression (esspressione). For Croce, expression is a special – intuitive – type or way of cognition (cf. Croce, 1992).

Although Croce (1992, cf. Kemp, 2008) devoted special attention to differentiation of expression from spontaneous manifestation of emotion, the term of *expression* is often understood narrowly only as autonomous self-expression.[4] This prejudice was disproved by N. Goodman (1968) in his conception of expression as a method of symbolisation. According to Goodman (1968, p. 51–52), expression refers to properties, sensory impressions or feelings, but this does not necessarily mean that the author or their percipient actually has these properties, feelings, or impressions; therefore, expression cannot be (only) the author's self-expression or (merely) evoke the experience of their percipient, but rather it is a symbolic mediation of the theme that the author intended to convey.

Goodman (1968, p. 45–98) characterises expression as one of three elementary types of symbolisation: in addition to *expression*, it is an *exemplification* and *denotation* (see in detail below). These three key types of symbolisation belong among the main tools of worldmaking and, thus, also become essential instruments of research. Goodman, in many places in his interpretation, emphasises their mutual mixing and replenishment in creative artworks (Goodman, 1968, 1998; Goodman & Elgin, 1988).

In Goodman's conception, creation is a way of cognition and expression is a way of symbolic creation, which is particularly characteristic of art. Expression is not confined exclusively to excellent manifestations of H-creativity, however, as it includes all creative levels, beginning with early childhood creation (visual arts, musical, dramatic, etc.). This is particularly

4 Croce knew Darwin's biologically conceived studies of the mimetic expression of emotions (cf. Kemp 2008) and therefore stressed that the term expression should not mean spontaneous behaviour. Spontaneous expression of emotion is a case of a psycho-physiological state, not of creation (eg., a face distorted by pain or inadvertently manifested despair).

challenging for education: seizing the opportunity to broaden or enrich the commonly used notion of *visuality* by the broader concept of *expressivity*, including (as opposed to visuality) all aesthetic qualities of creation, not only visual, but also acoustic, haptic, taste, and kinesthetic (see below; cf. Nohavová & Slavík, 2012, p. 24).

In this context, the concept of *expression* offers a promising support for the search for differences and similarities between artistic research and research in the scientific fields. Therefore, in the following text, I will be looking into a more detailed interpretation of expression in the theory of symbolisation in Goodman's conception. I will try to demonstrate that this is still an up-to-date and inspirational framework for seeking a deeper understanding of the nature of the arts-based research, if we complement and enhance some aspects of Goodman's theory.

Denotation, Exemplification and Expression – Instruments of Worldmaking

The Goodman concept of three key types of symbolisation as instruments of worldmaking is valid for both art and science, and also allows in simple examples to illustrate the link between the artistic and scientific character of the creative exploration of the world. I will try to make such an illustration. I shall start with the introductory thesis that the common objective of scientific and artistic creation is worldmaking: the creation of a reality model. Thus, the model created – the creative artwork – is the result of implicit or explicit theory and symbolises the selected aspect of reality. The role of research is to verify theory, i.e. compare model-artwork with an appropriate aspect of reality and decide which one of the proposed models-hypotheses is the most accurate.

If the symbolisation of reality has a cognitive value and thus is in some sense research, it should ensure the so-called *reciprocity of perspectives*, i.e. the unification of the diversity of subjective representations of the same concept (Schuetz, 1953). People, for example, must

reciprocally agree that the mathematical operation of the addition and the factual grouping of the corresponding number of real things is of the same numerical value; without it there would be no mathematics or physics. Reciprocity of perspectives is a necessary prerequisite for giving reasons and for rational reasoning. Without rational reasoning, no research can be made, because it aims to ensure the quality of mutual understanding of something that needs to be personally understood with support in dynamic correlation between disclosure and cogency (cf. Zuidervaart, 2015).

Mathematics is the most perfect cultural tool for securing the reciprocity of perspectives. Therefore, its symbolic instruments are offered as an ideal benchmark in comparison with symbolic instruments of art through the Goodman theory of symbolisation. I will choose the simplest illustration: a single content – a concept examined by three different art works. Let's start with mathematics. The concept examined is the number 9. The three different art works I, II, III examining the number 9 are presented in Figure 1.

To illustrate the symbolic instruments of art, I will use visual arts. The concept examined is Sadness (Figure 2). I consciously refer to the initial Goodman (1968, p. 50) interpretation of expression based on the example of the image 'expressing great sadness'. However, in this case, unlike Goodman's example, it is not a landscape painting; it's actually three non-figurative art works (marked here IV, V, VI) with this theme.

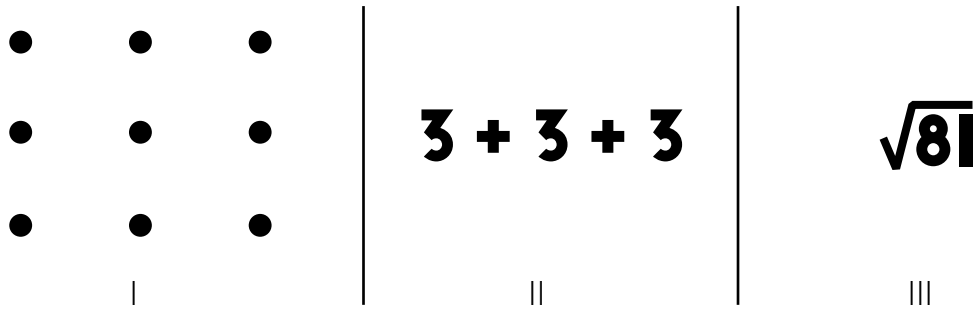

Fig. 1. Three variously performed art works I, II, III examining the concept of 9 through symbolic instruments of mathematics.

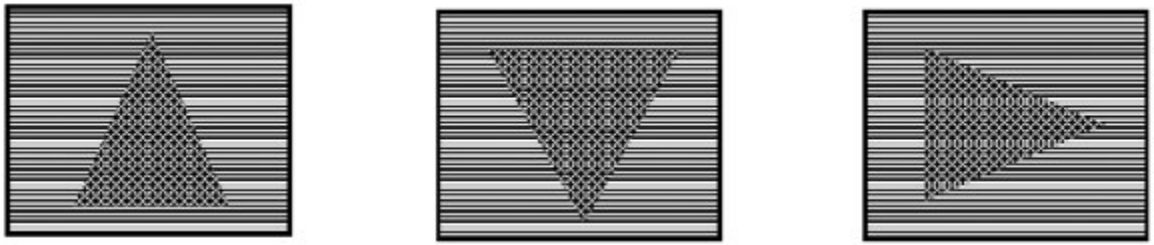

Fig 2. Three variously performed art works IV, V, VI examining the concept of Sadness through instruments of visual arts.

Each of the art works in Figures 1 and 2 has some content that can be interpreted because they are symbolically mediated by the factual form of the artwork derived from the cultural forms of their historical period. Interpreted content is about an aspect of the world and enriches knowledge in this sense and calls for further study and communication.

- **Denotation**

Art works II and III from Figure 1 symbolically point to the number 9 in the way Goodman calls *denotation*. Denotation is a reference, i.e. a dual relationship that associates the indicating with the indicated object according to the A*r*B scheme. A and B have the same meaning, so their logical relationship is symmetrical: A refers to B and at the same time B refers to A. Whitehead (1927, p. 11–12) explains this on the example of the word 'tree':

> "Further, why do we say that the word 'tree' – spoken or written – is a symbol to us for trees? Both the world itself and trees themselves enter our experience on equal terms; and it would be just as sensible, viewing the question abstractedly, for trees to symbolise the word 'tree' as for the word to symbolise the trees."

However, if we compare artworks II and III with artwork I, it is striking that they represent the number 9 in *different ways*. This fact, with reference to Goodman, highlights Perner

(1991, p. 19) 'a representation represents something as being a certain way'. The method of representation is historically conditioned *cultural context*.[5] If, however, attention is focused only on the transmitted meaning, the way and context of representation is often neglected (cf. Goodman, 1968, p. 29; Perner, 1991, p. 19). In such cases, the semiotics speaks of a 'transparent sign' whose form (method of execution) we neglect.

- **Exemplification**

In other cases, the method of representation, i.e. its sensory form cannot be ignored. Goodman (1968, p. 52–56) describes the term *exemplification*. The difference between exemplification and denotation is demonstrated by the comparison between artworks I and II, III from Figure 1. While the art works II and III denote the number 9, artwork I is exemplification – it shows the quantity 9 through its sensory form: the corresponding number of dots. Also, the art works IV, V and VI of Figure 2 exemplify something, eg. a triangle or the grey colour scale.

Exemplification is a certain way of displaying a particular property. Exemplification, unlike denotation, is an asymmetrical relationship. Asymmetry arises from the perception of the form of the artwork: the image in some way selectively exemplifies the properties of the displayed object, but this does not apply backwards, because the object does not show its properties in the same way (style) by which the image was created. We can therefore, for example say that painting depicts a person, but in the opposite direction it does not apply: this person is not the painted image of his portrait. Therefore, exemplification also includes the method of demonstration (we mark it with Z) and has a more complex logical structure than denotation: A refers to B in a manner Z (A*r*B; Z).

In a specific attempt to determine what is exemplified, a problem arises. It lies in the fact that the object that is to represent the selected properties has many various different characteristics, so without further information it is not possible to decide which one is the one

5 While the history of the arithmetic operation of addition probably dates back to prehistoric times, the root symbol was not introduced until 1544 by Michael Stifel.

concerned (Goodman, 1968, p. 53). For this reason, Goodman (1968, p. 51) characterises exemplification as not only an asymmetrical but also a two-way relationship, because what is exemplified can be unequivocally decided only on the basis of reverse denotation: 'what properties picture or predicate possesses depends rather upon what predicates denote it'.

- **Expression**

If the exemplification is only a demonstration of properties, Goodman includes it under the term 'literal exemplification'. However, by its means only it would not be possible to analyse the art works IV, V, VI from our Figure 2. In them it is not an exemplification of a triangle or grey colour, it is about the expression of the theme of Sadness. This distinction is accurately expressed by Goodman through the term of *expression*.

Speaking of expression, this is not a literal exemplification, but a metaphorical exemplification: 'What is expressed is metaphorically exemplified. [...] In summary, if *a* expressed *b*, then: (1) *a* possessed or is denoted by *b*; (2) This possession or denotation is metaphorical, (3) *a* refers to *b*' (Goodman, 1968, p. 85, 95). It follows that for the expression of Goodman's conception, all the above characteristics of exemplification apply, but the fundamental difference lies in the metaphorical nature of expression: both the expression itself and the judgements about it are not literal, but metaphorical. In Goodman's words (1968, p. 51–52): 'A picture literally possesses a grey colour, really belongs to the class of grey things; but only metaphorically does it possess sadness or belong to the class of things that feel sad'.

Expression is formed during the process of creation by gradual cumulation and structuring of the properties that the author presents in the artwork. Therefore, the expression is always articulated,[6] so each expressive art work has a structure – it can be understood as a complex unit, including its context, and it can be meaningfully broken down into parts that are

6 Each expression is articulated, but not every articulation is (in the sense Goodman uses above) an expression. Therefore, I do not consider it appropriate to interchange or replace these terms, as sometimes happens.

connected in a meaningful and logical way to each other and also in relation to its context. This is important for educational situations, because in these the process of student creative activity is the starting point for further study.

Goodman's conception of expression as a metaphorical exemplification leads to a special focus on both the way the work is performed and on its cultural context. This can be explained by the fact that the work metaphorically exemplifies its theme and literally exemplifies the characteristics of the style, ie. the author's method of creation in the historical context of culture. Without sufficient knowledge of the context between the way the topic is expressed and its cultural context, the expression cannot be interpreted and understood.

For these reasons, we attribute to expression the most complex logical structure compared to denotation and exemplification – it includes both special consideration of the method of demonstration (Z) and special consideration of the cultural and social context (K). In the schematic notation: A refers to B in a manner Z in context K (A*r*B; Z, K). It is certainly not to be said that, in denotation and exemplification, the way of execution and cultural context does not play a role, but only that, in connection with expression, a special interpretative emphasis is placed on it in order to appreciate its cognitive benefits. This statement is being analysed in the following text.

Factual and Expressive Experimentation

Thanks to the analysis of the logical structure of expression and its relationship to the other two Goodmanian instruments of worldmaking – denotation and exemplification – we obtained a theoretical ground for explaining and operationalising the differences and conformities between scientific approach and artistic approach to research. I will demonstrate this by comparing art works I to VI from Figures 1 and 2. Let us imagine the situation that several evaluators gathered in front of these art works. Their task is to choose one of them that best describes the theme. Their task is therefore to decide which of the proposed models best

describes the relevant aspect of reality and to justify their decision. In this respect, let us compare the situation from Figure 1 with that of Figure 2.

- **Factual experimentation and veridical decision making**

The decision on the art works in Figure 1 and the associated argumentation is based on the cultural context of mathematics. The decision-making process depends on *factual experimentation*. Factual experimentation examines the correspondence between the characteristics of real phenomena – facts – and their ideal models. Reciprocity of perspectives must be ensured. It is based on intersubjective consensus in interpreted meaning. In mathematics, we can easily express the match in meaning as equality:

$9 = \bullet\bullet\bullet\ \bullet\bullet\bullet\ \bullet\bullet\bullet = 3 + 3 + 3 = \sqrt{81} = 3^2 \ldots$

Establishing the conformity of meaning does not depend on anything else than control of the external observable facts and the mutual logical connections between the various ways of their symbolic representation. This approach to symbolic reality modelling is applied in so-called deterministic situations. These are situations where the best solution can be singled out and rationally justified. In deterministic situations, even if they were very complex, a person can be substituted with an intelligent machine, because it is possible to find a control algorithm (e.g. programmes for weather forecasts or for a medical diagnosis). In doing so, it is possible to clearly justify and verify the selection of the best solution alternatives.

This method of deciding between alternatives is called by the neuroscientist Goldberg (2009, p. 103–104) *veridical decision making*. His most concise examples are the problems examined in the cooperation of mathematics and physics[7] and other exact sciences. In everyday life, these are problems related, e.g. with the repair of a broken instrument or a machine,

7 However, current quantum physics deviates from this rule, which shows the need not to neglect the author's role as an observer and to solve many problems in a more complicated cognitive regime rather than a deterministic approach.

with the choice of the shortest path to the destination, with the playing of chess. Within the same type of problems lies the discovery of the best mathematical structure of quantities, which is illustrated by Figure 1. It is typical for this type of problem and related decisions taken, that all their alternatives relate exclusively to factual and logical determinants. That is why I call their examination and verification a factual experiment.

- **Expressive experimentation and actor-centred, adaptive decision-making**

The decision-making on the works in Figure 2 and the related reasoning is based on the cultural context of art. The decision-making process depends on *expressive experimentation*. Expressive experimentation examines the correspondence between the characteristics of real phenomena, i.e. facts, their representations and their author conceptions (cf. Nohavová & Slavík, 2012, p. 28). During the expressive experimentation, the author or percipient of the artwork imagines or realises different versions or alterations of the art work (cf. Kulka, 1989).

In expressive experimentation, contrary to factual experimentation, the emphasis is placed on the author's perception of the content being examined. Thus, decision-making between alternatives to solutions does not only depend on 'bare' facts or logical contexts, rather the author's approach, the author's attitude and the related evaluation of the content examined are particularly prominent. This approach to decision-making is called by Goldberg *actor-centred, adaptive decision-making* (also referred to as adaptive decision-making).

Actor-centred, adaptive decision-making is fundamentally different from veridical decision making because it cannot do without the so-called first-person ontology. By this term the philosopher Searle (2004, p. 83–85) warns against a non-critical reduction of cognition only to objective data perceived from the position of the so-called third-person ontology, especially when studying human consciousness and its related phenomena. He sets out a specific example (Searle, 2004, p. 84): 'Performances of the Beethoven's Ninth Symphony can be reduced to wave motions in the air, but that is not what is interesting to us about the performance'.

To clarify Searle's example, Goodman's theory of symbolisation can be used. If Beethoven's Ninth was *merely* a denotation or exemplification of certain content, it would be limited

to the interpretative aspect of the third-person ontology: either the musical sounds would be reduced to a naming (this sound means…), or to representations of objectified characteristics (this is the sound frequency 3kH; it is a three-dashed c). Only in terms of expression will the physical properties of musical sound gain the function of media for metaphorical mediation of special cultural content: the content of musical design. Experimentation here makes sense in the context of music and its socio-cultural and personal influences.

Expression in Goodman's conception implicitly involves *both* Searle ontologies because it is a *metaphorical exemplification* (Goodman, 1968, p. 95). From its author or artist, it requires a special skill to understand the content contexts between the structure of the sensory data exemplified by the art work and the organisation of relationships between the meanings of the individual elements of the metaphor, which is expressed by the artwork. This particular skill lies in the 'mixing' of the first and third-person ontologies, because it depends on the ability to generalise their own states, ideas or attitudes so as to allow to understand the conditions, thoughts or attitudes of someone else by taking a perspective that could hypothetically be common to both. Without this basic skill, no expressive experimentation can take place.

The unique consequence of the 'mixing' of the first and third-person ontologies in expressive experimentation is that the consensus in generalisation (I experience the same thing that you do) can be accompanied by a variation in the conception and recreation of the same content. Therefore, choosing the best artwork-model in expressive experimentation may not have only one right solution, but it allows the diversity of author approaches, which calls for a *reflective critical dialogue*. This permits full rational reasoning and justification of the judgements entitled to universal consent, i.e. as if there exists only one right solution and can be justified (cf. Kant, 1987). Goodman (1968, p. 79) notes: 'Standards of truth are much the same […] application of a term is fallible and thus subject to correction'.

The situation above illustrated by three art works V, VI, VII from Figure 2 can be an example. If we present these artworks to a group of respondents with the requirement that each individual chooses the most valuable artwork, the evaluators are usually divided into groups according to personal preferences. The participants of the group somehow agree on the per-

ception and interpretation of the artwork, so let us call them *empathic groups*. Representatives from each empathic group are usually able to justify their selection and defend it in argumentation in a reflective dialogue. This is a necessary condition as well as an instrument of artistic criticism or the social influence of art.

In the deepest foundations of the creation of empathic groups associated with the 'mixing' of the first and third-person ontologies in expressive experimentation, there are dispositions which in the philosophy of Dennet (1996, p. 42–6) have been described by the notion of an *intentional stance*[8] and which are studied in psychology as part of concepts of *mental representation*, *theory of mind,* etc. (Cf. Perner, 1991, p. 15–41; Currie Ravenscroft 2011, p. 60–70). These concepts are an instrument for explanations of creative micro-strategies (fine-grain size level), which can be reached at the cultural macro-level (large-grain size) and clarified by Zuidervaard's (2015) term *autonomous participation*: the author's creative participation in the intersubjective design or reconstruction of the subjectivity or community, the critical dialogue and the sharing of responsibility in its socio-cultural area. If we want to understand expressive experimentation from the perspective of education, then we need insights into the context between the two levels. I will try to demonstrate this approach in the following text.

Different colours – same hearts: analysis of the case of expressive experimentation

By distinguishing factual experimentation from expressive experimentation, we have gained theoretical and terminological support for the development of understanding the specific features of artistic research. Its foundation is the enhancement of Goodman's (1968, 1998) semantic-logical concept of symbolisation perceived mainly from the perspective of

8 The intentional stance is the strategy of interpreting the behaviour of an entity (person, animal, artefact, etc.) by treating it as a rational agent which governed its 'choice' of 'action' by a 'consideration' of its 'beliefs' and 'desires.'

a third-person ontology[9] through the author's perspective in the ontology of the first person (first-person ontology). This supports the following analysis of a particular case of expressive experimentation.

Due to the fact that the text is focused on the educational environment, the case analysed is the role of the visual literacy test in Figure 3.[10] The participant intended to solve the task is intended to demonstrate the disposition to interpret expressive creation by selecting from the options (A, B, C, D) to correctly determine the match of the expressive concept of the default art work with the image closest to it by its contents. It is therefore a variant of the type of assignment from Figures 1 and 2: find the best alternative to the given situation.

At first glance, it seems difficult to capture the main idea that would support the solution. The solver should therefore proceed systematically and first interpret the default artefact: the billboard of the famous United Colors of Benetton in its typical advertising style. This finding from the start indicates the severity of the *context* of interpretation, without knowledge of which the interpretation of expression cannot be valuable enough.

A subtler element of the input billboard is the display of three anatomical preparations of human hearts marked by the name of one of the colours: white, black, and yellow. The colours of the denoted headings are fundamentally different (white, black, and yellow), while the displayed hearts are so *type*-like that their visual differences may be neglected by the billboard spectator. Thus, at first glance, it offers an initial interpretative contradiction between denotation and exemplification, in which we identify a hidden sense. Emotionally neutral characteristics denoted by the text are strongly *different* (white, black, yellow), but are represented by the same sans serif font, so the method of exemplification is the same. In contrast, the three extracted hearts *coincide* in the figurative denotation (heart, heart, and

9 Goodman's concept is deliberately turned against the overestimation of subjectivity in the context of art. However, this does not mean that, at least between the lines, it does not include 'mixing' between ontologies of the first and third person. It is in the concept of expression that they can be well traced and documented in Goodman's text, which is however a topic for another article.

10 The task (test item No. 21) is taken from the dissertation of Z. Fišerová (2015).

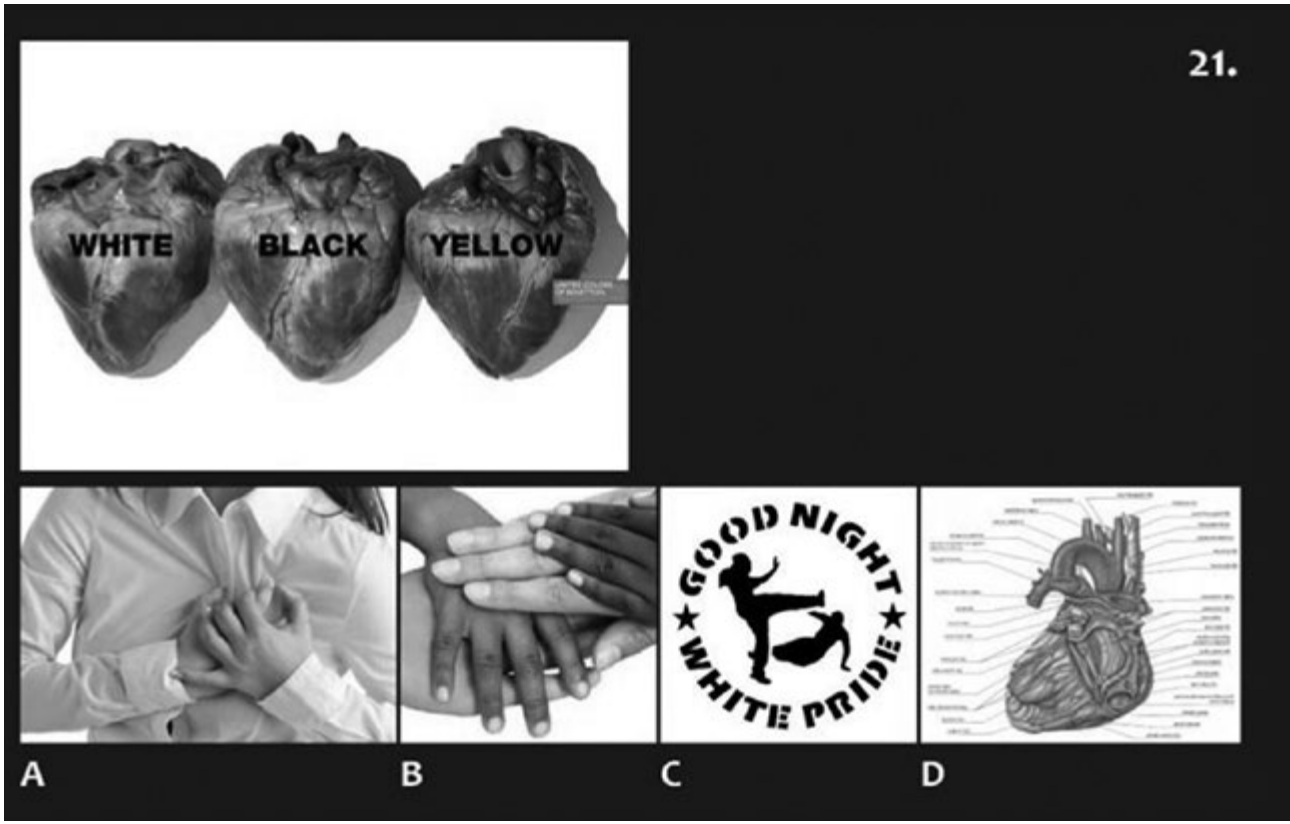

Fig. 3. Item no. 21 from the visual literacy test: select which of the images A, B, C, D in the bottom row is the closest to the image in the top row by its meaning. (According to: Fišerová, 2015).

heart), but they are varied in the details of their exemplified qualities (each heart looks a little different).

This creates a visual contrast between hard-cut black letters and the softly-coloured, organic form of hearts. The hearts are 'carved out of the body', but this drastic fact (interpreted

on the basis of denotation: this is the heart) is visually (by exemplification) subdued by a veil of aesthetic qualities (delicate colours or the shine of a moist surface) in the amplification of the white background and the pleasantly green and white brand of the company. These are striking signals that the interpretation of images is not to be literal, but metaphorical. It is therefore an expressive art work, not a scientific image. This background can be used for the task resolution.

When comparing with selective alternatives, we can probably disqualify the anatomical image D: it is not fully an expression. The image is identical with the billboard in denotation by displaying the heart and in exemplification of the anatomical properties of the human heart, but the denotation here only clarifies the exemplification and apparently lacks the 'mixing of ontologies' in the expression: the emotionally saturated contradiction between the text and the image. Anatomically factual notes in the scientific illustration of the heart merely *confirm the exemplification* of anatomical parts of this human body part. This picture just notes, it is not a metaphor and it is not an expression: it turns to a specialist, for whom the removal of human organs is a medical duty and must not be disturbing for him.

It is more difficult to decode the billboard link to the image A. The latter is an allusion to the heart as an organ that can be affected by illness and pain and become a medical, i.e. anatomical subject. Therefore, the relationship to the billboard is not excluded: the extracted hearts expressively demonstrate a drastic intervention in the body and thus can cause the experience of the horror of pain, suffering or death by analogy with image A. However, again, as with option D, we lack in the image A the important impression – the alarming tension between the emotionally charged iconic representation and the carefully descriptive verbal denotation that is completely absent here.

Surprisingly, the image C is visually completely different. It seems as if it had nothing to do with any other image in this task, because it is visually (i.e. on the level of exemplification) strikingly different. It does not contain any clear link to the human heart and differs with the whole concept of artistic mediation: it is a graphic design, unlike the other art works, only flat and black-and-white. This picture should attract even more attention to the context of its

interpretation. 'White Pride' is the motto and trade mark of Caucasian nationalists, and thus a distinct manifestation of racism. In the call of 'good night white pride' is expressed an ardent repulsion against this racist attitude by the so-called hardcore, punk, or hip-hop lifestyle represented by relevant music. Image C is a characteristic logo of this movement, on which the racist has been attacked and sent to the state of unconsciousness ('good night') by a cruel blow of his opponent.

Image C seems to offer a decisive thematic contribution to the network of interpretative contexts. We can thus conclude because in one breath it accentuates the concept of *racism* and also the resistance against it. If there are important links between all the images in this task, then image C obviously provides a key theme to them precisely because it is the only one lacking visual relations to the heart. This prevents the spectator from interpretative overvaluation of the exemplification of the heart image and, on the contrary, leads him to focus on the *ethical theme*, carried by a visual metaphor, whose principle we could equally ascribe to the billboard as well. An ethical theme loses meaning if it is subjectively indifferent, intersubjectively unshared and objectively not graspable; *the ethical theme therefore encompasses all aspects of the humanly perceived reality and also their ambivalence*.

The visual metaphor we are talking about illustrates this ambivalence because it has the nature of oxymoron – an ephitet based on a contradiction of the meaning. In this case, we can name them 'cruel care': the opponent of racism is looking after ('cares' for) his racist adversary by violently punishing his immoral conduct. There is still an unnoticed link: is the billboard a drastic conception of an analogy of 'cruel care' expressed by an antiracist logo? It is probable in terms of thematic context. Just imagine how harmonious the billboard would be if the dissected real hearts were replaced by an ordinary emoticon ♥. However, the visual metaphor in the image C is obviously different in character than in the input billboard, because the expressive genre is different and its appeal is much more straightforward. Therefore, there is no other possibility than to turn attention to the last choice.

Image B demonstrates human hands, i.e. part of the human body. That's the same concept as on the billboard. However, in this case it is not a dissected internal organ. The de-

picted connection of human hands is natural, non-violent, conforms with friendly greeting, on an empathetic level it expresses convergence and provides the experience of safety. All these are mutually harmonic and uncomplicated positive symbolisations, which in summary form a different concept of expression than on the billboard. However, on the thematic level, image B is likely to coincide with the billboard: the hands are the same, although the skin colour is different. Apparently, this is a subject of resistance against racism, which has prominently stood out in image C and appears to be hidden in the input billboard as well. Although it is expressively captured in a different way and its ambivalence more pronounced than in image B, it is comparable with it not only thematically, but also in the character of visual metaphor: *different colours-the same heart*. Both the heart and the hand are interchangeable in this case as an ingrained symbol of humanity.

We seem to have found a solution: from the content perspective the closest to the billboard is image B. Nevertheless, we can feel that its euphemistic, visually too conventional moralistic conception shows a different character of expression and thus a different artistic quality than the billboard that we compare it with. However, aside from this objection, we can consider that the choice of image B is relatively best matched by the concept of the advertising style of the Benetton Group, which focuses on moral themes.

The company Benetton builds on the interconnection of commercial and ethical aspects of advertising in the so-called social or corporative advertising. Through this, the company seeks to 'build a customer's relationship to the brand not through the link to the product, but by sharing values, opinions, attitudes, essentially the whole corporate identity' (Čermáková, 2013, p. 21). It uses a specific expressive style based on the ambivalence between the controversial concept of iconic denotation and the refined visual qualities of the image.

From a critical point of view, as noted by Z. Čermáková (ibid), in the case of Benetton it can be judged to be the abuse of 'human suffering and emotion, caused by the seriousness of the social problem, for personal profit and for the promotion of its brand...' However, it can also be approached positively as an attempt to 'attract more attention to the problems that need to be discussed in society' (ibid.). Čermáková (2013), in her analysis of Benetton's ad-

vertising style, quotes the defence of Olivier Toscani, the former creator of the controversial Benetton campaigns:

> "Quality sweaters are sold in seven thousand boutiques around the world, they take care of themselves. I'm not trying to convince the society to buy, but to find a response to a complex racial topic." (p. 21)

Toscani's interpretation of advertising strategy indirectly offers the resolution to my text. It should lead to an answer to the question related to its headline and somewhat analysed in the introduction: *in what way can expression be cognition or research*, at least in the context inspirational for education. The comparison of images, based on the previous interpretation of expression, provided evidence to conclude that, on the one hand, it was acceptable to the initial idea that expressive art work widens and deepens the scope of human cognition and on the other hand, provides clarification to it.

Conclusion: Expressive Experimentation is an Exploration of Human Maxims

The previous analysis of the structural context of expression in the context of education should show that its cognitive benefits relate mainly to the symbolic formation and organisation of semantic relations, taking of attitudes and representation and constitution of values. Expression allows articulate messages that are not just a result of veridical decision-making, but mainly actor-centred, adaptive decision-making. Therefore, expressive experimentation in arts-based research has a different nature than factual experimentation in scientific research: it highlights the author's perspective of presenting the events, attitudes and values of their time. Thus, it claims a general agreement with the authority of the art work, but at the same time calls for a critical creative dialogue that allows alternatives to its creation and its interpretation.

Expressive creation is such an examination of reality, which is characterised by a concentration of attention to the *ways of worldmaking* (cf. Goodman, 1988). There is something extraordinary in the creative expressive exploration of the world – a special interest in the process itself, 'how the world is being created' connected with the experimental, but the more urgent ethical appeal: is it good? As Zuidervaart observes (2015), ethical conduct is based on autonomous participation, requiring space for the consideration of accountability and related critical and creative dialogue. In this sense, the expressive artwork (not only in the 'big' art) and with it the connected expressive experimentation can be regarded as a *symbolic articulation of human maxims*.

If the maxim of Kant (1987) is the principle 'subjective determination of will', to be measured by entitlement to universal consent, then it can be understood in a broader sense than just in the narrow range of the most frequently examined moral issues. One turns to the world with an unspoken entitlement to universal consent whenever one manifests oneself as an originator-the author of ones acts and judgements for which they are held responsible. Therefore, we define the maxim in the broadest possible sense as a *determinant of subjective will to the manner and scope of author's activity* making it understandable to others, i.e. its meaning, as well as its conception, style and tact, the judgements of its value and responsibility for them (cf. Weber, 1978). The expressive art work does not describe maxims directly, but illuminates their nature by displaying or demonstrating a certain conception of the world and the way of being; it is an expression of how the human will to human being management translates into a world in creative activities, for which a man bears the *author's responsibility*.

In practice, such an articulate maxim contends with traditions, public opinions, ethical norms, or political power, and at the same time with a personal drive and desire based on the eternal incompleteness of living. Claims from all these parties are usually not mutually consistent with each other, nor with the personal maxim, and all their possible contradictory needs must be solved in practical decision-making in practice, without having at hand an absolutely valid pattern of situational form for individual events. It concerns all *human matters*, i.e. those matters that are associated with interpersonal relationships, cultural, social, and en-

vironmental values on the historical axis between birth and death, with political influence and moral conduct.

The expressive artwork is viewed here in the Foucault sense as an outbreak of discourse that concentrates the dialogue and controversy about human things around it. It can therefore be said that expressive creative activity is a tool for complex and immediately experienced exploration and interpersonal confrontation of important human maxims. This is done through systematic *communication and sharing of alternative forms of the world,* which are presented by expressive creation for experience, evaluation and critical analyses and discussions. In human culture, for this purpose, there is no other comparatively effective and equally complex instrument than expressive creation, covered by its top representations in art. Thus, expression and expressive experimentation belong among the cognitive instruments in the sense of the Goodman concept of worldmaking.

For education, there are demands for the interconnection of cognitive intuition of expressive creation with its dialogical analytical reflection. Access to this connection was introduced in the text above and its instantiation in educational roles was included under the term of *expressive experimentation*. We consider expressive experimentation to be a special kind of study of human matters, which exists on a macroscale in the domain of art and can be a desirable tool for expressive, respectively, artistic educational disciplines on a microscale.

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DIVERSITY 2.0 – ART EDUCATION IN THE CONTEXT OF GLOBALISATION

Ernst Wagner

In recent years, art teaching in Germany has adapted to the increasing diversity in classrooms caused by the intensification of migration movements during the last 100 years. The Nuremberg Paper of 2013 (Lutz-Sterzenbach, Schnurr, & Wagner 2013, p. 325 ff.) is a good example of this. The Bavarian pilot project 'schön.wie schön' (beautiful.how beautiful) 2015–2017 also reacted to the increasing migration movements and their consequences for teaching at schools. The results are published: Wagner, Wenrich &, Ratzel, 2017. It looks like that concepts for a sensible intercultural art education, tested in daily praxis, are available in Germany.

What was not yet apparent until the first half of the 2010s, however, was the great significance of the discourse on decolonisation in the cultural sciences, which is now also reaching art education. In German cultural policy, this discussion is currently carried out most clearly and vehemently related to the question of restitution of looted art. At first it was mainly about returns of former Jewish possessions, stolen during the Nazi-regime. But now it is also about dealing with looted art from Africa in the period of colonisation. Many ethnological museums in Europe are confronted with such demands. Furthermore, the example of the fundamental critique of the Humboldt Forum in Berlin shows that the subject is much more complex and has enormous dynamics that go far beyond the question of restitution. One of the central aspects of this regards art education as well, the question of the question of the 'canon' and its interpretation.

Of course, there has always been a critical discussion about the canon in art teaching. This is an issue already in daily praxis at school. Whenever the next lesson has to be prepared,

e.g. on the subject of Baroque painting, it has to be decided which works will be presented: e.g. by the Catholic Rubens or the Protestant Rembrandt or the 'proletarian' Caravaggio – or even a female (!) artist, who is very seldom mentioned at schools, like Artemisia Gentileschi? After the decision it has to be clarified which works should be selected. These questions are the same again and again on all other levels: with textbook editors, with curriculum makers, with curators at museum et cetera. What should they show? And which stories, narrative should they tell about them?

It is interesting to note that in many European countries over the years a far-reaching consensus has developed regarding the question which artists are relevant in education. Unfortunately, precise overview figures are not available, but on the basis of the studies from Austria (Kirchweger, 2014) and the Netherlands (Bevers, 2005) a trend can be assumed. This trend is clear: the European top ten are (in this order): Picasso, Le Corbusier, Matisse, Michelangelo, Rodin, van Gogh, Kirchner, Cézanne, Rembrandt, Giacometti, Brancusi and Mondrian – supplemented from Austria by J.L. David, Leonardo, Duerer, Goya, Rubens, Klimt and Pollock.

The good news is that there is obviously no canon in any of the countries studied that would push national artists. It is obvious that it is a *European canon* that does not care much about national borders. But it is, as you notice at second glance, a quite Western European canon. Surprisingly, not even very influential Russian artists like Malevich and El Lissitzky or many other Eastern Europeans like Mucha or Kupka found their way into this core canon. And North Americans (if we think of a 'transatlantic' Europe) like Warhol or Jeff Wall are also missing. (Austria, after all, includes Jackson Pollock.) It is an uncompromising Central / Western European profile we are facing. There is also a clear temporal profile that focuses above all on the Renaissance period and the classical modern era (with a little bit of the 19th Century). The fact that all artists are men seems just as expectable as the dominance of painting. I assume that this profile – with slight shifts to include artists from one's own country – looks very similar in most European countries.

This very one-sided and characteristic profile, however, appears to be extremely problematic today. This is especially true with regard to the way we have to perceive the world in

which, for example, Europe is a global province (Chakrabarty, 2010). Different functions of images in diversified cultures and milieus (historically and contemporarily) also raise the question of whether we are still up to date in art teaching with the existing, latent canon. This is especially true if we want to fulfil the claim of general education. General education promises to prepare the children for the world to come in all areas.

If contemporary art exhibitions are seen as trendsetters and also impulses for art education, we can expect that this canon will change soon. For example, Newall (2017) examined the Documenta – exhibitions from 1968– 2007 with regard to the artists' origin (in this case their place of residence). She observed a clear trend: the proportion of artists from Europe / North America declined continuously during this period, from 98% in 1968 to around 60% in 2007. (More recent figures are not yet available.) Accordingly, the proportion of artists from Asia, Africa and Latin America – in this order – increased continuously. Epochal exhibitions of the 1980s, such as 'Les Magiciens de la Terre' in Paris in 1989, or the 3rd Havana Biennial, also in 1989, contributed to this observable opening.

But these trends still play hardly any role in current art education, at least in Germany. This is why a group of art teachers in Bavaria has now joined forces to think about it and, above all, to try out new paths. A broad spectrum of actors is represented within this group, the Academy of Fine Arts in Munich, teacher trainers, the Institute for Curriculum Development (ISB), some pilot schools, and the Association of Art Teachers (BDK), an NGO. The Bavarian Ministry of Culture and the Federal Ministry for Cooperation (BMZ) support the work. The group works closely with the Chair of African Art History at the Ludwig-Maximilian University Munich and the 'Museum Fünf Kontinente' (Museum Five Continents) in Munich.

The core idea of this project, which is funded for the period from 2019 to 2022, is to enter into dialogue with partners from other regions of the world, especially from the Global South. The colleagues in Bavaria are cooperating with partners from the University of Education in Winneba, Ghana. Other, already active partners have been found in South Africa and Cameroon. Negotiations are underway with other possible universities in Nigeria, Kenya, Uganda, Oman and Hong Kong.

Within the framework of the project, we want to exchange ideas with these partners about the respective canons in art teaching, cultural history and art education. By canon we mean the collection of objects of 'visual cultures' that are considered particularly important in the respective country. We address the question of how cultural memory (in the medium of an 'image') manifests itself and how this pictorial memory shapes our ideas of the world in which we are part of (Assmann, 2000). In this way it is automatically also about our ideas about the future of the world. I.e. it is about objects (art works, architecture, design, daily life objects, handicrafts, etc.) that are relevant in education. The 'Sustainable Development Goals' of the United Nations (UN, 2015) offer a meaningful normative framework for this.

This can only happen in joint dialogue with all partners. In order to create a meaningful basis for cooperation, we have jointly developed criteria for the selection of objects:

- Each object has aesthetic and conceptual qualities. It is complex and inspiring.
- Each object is understood as an expression of worldviews and at the same time also as powerful with regard to the formation of these worldviews.
- Each object has relevance for education in today's globalised world. This also includes the question of transcultural entanglement and migration trajectories.
- Each object is a starting point to learn to understand other imageries and the worldviews represented therein from different perspectives.
- Each object is related to the Sustainable Development Goals (SDG) of the United Nations.

In order to fulfil the criterion of multi-perspectivity, neither the objects / artists selected by each partner for their country nor the interpretations are influenced. Selection and interpretation will only be clarified internally, i.e. in the respective national teams. In a second step, the selected objects and texts are fed into a database in order to facilitate a dialogue between the partners on this basis. The resulting material should then help to thematise the questions asked at the beginning about the canon for art lessons in our school and thus expand the re-

spective view of the world of images. The internet database (see screenshots) will be accompanied by a handbook to be published in 2022. This handbook will show how unfamiliar pictorial worlds and unfamiliar worldviews can be integrated into art lessons. It will present ways in which the global diversity of imageries can be used for contemporary education to prepare our children for the world in which they live and will live.

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Footprints on the Ocean Beach

Footprints on the Ocean Beach

Esther Kibuka-Sebitosi, Cellphone Pictures of Footprints on the Ocean Beach, Durban, Kwa Zulu Natal, Karridine Beach, KZN Province South Africa, November 2018

Have you ever realized that you leave a footprint everywhere you go? It may not be visible like the one in the sand but every human activity has a print (consequence). How did it all start? The Book of Genesis 1:1-31 describes how the earth was created. Humankind lost dominion and a savior was sent to deliver him. Can man save the planet earth? What type of Footprints have you left in the Ocean sand in your life?

Esther Kibuka-Sebitosi

"Footprints on the Ocean beach" represents the anthropogenic activities by people that affect planet earth. The Footprint on the Ocean beach is an allegory for you having been to a place. The fundamental question is what is the cost of your footprint? Many of us are making footprints in the sand, in our unsustainable life styles creating pollution, vegetation or biodiversity loss,

Esther Kibuka-Sebitosi

Sleeping Corals

TEAMBUILDING: WORKING FOR TEXT-AND-IMAGE PROJECTS

Catherine Parayre

Although instructors and students in literature and art are often encouraged to include the individual in learning practices, be it by individualising learning, developing a personal viewpoint, taking a stand or finding one's own voice, the opposite is the topic of this article. Rather than focusing on the self, it thematises working 'for' text-and-image projects and thinking as a group before slowly gaining a distinctly personal perspective. Based on curatorial projects involving students in different disciplines (writing courses and painting studio) at Brock University, Niagara Region, Canada, it reflects on the benefits of teambuilding, in particular as a collective approach enables students to gain accurate and detail-oriented insights which, in turn, resulting from the group's collaborative efforts, make their experience of the exhibition in which they participate more introspective and, indeed, deeply personal.

Team building

Many benefits

In an exchange between art historians, critic Paul Barolsky writes that 'systematic approaches to scholarship only generate dogmas, schools, formulas, epigonism, and passing fashion,' and argues for a more subjective approach, 'a sensitivity' that would be 'vivid [...] and

suggestive [...]'; art criticism, he continues, should be 'a pleasure to read' (Barolsky *et al.*, 1996, p. 400). In interdisciplinary arts, Tanya Augsburg observes among artists productive 'tactics of resistance [,] including downright refusals', to 'normative discourses' in their claim to 'artistic freedom and originality' (Augsburg, 2017, p.131). Such blunt statements form a fitting overture to a reflection on key components in interdisciplinary practice: teamwork and collaborative projects. When working together, artists and creators with different skills, distinct interests, and diverse approaches are likely to explore creative expressions they would have never considered had they remained in their own discipline. Thanks to the consultations and exchanges involved in any interdisciplinary project, participants are given the opportunity to reflect on their own practice, learn new skills, discover new epistemes, and are provided productive feedback by their partners.

Depending on individuals' practices and on institutional organisation, teamwork can take many shapes and adheres to differently constraining principles. At best, it is – or should be – 'an uncoerced cooperative activity requiring shared intentions (as well as compatible sub-intentions) that are the object of mutual belief among those parties making the work' (Livingston, 2011, p. 221). When implemented in interdisciplinary endeavours, it requires, in the words of Timothy R. Austin, 'collegiality, flexibility, collaboration, and scholarly breadth' (Austin *et al.*, 1996, p. 272). These quotations clearly suggest that any kind of teamwork, be it interdisciplinary or not, creative or scholarly, is likely to be a pragmatic arrangement between individuals who are willing to share a passion for work that is only partially their own, although it may happen that distinct contributions can no longer be differentiated from one another. However, this definition is not as simple as it first appears. Critics have examined this problematic in older forms of cooperation in the arts, for instance Richard Wagner's notion of the *Gesamtkunstwerk* or various Futurist and Surrealist practices, and concluded that their innovative spirit, despite the 'hybridisation' ('integration of two or more different forms or materials') it promoted, was based on a paradox: 'it unified multiple art forms while keeping their individual distinctness and independence as they contributed to its creation. In other words, it suggest[ed] both unity and autonomy' (Augsburg, 2017, p. 137,; p. 134). The following pages

explore this complex balance from the standpoint of an instructor who first pays attention to group dynamics, rather than individual preferences.

Distance and 'Defamiliarisation'

It is often quite pertinent in courses taught in the Humanities, no matter what the discipline or interdisciplinary combination, to remind students that analysing fiction, discussing art, learning how to paint or write or complete similar tasks requires knowledge and skills that cannot be reduced to the sole use of personal impressions, styles and stories. Although learning and creativity are grounded in subjective processes and experience, there is much to be gained if one carves a distance between the self and the work one is involved in. Teambuilding is one productive way to experience and enjoy this distanced perspective.

For one, teamwork associating students in different disciplines allows these to realise how much our personal involvement in any project is influenced and constructed by the environment we come from and that the personal correlates with the collective. By engaging in common projects:

> [,...] "rather than collaborate as equals, we too often appropriate the 'other' discipline on our own terms, subjecting it to our needs and wishes, [notes Sara Van Den Berg;] we distort it by investigating and using only those elements we choose and disregarding the field as a whole at the risk of looking 'ill informed' to other participants." (Austin *et al.*, 1996, p. 276)

Such a dynamic places these other participants in the position of educators whose responsibility is to share their knowledge and skills, bringing the conversation to a factual level beneficial to all parties. Vice-versa, for Marianna de Marco Torgovnick,

> "people from another discipline can understand problems [...] in a new or cogent way. In other words, interdisciplinarity brings with it the benefits of defamiliarisa-

tion. It can break through to powerful insights." (Austin et al., 1996, p. 282)

and, in the classroom, to an enriching exchange between students engaged in this complex learning/teaching relationship.

The notion of 'collision' in interdisciplinary arts, first explored by David Cechetto et al., may be helpful to better understand this kind of exchange as a:

> "productive struggle between two or more art forms or disciplines [, a] continual movement while resisting any final unity or acceptance of one form's dominance over another." (Cechetto *et al.*, 2008, pp. xi–xii, in Augsburg, 2017, p. 137)

To this end, Cechetto et al. cite Roland Barthes's vision of 'old disciplines breaking down – perhaps even violently' (Barthes, 1984, p. 56;, in Cecchetto *et al.*, 2008, p. xiii) and his statement that:

> [...] "in order to do interdisciplinary work, it is not enough to take a 'subject' (a theme) and to arrange two or three sciences around it. Interdisciplinary study consists in creating a new object, which belongs to no one." (Barthes, 1981, p. 72;, in Cecchetto *et al.*, 2008, p. xiii)

As Augsburg points out, collaborative creations invite their makers to become actively involved in a rigorous logic consisting of '(1) juxtaposition, (2) synthesis, and (3) transformation' (Augsburg, 2017, p. 137).

Example I

Students in the Centre for Studies in Arts (STAC) at Brock University experimented with this three-step process as they prepared together with peers in the Department of Visual Arts (VISA) for the students' exhibition *Erasures* (2–27 April 2019, Art Gallery, Marilyn I. Walker School of Fine and Performing Arts). STAC students contributed creative texts on the theme

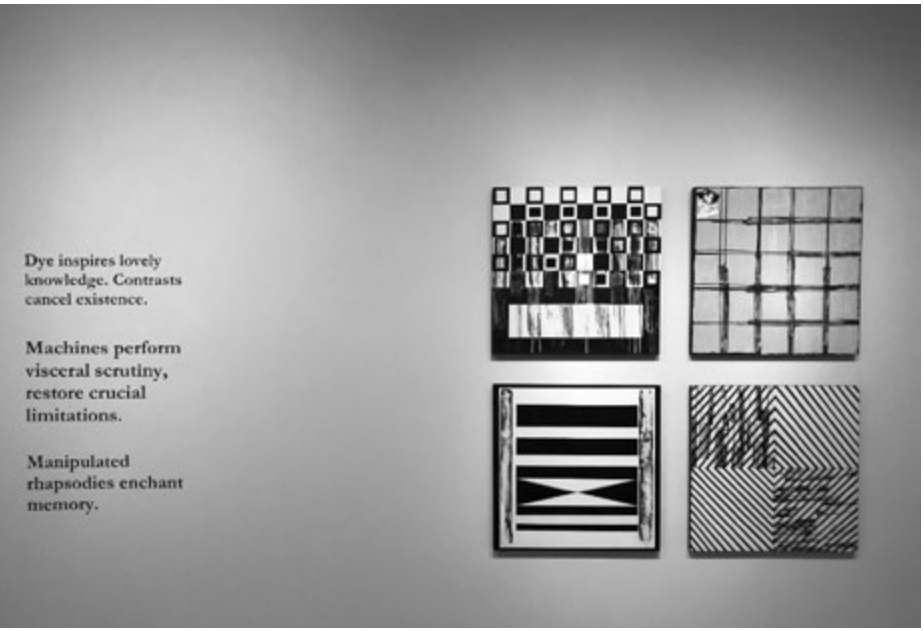

Fig 1. From left to right:
Various authors. Text
Pagliaro, Lilianna. *Melting, Tiles, Orange, Drip Drip*. 2018.
Photo credit Shawn Serfas.

of the show. In order to produce these texts, students were divided into groups of three. The first assignment was for each student in any given team to write three or four lines about one digital artwork among those studied in class. In this first phase, the writing was descriptive and did not address the motif of erasure. The group's members then worked on 'juxtaposing' their individual contributions and collated their brief texts. In other words, they started the first editing process, or 'synthesis': comparing the three individual texts, removing any repetition of content or vocabulary, and reorganising ideas in order to provide a coherent whole. Finally, these texts were 'transformed' with the help of one of the curators into short creative sentences. This very transformation was itself an act of erasure, by which selected words or expressions were taken out of their context (the 'juxtaposed' and 'synthesised' paragraphs) and rearranged into a poetic phrase. Printed on vinyl, these sentences formed striking com-

panions to the artworks created by VISA students, as can be seen in the illustration below. More information about *Erasures* can be found in the Annex at the bottom of the article.

Detail-Oriented Learning

Students engaged in this type of creative interaction are likely to pay attention to details in their projects, however the nature of these small elements may be. In the visual arts, and although details have lost some of their importance – and been at times discredited as too 'picturesque' – by Modern critics (Arasse, 1996, p. 34) – they will attract the viewer's attention. In literature, they will be strewn across multiple descriptions, for instance in:

> [...] "*chronography* (description of time), *topography* (description of landscapes and places), *prosopography* (description of the exterior appearance of a character), *ethopoeia* (moral description of a character), [...] *parallel* (combination of two descriptions [...]), *tableau* or *hypotyposis* ([...] description of actions, passions [...])." (Hamon, 1981, p. 3)

The Personal

As Daniel Arasse argues in his excellent book-length study of details in the visual arts, noticing details reveals the viewer's personal tastes; details are significant in the eye of the beholder because they relate to her/his individual sense of beauty (Arasse, 1996, p. 5). In the field of literature, Michael Riffaterre's analysis of descriptions, where details are accumulated, finds that:

> "the primary function of literary description is not to make the reader see something. Its aim is not to present an external reality. Description, like all literary discourse, is a verbal detour so contrived that the reader understands something else than the object ostensibly represented." (Riffaterre, 1981, p. 125)

Such formulations show that each detail opens entirely new worlds created from the viewer's or reader's perspective. Further, on a more pragmatic level, detail-oriented individuals develop eminently useful skills for writing assignments (careful proofreading), memory tasks, and critical thinking (for instance, when reading), as well as other aptitudes such as organization skills and empathic behaviour (Garcia, online).

Constellating Meaning

From a pedagogical point of view, close attention to details proves to be rewarding. In literature, Hamon remarks that description is 'a means [...] of amplification' or, in other words, 'making text' (Hamon, 1981, p. 2). Observing details may trigger in the observer a need or desire to describe or explain them and prompt a reflection on them. 'A memory-storehouse (officina, Trésor)', description 'reactualises' passive knowledge (p. 4) and provides, when focusing on writing techniques, a convenient opportunity to engage in an exercise on rhetorical figures '(enumeration of parts, similarities, differences, parallels, etc.)' (p. 19). Indeed, 'to describe is never to describe a reality, but to prove one's rhetorical know-how, to prove one's book-learning':

> [...] "to describe, then, is a "to describe for"; it is a textual praxis, both coded and aimed, opening onto concrete, practical activities (pedagogical, [for instance]); or else it is a working between texts (rewriting, rhetorical models, the description of paintings or figurative works of art); or else it is to work in the realm of the verifiable (a description certified from the witness stand; or the traveller's description)." (p. 6)

Basing his position on nineteenth-century literary realism, Hamon defines the detail as 'that which overdetermines meaning and significance. It is what stops, blocks and suspends the momentum of reading' but also encourages an interpretive to-and-fro 'from the particular to the general, and from the general to the particular' (pp. 12–13).

Details also invite students to become sensitive to 'incongruous', almost 'contradictory' associations and realise that knowledge is always fragmented and may be inconsistent (Arasse, 1996, p. 17). Details can also be 'savoured' and may be pleasurable to the point that the temptation to create coherence may seem superfluous (p. 62). In fact, in front of a painting, Arasse argues further, the detail is a 'threshold' where the artwork – and the viewer's perception – either 'constitutes' itself or 'disintegrates', where communication becomes aporic or private, and where fascination crystallises (p. 296).

Example II

In 2016, visual-arts students in a studio class at Brock University were invited, together with their peers in Studies in Arts and Culture, to respond to artworks from the permanent collection of the Rodman Hall Art Centre, St. Catharines, Ontario. Observing various techniques and details in these works, they first discussed the notions of the 'abstract' and the 'abstracted' and concluded that the process of abstraction they were asked to apply in their own

Fig. 2. From left to right: Donaldson, Emily. Text.
Coburn, Frederick S. *Sketch #2 (Green and white)*, nd, pastel on paper, 13.8 x 16.1 cm.
---. *Sketch #3 (Road in Winter)*, nd, pastel on paper, 14 x 18.5 cm.
---. *Sketch #7 (The Bush Road)*, nd, pastel on paper, 12.1 x 20 cm.
---. *Sketch #6 (The Edge of the Bush)*, nd, pastel on paper, 12.2 x 20.2 cm.
(Permanent collection of the Rodman Hall Art Centre, with permission)
Higenell, Gail. *Dimensions*, 2016, fluid acrylics on glass.
Photo credit Shawn Serfas.

;contributions could be achieved by selecting details in the painting serving as inspiration, then decontextualise and transform them into abstract elements in their work. In the example below, the soft nuances of colours in Frederick S. Coburn's representation of snow, often barely perceptible, become large, bright colour surfaces in the student's rendition. The wintery Canadian landscapes and their masses of snow covering the shapes and characteristics of the environment in Coburn's sketches give way to other masses, this time a swirl of vivid abstractions. Doing so, the student not only created sharp colour contrasts between the initial work and her work, but also used the soft coloured marks in the snow as a 'threshold' to a fluid abstract cosmos whose curvy lines convey an impression of continuous movement contrasting with the heavy snow stifling the Canadian landscape and the life of its inhabitants (for more information on this exhibition, please see Annex).

Walking Through

Taking his cue from the definition of walking as 'transurbance', in other words 'a significant avant-garde performance', proposed by critic Francesco Careri in *Walkscapes*, Ben Jacks notes that, for many writers and artists, walking has today become a 'subversive activity', 'immediate, essential, and fiercely human': 'The everyday persistence of walking recognises that breathing and walking give access to something tangible and deflates the importance of abstraction' (Jacks, 2004, p. 5). Not only does walking allow us to intimately know our surroundings, but also to become 'possessed' by it (p. 7). With this come a 'heightened awareness of time' as well as 'a sense of timelessness' and 'sensitivity to the world' (p. 8).

Establishing connections

Learning by walking, if one can so name this pedagogical experience, is an experience in connections. Jacks writes poetically that 'one walks along edges and paths to nodes and land-

marks'; the embodied experience of space makes 'the casual walker intuitively understand the relationship among physical objects in the landscape' (p. 6). This involves:

> [...] "data collection and assembly, interpretation and representation, and imaginal fictions. In this sense, it is useful to think of the 'text' of landscape as analogous to hypertext – ever changing and navigable on many interconnected levels." (p. 7)

Based on embodied experience, such connections defy a purely abstract or theoretical approach (p. 5) and bring valuable practical understanding to the investigated topic. From Henry David Thoreau to Charles Baudelaire and Walter Benjamin, many thinkers have highlighted the creative benefits of walking. Rebecca Solnit, who writes that 'on foot everything stays connected' (Solnit, 2000, p. 9), insists on the free associations walking fosters; slow movement gives one time to observe and pause, as well as gain confidence in 'straying' away from accustomed connections (p. 8). Although 'a path is a prior interpretation of the best way to traverse a landscape, and to follow a route is to accept an interpretation' (p. 68), walking is also a wonderful opportunity to 'reshape the world by mapping it, treading paths into it, encountering it' and so 'reflect and reinvent the culture in which it takes place' (p. 276). The aim, already described by Baudelaire in 'The Painter of Modern Life', is of a high pedagogic relevance:

> "For the perfect *flâneur*, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world [...]. He is an 'I' with an insatiable appetite for the 'non-I'". (Baudelaire, 1964, p. 9)

Being pensive

With this, we can come back to the beginning of this article. Indeed, by inviting the 'non-I' in what is a bodily experience (Solnit, 2000, p. 26), one nevertheless comes back to the autonomous self and the personal narrative, this time enriched through pensive contact with what is other. Critics have often noted that the flaneur proceeds like a detective looking for facts and logic while remaining distanced, maybe objective, in any case careful not to get involved in the general flow of life. As Solnit points out, the flaneur can be 'everything from a primeval slacker to a silent poet, [yet] one thing remains constant: the image of an observant and solitary man strolling about' the city (Solnit, 2000, p. 198). In a learning context, the student learns from experiential connections with her/his environment that s/he is able to discover the pleasant creative isolation in which one can define and build one's own creative self. The opening reception of any students' exhibition offers everyone the chance to enjoy the final outcome of the in-class learning process and is the occasion for all to stroll from one art piece to the next, observe details, read textual contributions and explanations, absorb the dynamic of the whole, make photographs and leisurely exchange with other visitors.

Example III

The 2017 exhibition *Post-Industrial Ephemera: Soundings, Gestures and Poetics* in Buffalo, NY, United States was a one-day event involving established and emergent artists, as well as student artists. It was installed in disaffected grain silos by a large river and, further, Lake Erie on the border between Canada and the United States in a large industrial area that has often been described by critics as a significant example of the industrial sublime. In this overwhelming environment, the exhibition was conceived as a walking experiment. The curators invited the selected artists and performers to spend a day on the silo areal in order to discover the constructions and their environment, and install their works where they wanted so long as the location was a designated safe place. Participants were impressed by how much walking this involved – the site is immense, and movement requires vigilance – and expressed how much they enjoyed slowly looking for a location where to install and noticing other art-

Fig 3. The American
ArtIndustria: *Un beau fleuve* (neon sign)
Continuous Monument: *Silo Sessions at the American* (noise/drone performance)
Photo credit Shawn Serfas.

Fig 4. Location: Perot (Elevator Annex)
Catherine Parayre, with Josh Dawson, Paul Savoie, and 37 writers: *Ingrained Words* (18 posters)
Photo credit Shawn Serfas.

ists doing the same. On the day of the event, visitors also wandered through the silos and walked from one performance to the next, enjoying the artworks displayed in different silos. People walked alone or in small groups. Most noticeable was their contemplative silence in this collective experience. In this extraordinary industrial space, visitors shared an introspective afternoon during which their attention focused nevertheless on a formidable yet decaying environment poignantly evoking an important chapter of North American history, its industrialisation and exploitation of a continent. This one-day experience was about the self and one's position in a constructed and curated space, as well as about the collective – sharing a space and reflecting on history and the human use of nature. (More information, including the programme of the exhibition, in the Annex.)

In conclusion, working for a group project in the examples above allowed participating students not just to practice various useful skills and become actively involved in intellectual and conceptual reflection, but also to express their unique views or voices within a larger context formed by teamwork and rooted in existing creative discourses and practices. In these exhibitions, the self functions in relation to 'others' (peers, curators, artists, scholars, the public, etc.). More subtly, by investigating constellations of meanings, details and practices, students nevertheless develop a sense of direction or purpose while the concrete product of their work – the exhibition – is both a professional and a very personal achievement.

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ART EDUCATION AS PHILOSOPHY IN THE AGE OF THE INTERNET

Alena Drury Sojková

Art Education and Societal Development in the 21st Century

Due to the rapid changes in our society it is increasingly important to ask why we teach the way we do and which teaching methods we should adopt or abandon. It is necessary to develop innovative interpretations and applications of teaching methodologies that offer new and diverse art forms, perspectives, and worldviews.

This approach originates particularly from post-structuralist (Deleuze & Guattari, 1987) and post-modern (Lyotard, 1993) theories and has influenced various educational fields and artistic movements. However, there are many more schools to consider such as phenomenology (Heidegger, 1975), critical theory (Adorno, 1969), collaborative learning (Vygotsky, 1997), psycho-analysis (Freud, 1940), existentialism (Jaspers, 1971), positivism (Comte, 1856), pragmatism (Dewey, 1929), neo-liberalism, feminism, and environmentalism;, these, of course, as being just the tip of the iceberg.

These discursive theories allow for the encouragement of critical analysis that creates new responsibilities for both educators and students. Contemporary art education is recognised as an interdisciplinary and holistic field where the borders between sciences, arts, philosophy, and other disciplines are dissolving (Balkir, 2012). It is surely a discipline in which all identities, styles and formats disappear and all approaches are encouraged.

Today, art cannot be separated from various disciplines and it is imperative to include in art classes new approaches that will combine and synthesise these diverse areas of study

(Balkir, 2012). Philosophical approaches may not provide clear answers, however, they may help us to better understand what changes in education could mean.

Philosophy of Education – What Is It About?

The philosophy of education addresses philosophical questions of education concerning its nature (Siegel, 2010). Is it 'educare' which means to 'bring up' or to 'educate'? It also addresses its aims. What are the proper aims and guiding ideals of education? Individual and social aims? It questions whether there can be any problems related to the process itself. Can it be indoctrination? Its practitioners look both inward to the parent discipline of philosophy and outward to educational practice, as well as to developmental psychology, cognitive science more generally, sociology, and other relevant disciplines (Siegel, 2010).

In the contemporary global society flexibility and adaptability of an individual to quickly changing everyday reality is greatly valued. A holistic approach to education aims at helping students develop their intellectual, emotional, social, physical, artistic, creative and spiritual potential and nurtures these valued properties to the individual's best. Abraham Maslow referred to this as 'self-actualisation' (Maslow, 1975). It seeks to engage students in the teaching-learning process and encourages personal and collective responsibility for the outcomes of best efforts.

Phenomenology in Pedagogical Theory and the Practice of Art Education

Phenomenology is a philosophy of experience – developed as a new science – which takes human experience as its explicit basis. Personal perception is subjective and defined by variables such as time and space. Repetition of the experience in different conditions can

result in deeper understandings and open new possibilities. This philosophical school inspired development of a new approach to acquiring knowledge – phenomenon-based learning. Certainly, an innovation in contemporary pedagogical theory is a multidisciplinary, constructivist form of learning or pedagogy where students study a topic or concept in a holistic approach instead of in a subject-based approach. Because of this nature phenomenon-based learning has also been called topical or thematic learning.

Since the beginning of the academic year 2016, Finland has made a new breakthrough step in their education system. Educational reform has been implemented mandating phenomenon-based learning be introduced alongside traditional subject-based instruction. As part of a new National Curriculum Framework, it now applies to all basic schools for primary school students as mandatory.

In art education there is a field devoted to phenomenon-based learning, which is anchored mainly on visual culture called artephiletics. Artephiletics promotes meaningful unguided creation allowing the subject to develop his artistic creativity, expressive cultivation and improve his emotional and social intelligence. These soft skills are an important prerequisite for a deeper understanding of today's changing society and a better ability to adapt. Part of artephiletics is the attitude, when the subject also reflects his work and with the help of self-reflection has the opportunity to personally develop (Slavík, 2001).

With the subject of learning, the educator in visual arts is interacting through the course of the lesson, and he leads the creative process and the lessons learned in a reflective dialogue. Reflection of the experience of perception and creation constitutes one of the essences of contemporary art education. Through the opportunity to express their feelings, the subjects have the opportunity to achieve a new level of knowledge and insight into the dynamics of their own creative process.

The phenomenon-based creative process of teaching art can be explored by methods of artistic research in addition to traditional methods of qualitative research. Artistic research can be defined as the systematic use of the artistic process, the real creation of artistic expressions in all different forms of art, as the primary way of understanding and examining

the experience of both researchers-educators and participants-children involved in the activity being investigated (McNiff, 2007). The educator can apply the methods of artistic research during teaching and enrich the acquired knowledge with his professional experience, acquire new skills and find meanings that become interdisciplinary.

Instead of simply thinking about artistic phenomena in case studies, interviews, and other explanatory texts, the researcher-teacher is directly involved in the teaching-learning process to learn more about the aspect of the creation. They can focus on the content and the representatives-children and lets them describe their unique experiences. These arts-based methods offer a better insight for the researcher, enable him to use a larger spectrum of creative intelligence and communications, and bring important information that often appears more accurate and original than the conventional observer's descriptions.

In the arts classroom the full potential of arts-based methods can be explored by the educator through performance art activities (Van de Water, 2015). The teacher participates in all stages of the activity connected to the students and experiences the process from within to understand the best course of creative development for that particular group.

The methods of arts-based research can be also used to capture the experience of subjects in the open school concept. Open school is based on the collaboration between schools and local institutions, businesses and organisations for educational process. This concept is a mandatory part of the Danish public school since 2014 (Knudsen, 2019). Inspiration for this phenomenon-based approach can be found in place-based learning or in outdoor education promoting learning about and connecting to the local environment. Open school crosses the border of the school institution and provides the subject a direct connection with nature and a personal relationship with the local community.

Due to competition and economic growth driven culture, contemporary society including education-focused environments have been affected by a constant need for change resulting in restless children and often adults as well. Daily stress levels related to the subject of education have increased significantly over the last few decades and the trend does not seem to show any signs of changing. To compensate for the pressure and help the stu-

dent to connect better with himself and his surroundings as a part of phenomenon-based learning, methods of contemplative pedagogy (Barbezat & Bush, 2014) can be used in art classes. Contemplative pedagogy shifts the focus of teaching and learning to incorporate 'first person' approaches which connect students to their lived, embodied experience of their own learning. Students are encouraged to become more aware of their internal world and connect their learning to their own values and sense of meaning which in turn enables them to form richer, deeper relationships with their peers, their communities and the world around them.

The forms that contemplative practice can take within the classroom are various, including meditation, journaling, deep listening or the use of ceremony or ritual to make every class feel special. For educators, contemplative pedagogy provides a formidable challenge – to be fully present in the classroom. However, this aspect can be helpful in finding innovative ways to manage a restless audience in primary or secondary schools, not only in art classes.

Contemplative practices in arts education help induce a contemplative state of consciousness in which the creative process is happening. While any art medium and methods can be used, these are not engaged as they might commonly be to create an art 'product'. The contemplative art practice is a form of process art, where the focus is on the process of the art-making as opposed to the finished product.

The Process Art Movement, which began in the 1960s, has some similarities to contemplative art practice and has its roots in Performance Art and the Dada Movement. Jackson Pollock is a famous exponent; his drip paintings highlight central features of process art such as chance occurrence and the process of being fully focused in the moment of moving the paint on the canvas.

The phenomenon-based approach to learning is the foundation of Waldorf pedagogy that grows out of an experiential relationship to the material. This school system, which is based on Rudolf Steiner's theory of knowledge and ideas from his Anthroposophy, focuses on the pupil as a spiritual individual where the formation of the body is seen as an important prerequisite for healthy learning and development (Steiner, 1923).

Due to the epistemological fundament, which regards learning as an active process taking place in the relation between the faculty of thinking and perception, teaching is not primarily about accumulation of representations but seeks to stimulate the creative will element inherent in the construction of knowledge. It therefore seeks to take experience as the starting point. This is also why aesthetic subjects such as music, painting, handicrafts etc., always had an important place within Waldorf curriculum.

Besides aesthetic education being an important part of the Waldorf pedagogy, there is another quality to the school system and that is a strong focus on creating a close relationship to nature and building a strong community the individual is a part of. Sense of connection empowers the subject to engage in active protection of the environment and cultivation of the local community. This school system has been established globally on education levels from preschool to high school for over 100 years.

Democratic Principles Reflected in Education through Art Theory and Practice

In the case of arts education, the most natural form of the learning process appears to be self-management in order to preserve the freedom of expression and to ensure that the creative experience is perceived by the subject as a positive activity. The positive aesthetic experience that the subject carries with him contributes to his ethical cultivation and has a good influence on his social skills. The cultivation of the personality of the subject in this case takes place through education, i.e. education through art.

The educational goal in accordance with democratic social-cultural values, to which I focus my attention, will be educating an individual to become who he really is. In other words, an individual is born with certain qualities that become personal values and therefore it makes sense to develop them further (Dewey, 1938). Such a subject remains connected to his talents and skill potential manifesting since childhood, and ideally experiences the right

level of support and challenge in the learning process. The result of such educational activity is a unique personality that contributes to diversity in its uniqueness and thus becomes a value for the society.

Our society went through a major transformation especially in the last few decades. Democracy as a philosophical concept has been developing over time in synchronisation with these changes and contemporary democracy has become a transformative social tool that emphasises democracy's role in critiquing current society and deliberating on future alternatives.

In the age where democratic citizenship education can be viewed as perpetuating a current political structure and is under attack as a method of possible indoctrination (Sears & Hughes, 2006), choosing to define democracy as a critical tool for society becomes extremely important.

Democratic principles in pedagogy have been closely connected with the school of thought called critical theory. Critical theory was established by the Frankfurt School theoreticians, namely Theodor W. Adorno and Erich Fromm. It inspired the critical pedagogy teaching approach based on questioning the ideology accepted by the majority. Critical thinking goes beneath the surface to understand the deeper meaning and personal consequences of any action, process, experience or discourse is encouraged (Shor & Freire, 1986). This approach becomes one of the key elements in democratic schooling along with equality, inclusion, plurality and respect to other individuals.

In contemporary pedagogy the role of the educator has naturally shifted from the transmissive position to the constructivist conception of sharing knowledge. The process of education should be based primarily on supporting the activity of the subjects of education and the educator should be there to cultivate this activity. Human beings do not need to be taught to be curious. However, it may happen that an educational institution is able to discourage them from their natural curiosity.

Curiosity is key to the development of critical consciousness and the educator as an experienced guide opens the door to explore the world through art. In the democratic concept of

pedagogy, the position of the educated subject and the educator are on an equal level (Dewey, 1916). Themes are being discussed, goals mutually agreed to, and the students work on a basis of self-managed projects.

The contemporary student has grown up surrounded by technologies, and the educator in the arts classroom can decide in cooperation with the individual on the approach to the reality of it. The medium of video offers a great opportunity to combine the quality of critical consciousness and creativity using digital technologies in the arts classroom. As a part of a smart phone the educator can use this accessible tool to motivate students observe, analyse and create a feature on a theme agreed. It can be their favourite video blogger or influencer, it can be a portrait of themselves or a video on a topic of ecology, culture, sport or politics.

The oldest democratic school that still exists is Summerhill in Suffolk, England. This historically established school system based on democratic pedagogy principles was founded in 1921 and inspired many schools globally. However, generally, the original democratic schools were private institutions thus unavailable for the general public, creating a fundamental paradox.

A school system that has become more accessible for the general public and has been developed on the principles of respect to individual needs is the Montessori method of education. This method was developed by Maria Montessori. It is a an individual-centred educational approach based on scientific observations of disabled children (Montessori, 1965). Montessori's method has been used for over 100 years in many parts of the world. Montessori education involves free activity within a 'prepared environment' (Montessori, 1965), meaning an educational environment tailored to basic human characteristics, to the specific characteristics of children at different ages, and to the individual personalities of each child. The function of the environment is to help and allow the individual to develop independence in all areas according to his or her inner psychological directives. Globally, the method has been established mainly for pre-school and elementary school age groups however there are some Montessori schools for adolescents as well.

Collaboration as a Means to Change the Approach to Evaluation

Engaging in social interactions with other individuals is a part of human nature. It is a learning process requiring the presence of other human beings to be able to copy and reproduce, whether behavioural patterns or acquired knowledge. This process of acquiring knowledge in collaboration with others has been also reflected in the philosophy of education. Related to the social cognitive theory based on the observation that humans tend to learn by observing other individuals' behaviour, the collaborative learning theory is based on a situation in which two or more individuals learn or attempt to learn something together (Dillenbourg & Schneider, 1995). Learning in collaboration is based on the model that knowledge can be created within a population where members actively interact by sharing experiences and can take on different roles.

In contemporary educational research and practice the zone of proximal development concept (ZPD) developed by Lev Vygotsky is often used to argue against the use of academic, knowledge-based tests.

This concept supports the idea that collaborative learning is more beneficial for the learner than an assessment-based autonomous learning process. ZPD has been interpreted as the difference between what an individual can do without help, and what they can not do without educator's assistance (Vygotsky, 1997). The concept gives guidance as to what set of skills a learner has that are in the process of maturation. Vygotsky highlighted the importance of learning through communication and interactions with others rather than just through independent work. This has made way for the ideas of group learning, one of which being collaborative learning.

Collaboration has always been used in a classroom as an alternative to autonomous learning however the latter model has been prevalent in the public school due to the use of testing. Testing has been used in most school systems as a benchmark of ability and a tool for external motivation with the aim to excel as an individual. Collaborative learning substitutes comparative quality with cooperative quality and external motivation with internal motivation with the aim to succeed as a team.

Collaborative learning methodology can be practised in the arts classroom on participatory inquiry projects where the students create a group and work on all stages of the project as a team with roles they agreed on. Participatory inquiry projects are also a great way how to introduce conceptual art to elementary and high school students. In conceptual art the concept or an idea involved in the work take precedence over traditional aesthetic, technical, and material concerns. There have been many conceptual artists involving the general public across the globe, involving the community from small groups to those the size of a village, such as Kateřina Šedá in the Czech Republic (Malý, Zrůstová &, Biolek, 2013) or Anthony Gormley in the UK.

Phenomenon of the Internet in Art Education

In the world where being on-line has become a status quo, art education without the internet is a possibility. Some school systems keep their art classes free of technology and show the students that they can do without it. However, for the contemporary student who grew up on-line, the availability of the internet is something as natural as breathing the air. Why not be brave and use it in the classroom?

The internet is a tool with great potential and a wide range of use for the educator in fine arts. Factual information can be accessed and transmitted in the blink of an eye, students can watch educational videos, visit virtual galleries, and share their art work on social media platforms like Instagram or Pinterest in real time.

Individuals from all parts of the world can bypass the limitation of space, get connected and build virtual communities sharing their interest in art across borders. Via the internet they can nourish the culture of active creativity and curiosity in different socio-cultural backgrounds reflecting in their local art works.

The internet as a knowledge base opens new possibilities for the student in his creative development. Being a social platform, the internet can change the quality of relationship of

the educator with his students as well providing the possibility to get connected beyond the walls of the school building.

There are many ways how the internet can be used in the art classroom. With the right guidance from the educator the student can surely benefit from using it.

How Can We Educate through Art for the Future?

What would the new responsibilities be for the educator to maintain the role of an active participant in the process of development in education through art?

Over time there has evolved a need to look for a new approach to aesthetics. Aesthetics deals with the value and meaning of the image, both at the time of its creation and possibly how it has changed through time. In the post-modern age a major shift in what can be perceived as art happened in the direction from beauty → ugliness. This has already been addressed in the curriculum by support of the critical consciousness approach however there have still been gaps in early childhood art education in addressing this challenge.

Aesthetic experience is related to use and consumption of everything surrounding us. The images in this new approach to aesthetics have been seen as a view of life, a carrier of cultural messages. Transposition of the virtual → real environment is another challenge for the educator not to lose integrity in the assessment of what outcome is acceptable as a work of art.

In the age of post-production there has evolved a need for a new approach to art production. Production of art is part of the aesthetic experience, a core experience for culturally focused art education. Art is not just about technique; it is about the process of forming the content as well. In contemporary art education a shift of focus from the product → process has been happening as a follow up to new media art movements placing the process of art-making on the same level as the end product of the art work.

Another significant aspect of the post-production age is moving the attention of the viewer away from the originality of the product or process to the quality of subjective aesthetic experience of the viewer or participant, in short from the original → remake. In theory both have the same value if the subjective aesthetic experience is equal.

In this age of constant transformation, the role of the educator with the ability to navigate the students through the rough seas of contemporary art and support their own creativity by all means is vital to sustain wider audience in the art galleries both in virtual space and more importantly in real life.

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SPECIFICS AND ADVANTAGES IN THE COOPERATION OF ARTISTS WITH AND WITHOUT OTHERNESS IN THE SAME TIME AND SPACE

Lucie Hájková

Introduction: Cooperation Among Artists

Cooperation among experts from different disciplines is always a matter of many factors, including personal sympathy, voluntary cooperation, mutual professional respect and expertise, quality and level of communication, adherence to rules and boundaries, and much more. However, cooperation between artists is even more specific. Perhaps it is because they are used to expressing their personal opinions and experiences, or because there are no clear working procedures and rules in art, such as in a laboratory or in a corporate environment.

Historically, and at present, there are known cases of professional and personal rivalry among authors, but also examples of successful artistic connections of individuals and groups. The greatest disadvantage for the cooperation of two or more artists seems to be the distribution of profits, which can manifest themselves in various forms: finances, fame, awards or perhaps innovation and originality. The necessity of compromise and communication between individual participants is also risky, which is inherently influenced by their entire personalities.

However, the disadvantages and risks are outweighed by the benefits if the cooperation is successful. The artists can inspire each other, either in themes or procedures, they can help and support each other. If everyone is involved in a different art discipline, the resulting work

is moving towards intermedia and interdisciplinary overlaps as the authors together cover a wider field of activity. Joint projects can also be larger, more demanding and more expensive if collaborating authors share the cost to implement them.

Cooperation between artists can take many forms. From an informal and free 'artistic friendship', where the authors communicate and inspire and enrich each other, through an artistic duo (trio, quartet...) that works together on a one-time or long-term basis, to an artistic group connected by idea, concept, space and with time or simple sympathy. The next level may be the art community, consisting of the authors themselves and their supporters and opponents, all of whom are connected by a common interest in art. A community of this kind is characterised by meetings, whether in the form of festivals, exhibitions, conferences or jamming.

Art Community

The term 'community' (from the Latin *communitas*) seeks to describe many different definitions, highlighting in particular aspects of common life, communication, autonomy and social ties inside and outside the community, along with the specific position of the community in society as a whole.[1] An important characteristic is the interaction between community members based on common shared interests. It is this interest that is the most different from one community to another: the most traditional concept of a shared space for life is clearly related to the need for survival or the way of life typical for a group of people in an inhabited locality. However, communities can also be artificially formed by sharing similar values (church), interests (clubs) or needs (therapeutic community). Some of them may combine different types, such as associations of citizens from one municipality, inclined to a certain political opinion, or a senior-oriented tourist club serving both as an interest and activity and

1 In the text, to select characteristics of the community, definitions were taken from Bradnová (1993), Linhart et al. (1996), Hartl (1997) and Jandourek (2012).

social therapy. Art (not only, but above all the visual arts) is characterised by the possibility of interconnecting all kinds of communities and involving other dividing aspects. There may be an artistic community based on the place where its members live or work (Stone Colony in Brno, Art District 7 in Prague), it may be a community based on common values and ideas (manifests of art groups), interest in creation (studios, workshops, educational institutions) or needs (art therapy courses, expressive therapy, public courses). For example, Skippington (2016) examines the influence of the art community on its wider environment, where it is perceived as a source of enrichment and opportunities for its members and the people forming its social environment.

With the expansion and integration of the internet in the life of society, there have also been found communities sharing virtual space, not tied to a specific geographical location, population and real time. This new space soon became inhabited and used by artists, whether to promote and share their own work, communicate with other people or as a source of their inspiration and the means by which their ideas were realised.

Based on these definitions, it is possible to easily divide real and virtual communities. However, there are also examples showing that such a division is very simplistic and far from being able to capture all the subtle nuances forming the space between the two poles.

An example of a real community based on sharing common space, ideas and needs is the English Cockpit Arts platform.[2] It is a 'creative business incubator', a place, where creative groups and individuals can find a base for their own start-up in the sphere of applied arts, art education and own author production. The organisation will provide the interested party with space to create, advise on the process of offering and promoting their works / services, as well as assistance with sales and related matters. It thus provides a formal patronage for individuals, groups and smaller organisations who, after passing through a possibly challenging beginning, may leave and become independent. The connecting element for everyone is an interest in art and creation. All studios and workshops are situated in a sin-

2 Website with membership terms, service offerings, and more: https://cockpitarts.com/about-cockpit-arts/.

Fig. 1. Cockpit Arts. Source: author's own archive.

gle large building, connected on several floors by a corridor, which is connected to individual rooms of various size.

With regard to the overall characteristics of the community, Cockpit Arts covers all of the above conditions: sharing space, community autonomy, interaction of its members based on common interests and the corresponding type of links between them and the specific position of the organisation in society.

The situation in the virtual space is more complicated. The internet offers a variety of ways to transfer and share content between users. When searching for an artistic virtual community, we encounter websites (mostly for viewing), internet forums (for discussion or assistance in certain areas of interest), blogs, portfolios, and artists' personal pages (created primarily to promote and present their own work) and social networks. The difference between different types of information channels is, e.g. the degree of 'personality' of the content (forum vs. blog, or so-

cial network profile) or the possibility to participate in the creation of the page content, the possibility to express your own opinion (web vs. forum, or social networks).

An example of a virtual community related to a website is Pinterest.com, a repository of visual cues from site users. Although this site allows you to upload your own content, it is based on keyword and topic searches to inspire and create your own projects.

Another example could be internet forums such as Wetcanvas.com. The community discusses various topics related to creation, provides technical advice and support in the process of creation.

Artists' blogs, portfolios, and personal pages are on the periphery of the action, but are still part of it, especially as sources of information about members of the assembled community within another channel. By linking outside the standard communication framework of a given forum or social network, it is possible to get familiar with the creation of the other person in more detail, especially through personalisation of the content of the page.

The phenomenon of today is social networks, especially the notorious Facebook, Twitter and Instagram, where you can share your own and other content, create thematic pages and groups and interact with other users through 'likes' and comments.

The imaginary dinosaur in this field is Deviantart.com, launched since in 2000, which is even officially (Wikipedia and other media) referred to as an 'online art community', with over 251 million followers and 26 million users (in 2017).[3] At this time, each user has the opportunity to publish his or her works (not necessarily art), discuss with other users, manipulate the free content provided by the site, learn through tutorials, and sell their work in print or screen print. All content is structured both thematically and in terms of processing techniques. Users can also communicate privately and appreciate each other's good art works. The community also organises members' live meetings, the first summit was held in 2005.

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3 As an important virtual community, Deviantart.com has a page on the Internet encyclopedia Wikipedia, another virtual community.

Another example, *Inktober.com,* is a cross-media community that serves as an information site about the October drawing open call and its author. It contains topics for the current year of the call, a brief explanation of the whole event, and also offers the purchase of promotional items. However, the current work and the progress of other participants are already connected through social networks, i.e. via Facebook, Twitter and Instagram.

The extent to which virtual communities conform to the parameters extracted from the real community definitions is a question for discussion based on our subjective perceptions of virtual space, since they do meet all other criteria (community autonomy, community interaction based on common interests, specific links between members and community in society). The relevance of understanding virtual space as a place to meet and exchange information is likely to depend on the experience of this space, it will be different with those who have grown up with the internet and those who have come across the internet later and who are not that used to the virtual space.

The Deviantart.com example mentions a situation where community members can meet in real space and time. Of course, this is not the only case in which this can happen: on the contrary, many groups and sites on social networks and the internet are formed by real meetings between their members and contributors. At this point, two counterparts, the concepts of real and virtual communities, are beginning to converge and blur their boundaries. Probably there is no exact centre between them, but on the example of Deviantart.com it was shown that the originally virtual community had grown beyond its scope and started to socialise in the real world.

The opposite example is The Frozen Academy, an association based on real world collaboration (e.g. exhibition projects) of creative personalities, but continuing in a virtual space. The Frozen Academy was founded in 2007 in Larroque, France by K.G. Hay and J. Daněk, in response to the 'freezing' of the drawing studio at the FaVU in Brno. The main idea is the assumption of freezing and the preservation of freshness (of activity) regardless of the time and place of eventual thawing. Although the original intention was to create space for the contin-

uation of the studio's activities, the Frozen Academy currently also covers activity of students, graduates, associates and friends.[4]

Artists with Otherness

A specific group in the field of artistic activity consists of 'artists with otherness', i.e. authors whose personal characteristics include the absence of formal art education and often the associated diagnosis of learning difficulties / disabilities. Thus, we can find, for example, persons from socially different / excluded localities, persons with ASD, psychiatric diagnoses or perhaps reduced intellect. Their desire to create is common to them and their diversity is the basis for a specific authorial style.

In the context of art, the art of people with otherness is referred to as Art Brut, Outsider Art, or Naive Art, which are similar but not synonymous.[5] A somewhat different category is *Disability Art*, which is directly defined against normality, while the previous categories rather loosely pass the state of normality.

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4 Information on current projects and the catalog is available at https: // http: //www.frozenacademy.org/1901.html.

5 The term Art Brut was made famous by the painter Jean Dubuffet, who first began to collect works of patients from psychiatric hospitals, and later also other people whose artwork was direct, spontaneous and created without artistic education, expressing the opinion and personality of its author (Balek, c1997).

Monika Kinley and Declan McGonagle (in Marshall, 1998) describe Outsider Art's authors as:

'... artists who are untrained and work for and by themselves. They know a little bit of cultural history. Some Outsider artists suffer from psychiatric conditions, some are socially excluded, a small number are well educated but may have experienced poverty or illiteracy and some are driven by the inner spirit. However, they all have in common an indifference to the world of traditional Fine Art'. Outsider Art is a term more widely used than the term Art Brut, which is still associated primarily with artwork of persons with a psychiatric diagnosis (Maizels, 2016).

Naive art is understood as the artistic production of a non-professional author (at least at the beginning of his work). Typical is the sincerity of expression associated with untrained artistic expression, but mastered by the technique of creation (Horová, 1995). Šimková (2001) explains the term Insituent Art as an umbrella term for the terms Art Brut, naive art and folk art, but it is also interpreted as a synonym for naive art (Horová, 1995).

The basis, however, is 'otherness', perceived primarily as a positive feature that distinguishes the author from other people and allows him an authentic view of the world and its subsequent portrayal.

The community is very important for the work of artists with otherness. There are many types of communities that can offer these opportunities. They can be family, social service, charity or educational or leisure institution. In this case, however, it is uncertain whether the artist's work reaches the dimension of art or remains relaxation or purpose-built work. The art (not only artists with otherness) gets the hallmark of art only in contact with the artistic community, which acts as a tool for validation, following its own criteria and procedures.

A frequent problem of organisations working with persons belonging to the category of 'otherness' is that the production of handicrafts and other creations is done mainly for the purpose of filling in the free time of the authors or for profit. A large part of the price of the resulting product is then sentiment and emotional blackmail, when the work is purchased from a charitable and social motive rather than for its artistic value. This aspect is one of the parameters that distinguishes art from handicrafts and 'creative activities'. Others include the authentic selection of the subject and its author's treatment, as well as the 'story' of the work and the author's thoughts it expresses.

In order to effectively use the potential of gifted persons with otherness, they need to be brought closer to the art community.

Cooperation with Artists with Otherness

The complexity and certain risks of collaboration between creative subjects have already been indicated in the text, so how will the resulting summary change when one of the artists is a person with otherness? The resulting advantages and disadvantages remain the same as in case of two creators without this 'label', but additional items are added to the imaginary list of advantages and disadvantages. Here it is necessary to see the whole picture from several points of view.

From the point of view of an artist (lecturer, teacher, etc.), cooperation with an author with an otherness can be an ideal inspirational experience, both in terms of diversity of views on the same subject and their grasp and processing. Of course, they can experience the same thing when working with an artist without otherness, but the probability of encountering unusual qualities in this situation varies in quite different percentages.

In order to begin such cooperation at all, it is first and foremost necessary to remove the barrier of the perception of disability as a social taboo, an object of no interest, resistance or misunderstanding. It is only in this case that it is possible for the cooperation to get a nature of partnership, enriching both parties and not slipping into charity. Obviously, working with an artist with otherness significantly increases the risk of the entire project, mostly depending on the diagnosis of the other artist, which may or may not affect the success rate of their social interaction, as well as their ability and willingness to start one. The cooperating person should be informed about and respect the specific behaviours and experiences of their partner, while being respected by their partner.

Perhaps it may now seem that, overall, this kind of cooperation is not worth taking the risk. The opposite is the truth, however, and a significant number of professionals are following this path.

Examples of Good Practice

Cockpit Art was mentioned as an example of a real art community. One of the associations that formally backs it up is *ActionSpace*.[6] This organisation supports artists with learning disabilities. The main objective is to enable talented artists with special needs to embark on a professional artistic career, in particular by facilitating participation in projects, organising exhibitions and assisting them with employment in the field. *ActionSpace* is funded as

6 See https://actionspace.org/.

Fig. 2. One of the studios of the organisation ActionSpace in Cockpit Arts. Source: author's own archive.

a charity, allowing volunteering. Nevertheless, the outputs of their clients' projects are perceived as absolutely professional and appreciated accordingly. The organisation's website also includes portfolios of all its clients.

Another organisation from the same country is Outside In. The main objective is to 'provide a platform for artists facing major barriers to the art world due to health, disability, social circumstances or isolation'.[7] It focuses on three areas: professional development of the artists themselves, training their social and communication skills and supporting opportunities and exhibition activities. Like *ActionSpace*, Outside In is funded as a charity.

Another concept is used by the Swedish organisation Inuti, which runs several studios and has its own exhibition space in Stockholm.[8] In each studio, either active artists or people

7 Web site from https://outsidein.org.uk/about/.
8 Web site from http://www.inuti.se/info/se/english.

Fig. 3. and 4. Tour of the Inuti studios. Source: author's own archive.

with the visual arts education work as lecturers and support the users of the service, which are mainly persons with mental disorders or ASD. The prerequisite for the possibility of staying in the studios is (besides the mentioned diagnosis) artistic talent and interest in creation. Each author then works on his or her group projects in the way he likes, supported by the professional available there. The outputs of the projects are both exhibitions and commercial projects and promotion of the sale of the created art works.

The functioning of organisations that support the creation of artists with otherness varies greatly, mainly because of the different state policies and opportunities available to organisations.

Galleries and museums specialising in this kind of art in their exhibiting and collecting activities, also play a key role in making the public aware of Outsider art. Their activity is thus one of the decisive factors in the establishment of organisations dedicated to the cre-

Fig. 5. and 6. View of the exhibition in GAIA Museum Outsider Art (left) and Bethlem Gallery (right). Source: author's own archive.

ative activity of people with otherness. It is not uncommon that such activities take place directly in the gallery or under its patronage: for example, in the GAIA Museum Outsider Art there is also an art school, open studios and a café, decorated with works of local authors and operated with their contribution. Another example is the Bethlem Gallery, operating right on the premises of London's most famous psychiatric hospital. At the same time, this gallery also runs open studios, both for the patients of the hospital and for the outside.

The *European Outsider Art Association* is an international organisation founded in 2009 by the Museum of Dr. Guislain in Belgium, currently based at the GAIA Outsider Art Museum in Denmark and it initiates communication and meetings of employees of such organisations, supporters of artists with otherness and the artists themselves. The aim of the EOA is to strengthen the Outsider Art artistic stream and bring it closer to the public, as well as establishing and using international (including non-European) contacts between individu-

Fig. 7. Conference EOA E-QUALITY, Stockholm, 2019. Source: author's own archive.

als and organisations involved in creating, collecting, curating or educating Outsider Art. The main purpose of the annual meetings is to transfer the know-how of individual studios and organisations, establish cooperation, promotion and education of the public. At the same time, the possibilities of involving artists themselves in organising conferences and strengthening their competences in community life are still shifting forward.

First Efforts in the Czech Republic

Although the Czech Republic is in a different stage in contemporary art trends than in Western European countries (due to the different social developments of the last century), there have begun to appear already tried and established models of cooperation and creation elsewhere in our country too, e.g. community art centres (Cooltour in Ostrava, UFFO in

Fig. 8. Exhibition Abs-Trahere by Open Art Studio in Brno. Source: author's own archive.

Trutnov or Art District 7 in Prague). There are studios that work openly for all, including people with otherness or specialising directly in their work (Kvark Brno, Studio of Soul Creation, Open Art Studio at IVIV PdF MU or Studio of Joyful Work in Prague). All these organisations hold exhibitions of their authors and try to popularise their topic and bring it closer to society. In addition to these projects, the exhibition at DOX *Afflicted by Normality* was a great success in 2013 and the exhibition *Art Brut in the Czech Lands | mediumists, solitaires, psychotics* is also worth mentioning, organised by the Museum of Modern Art in Olomouc where the *Art Brut Film Olomouc* festival is regularly held.[9]

Although there are still a few organisations in the Czech Republic dealing with the creative work of people with otherness, there are also artists who help to break down prejudices in

9 Samples of works and information about exhibitions are available on the museum's website: https://www.dox.cz/cs/exhibitions/postizeni-normalitou and http://www.muo.cz/art-brut-v-ceskych- zemich-mediumici-soliteri-psychotici - 555 /.

society by their own example. One of them is Peter Herel, who in his project UPSIDE DOWN! for three days worked with a group of people with Down syndrome and then presented the art works at the exhibition of the same name in the Zátiší gallery.[10] Another of them is Petr Váša, a physical poet, who collaborated with clients of the social welfare institution live, e.g. at the opening of the exhibition Creative Help in the form of audio jamming.[11]

Another form of short-term cooperation is festivals, which are mostly more focused thematically. In Brno, the *Dance and handicap* festival is a regular event, featuring dance ensembles consisting of members with or without health disabilities.[12] The *One Day* festival was held in Otrokovice, Czech Republic, in 2017, working across genres and connecting artists with and without disabilities.[13]

However, what is still missing in the Czech Republic is the public's interest in this type of art, which in turn is highly valued and sought after in Western society. Thus, one of the prerequisites for supporting artists with otherness in our country is the raise of the demand for Outsider Art, which will result in a better prerequisite for the foundation of organisations enabling their production.

The whole situation can be most influenced by the emergence of a community focused on this artistic direction in our country. Whether virtual or physical, through self-presentation it could spread both the interest in art and the authors themselves and, secondarily, the issue of their diagnoses much better than sub-organisations and enthusiastic individuals.

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10 Exhibition website: https://www.facebook.com/events/galerie-z%C3%A1ti%C5%A1%C3%AD/v%C3%BDstava-upside-down/1731833246908383/.

11 Details of the exhibition of artworks from the project Special Art Education KVV PdF MU: http://www.ped.muni.cz/kvv/cz/akce/creative-help-v-brne.

12 The Dance and Handicap Project even has a Wikipedia page: https://en.wikipedia.org/wiki/Projekt_Tanec_a_handicap.

13 See http://www.otrokovice.cz/festival-jeden-den-spoji-umelce-s-handicapem-i-bez-handicapu/a-1835.

Conclusion: From Artist to Society

Although it may seem, at the end of the text, that its purpose was an imaginary excursion to the situation of organisations dealing with the creative work of persons with otherness in the Czech Republic, it is not quite the case. An important and unanswered question remains: what is the point of supporting artists with otherness in their work? Again, the answer has more layers, the most basic of which is the importance of a creation for its author. Many artists with otherness fail in normal, socially standardised communication and interaction. Art is a field of communication in which there are no categories such as 'right' and 'wrong' that could be classified as 'normal' and 'abnormal'. The differences, which are noticeable at other times, are blurred and allow communication and learning of an individual and his inner world in a whole new way. Also important is the aspect of society, the socialisation of an individual that the community can provide, preferably in combination with a meaningful and honestly appreciated result.

People with special needs, disabilities, social disadvantages or any other label are in our society, even though it is officially increasingly inclusive, often perceived as a burden for the system, useless and unusable individuals. Yet many of them have a lot to offer and through their creations they can enrich the society and earn their place in it; this way, they can prove that they are not inferior and, if they have the opportunity, they can use it for the benefit of others. However, our task is to provide these opportunities, not to complicate our access to the unknown and different with prejudices and denial. To admit the possibility that even such 'labelled' individuals can teach us something and give us something. Only in this way can we gradually change society so that each individual has the opportunity to enrich it and contribute to its development as a whole.

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SUPPORTING SOCIAL CHANGE FOR THE COMMUNITY OF THE INTELLECTUALLY DISABLED IN THE CZECH REPUBLIC

Digital Visual Thinking and the Online World

Tereza Mikulová

A person with mental disabilities perceives the world a little differently than the unaffected population. People with mental disabilities in most cases live in their own world and are not interested in the current trends that prevail in modern society. For individuals with intellectual disabilities it is more difficult to adapt to today's society, because their behaviour can be 'noticeable' or different compared to others, explains the psychologist Marie Vágnerová (2004, p. 306). Despite all this, they can prove to us that their world and the way they look at it shows us a completely different perspective. There are many factors influencing individuals in the socialisation process (family, friends, teachers, colleagues, radio, or television). However, direct contact between people in the environment in which the individual is most often has a great impact.

The community of people with disabilities in the studio creates a social group in which the individual enters for the fulfilment of their social needs. The group can be built on the basis of personal relationships (emotions) in the community or is based on sharing the common goal, says sociologist Jan Jandourek (2009). This integration into the new group is experienced several times during life, which brings with it the acquisition of values, norms and opinions of society. At the same time, a person adopts social roles that exhibit certain skills and abilities (Jandourek, 2001, p. 220). The immediate sharing of time with other artists in

the studio includes social communication, about which the expert in sociology and psychology Bohumil Geist (1992) says that it means exchanging information with someone else and is an essential part of social interaction. Marie Vágnerová (2004) notes that in people with intellectual disabilities there may be problems in the field of social interaction, such as speech understanding or problems with their own verbal expression, therefore, in some individuals, non-verbal communication prevails in the art studio. The university educators Doležel and Vítková (2006, p. 90) point out that a person with disabilities achieves the highest degree of socialisation if, despite his limitations (due to disabilities), he manages such activities that the unaffected population perceive as equivalent.

In connection with this equivalent approach, there are artists with disabilities, who have emerged from the art studios and have gained admiration of the global artistic society, e.g. Judith Scott. These artists fall under the art branch of Outsider Art, or spontaneous art. They can also be categorised as Self-taught, Folk Art or Naive art. The founder of Raw Vision magazine John Maizels (2016) defines the artists who set out in this direction. According to him, the individuals falling into the brackets of Outsider Art did not attend to art education, so they did not visit any art courses and create for themselves or for entertainment. The contemporary artists do not have to be at the periphery of society due to the lack of formal art education, as was the case with Dubuffet. Nowadays, they prove that they are able to pursue their own way in the art world. To clarify Maizels' idea, an example of art studios for the mentally disabled can be used, where it is possible to find support for individuals with disabilities within the framework of social changes (to become a part of the community), as well as support and space for their creative activity. Abroad, these studios are usually part of a gallery that creates a collection of art works, publishes books and catalogues about its artists. The oldest studio in America is considered to be Creative Growth Art Centre,[1] of which the already mentioned artist with Down syndrome Judith Scott was a member. She used for her art work cotton and natural materials. In Europe it is important to mention the Swedish

1 www.creativegrowth.org.

studio Inuti,[2] which includes three art studios and one gallery, in which over 400 visual art works from their authors have been collected. Another interesting institution is the Danish Gaia museum,[3] where there is also an art studio for artists with disabilities. The Museum presents the art works of artists from the studio and runs various projects including design objects with the distinctive style of the artist etc. The most famous art space for people with disabilities can be considered the Austrian Gugging[4] near Vienna. The artist Oswald Tschirtner who in his art work most often depicts fanciful figures with long limbs started his creative activities here.

Most of these art studios focus on pure artistic expression and the unmistakable style of a disabled individual. Already at the beginning of the 20th Century Paul Klee (1962, p. 183) was overwhelmed by this spontaneous manifestation. Artists are accepted with the prerequisite of artistic talent, which develops in the studio without the tutor interfering with their work. Therefore, it is not an artistic leadership in the studio. It only offers space and equipment, so that the creator has all means for rendering his art vision. Inuti, for example, specialises in painting, drawing, sculpture, digital painting and film, performance, mosaic and textile art (according to Inuti Annual report, 2018). These studios organise exhibition openings for the general public, regular exhibitions, inclusive art workshops and more. Most of the art works, which are presented at the exhibition, are for sale and usually half of the earnings from the sale goes to the artist himself and the other half to support the studio. The studios themselves are subsidised by various grants, also by sponsorship donations or in some countries they are part of social services.

Most of these European studios are members of the European Outsider Art Association,[5] which connects these art institutions at an international level. Membership includes in-

2 www.inuti.se.
3 www.gaiamuseum.dk.
4 www.museumgugging.at.
5 www.outsiderartassociation.eu.

ternational cooperation between the various studios and the annual conference brings many rewarding innovations in the world of Outsider Art. This conference is always initiated by the President of this association Thomas Röske (Director of the Prinzhorn Collection Museum in Heidelberg). It is held every year in a different studio of the selected member, and always includes artistic event with authors and display of their art work. There is also a gallery as part of the foreign studios, making room for exchange of information and experience concerning the presentation of the art of disabled artists, and topics on the general leadership and concept of studios or galleries are also discussed.

According to scholarly literature, the definition of the concept of Outsider Art is a complex matter and is not entirely clear. Looking back at the history of Art Brut, it is possible to find that the roots of this art are based on collections of art works from psychiatric clinics, so this direction could be categorised as the art of people with mental illness. In connection with this categorisation, the art historian Terezie Zemánková (Babyrádová, Besmáková, Zemánková & Kläger, 2011, p. 49) points out that the notion of Outsider Art is often used in connection with individuals with intellectual disabilities who come from artistic studios.

In the Czech Republic these studios focused on Outsider Art are less known, more prevalent are art workshops as a part of hospital or day care departments. It is important to note that in the art workshop the creative work focuses on the individual gaining the practical skills of the given technique, which lacks a greater overlap in the field of creativity (ergotherapy). An important studio for people with disabilities in the Czech Republic is, for example, Studio Kreat,[6] which specialises in graphic works and book illustrations. We can also mention Open Art Studio,[7] in which artists with mental disabilities recently work to create posters for concerts of the National Theatre Brno. The prevailing content of these Czech art studios is working with traditional media (painting, drawing, pottery),

6 www.kreat.cz
7 www.openartstudio.cz

however if an individual with disabilities is supposed to become more integrated in the 21st Century, it is important to use digital means too, which the unaffected population nowadays can not do without.

Artistic Work in the Studio for People with Disabilities: Traditional Image Versus Digital Image

As already mentioned, art studios predominantly feature creation with traditional media, but it is possible to find some foreign studios which provide means and opportunity for artistic expression with new media. For example, in the Gaia Museum of Outsider ART in Denmark, there is a space dedicated to work with film and sound. What is remarkable, the walls of the room are decorated with popular film posters, chosen as visual inspiration by the artists of the studio themselves. Gaia Museum can be also proud of a project called *Nice to meet you Mr. Holbein,* which was created with the cooperation of a professional photographer. As traditional and (starting) digital art work is interconnected in these art studios, the link between traditional and digital images needs to be explained. An explanation was attempted by the theorist in the field of photography Ondřej Přibyl: 'It is evident that the painting and the mechanical natural image are the result of two different languages in which the same or similar words are used, but they always mean something different.' (Přibyl, 2014, p. 31).

The way how to understand the traditional image is also expressed by the Czech philosopher Vilém Flusser, who emphasises the importance of knowing what is happening in the mind of the artist during the creative process, and only then can the symbols on the canvas be read (Flusser, 1983, p.11). If we are to direct our attention to the ideas of an artist with intellectual disabilities, we need to clarify how such an individual can think and perceive during traditional artistic creation. This topic is explored by the art-therapy expert Jaroslava Šicková-Fabrici (2002), who describes that individuals with intellectual disabilities perceive mainly through the heart and emotions, which they prefer before reason.

From the perspective of special pedagogy, the authors Milan Valenta, Jan Michalík and Martin Lečbych (2018, p. 202) emphasise that an individual with intellectual disabilities can experience problems in visual differentiation, which is manifested by difficulty in distinguishing similar shapes, and even their details (shape, direction). A person with intellectual disabilities has a problem in visual integration to perceive the image as a whole, usually focusing only on a particular detail. Often, however, his attention passes from one detail to the other and he may not clearly understand what he sees. Also, the movement of the hand and its coordination shows to some extent problems in an individual with intellectual disabilities, which are then reflected in the drawing over the contour, etc. The special needs educators Valenta and Ondřich Müller (2007, p. 74) report on the quality of the art works of people with disabilities, that the art work of the intellectually disabled can be less valuable than that of the unaffected population, however, it can achieve the same psychological value. At the same time, they note that people with higher levels of disability also show signs of creativity.

In traditional untrained painting or drawing, people with intellectual disabilities often depict that with which they have a close relationship. A frequent inspiration for them is the family, friends, everyday items or inner feelings. In their creative activity we can also find inspiration that comes from digital image sources (film, series, photos). The theorist Ondřej Přibyl (2014, p. 92) observes that the traditional image carries optical information, in case of which the spectator does not necessarily know what it means, he only needs to know what is the subject of the image and to trust in it. Another way of dividing the artistic work of people with intellectual disabilities is formulated by the university educators Hana Stehlíková Babyrádová and Pavel Křepela (2010), who divide it into: 1) psychomotoric, which is characterised by spots and lines, and 2) an abstraction that carries biomorphic shapes and geometric stylisation.

Traditional untrained art seeks to provoke an internal dialogue between the spectator and the work itself, which does not really seek aesthetic criticism of the general public. Most of its creators have acquired an artistic audience with their life story, which is not always evident from their creation and is mainly found outside the frame of the image. Sometimes their

life story builds their artistic style and also 'explains' the paintings. To clarify this idea, the creation of artist Madge Gill is offered, since her artistic work mainly involves the motif of the children she has lost during her life. This tragedy of life often translates into her art works. Another author, whose work reflects the difficult life situation of the turn of the 20th Century is Hedwig Wilms. In her work she focused on handmade kitchen items, which she created from her own clothes, which were too large to fit, because at that time people struggled with food shortage.

By contrast, to understand technical (digital) images, it is necessary to direct our analysis to the inside of a digital camera, although it is unclear what is exactly happening inside. For the traditional image, there are the ideas of the painter, which we must analyse during the art creation. During the photographic process it is clear that something enters the inside of the camera and on the other side it leaves the camera body again (Flusser, 1983, p. 12). In connection with Flusser and his technical images it is important to note that the camera is merely a medium (mediator) that transmits technical images, while the drawing or photographs are being the communication systems (Pastorová & Jirák, 2015, p. 48). Despite this, the theorists Filip Láb and Pavel Turek (2009, p. 69), who also tend to Flusser's idea, take the viewpoint that the author of the photograph is forced to give preference to one point of view against the others, the device then captures a given meaning, which is in line with the intent of the photographer. From the above, there comes a question, whether the method of capturing digital images does not suppress human creativity when the digital apparatus itself copies reality.

Possible Photographic Genres Occurring in the Work of Well-known Artists with Special Needs in the Direction of the Outsider Art

The following section clarifies the relationship between the person with special needs and the photo using selected genres of photography, which can be encountered in photographic work in the art studio. The text also mentions artists and describes their way of work-

ing with photos in the area of Outsider Art. Mentioning them can be seen as a distinctive relationship and access to the artistic medium – a photograph. The life and artistic work of some of these authors shows signs that it is not necessary to always follow the rules (social) or the way of handling photography. On the contrary, they present in their creations a distinction that is not limited by anything.

Amateur Photography as 'Random Art'

Almost every person has made a few random shots during his life, documenting the moments of family gatherings, vacations, picturesque landscapes or cute animals. Previously, we kept these memories in physical form in the album, but in today's digital world the individual keeps these moments mostly in digital form. In the book On Photography by the famous theoretician Susan Sontag (2002, p. 164), we find a quote from Robert Frank:

"Nowadays, anything can be photographed". (p. 164)

This statement outlines the definition of amateur photography and it is evident that cameras are no longer limited to a small number of shots, and the amateur photographer has the opportunity to capture everything there is to offer in front of his eyes. For amateur photography, Vilém Flusser (1994) mentions the notion of 'snapper', who sees the world only through the camera viewfinder. 'The snapper' is not looking for anything new, but only tries to photograph countless images on the automatic mode, until his process of continuous pressing of the shutter becomes automatism. The term automatism was used by Hana Stehlíková Babyrádová (2016, p. 19 – 20), who sees the potential for contemporary art in it (p. 19–20). The author herself notes that the future of art can be based on automatism and thus the artist can become free from the rules of today's society.

Jaroslav Polášek (1986, p. 7) attempted to outline the boundaries between amateur and professional photography and his opinion is that some amateur photographs have achieved

the same quality and recognition as remarkable photographs from professional photographers (p. 7). Some authors talk about the fact that it is often a coincidence, as mentioned by the American critic and art theorist Michael Kimmelman (2017). He adds that amateur and professional parts can mingle with each other, because a professional photographer may also be lucky while capturing a picture, but amateur's photos may look well thought out, however the main starting point for amateur photography is a coincidence or mistake (which is also the basic idea of dadaism). The Czech photographer and art historian Tomáš Pospěch (2014, p. 0144) agrees that the areas of amateur and professional photography have not been separated from each other and that amateur photography is defined as 'folk creativity'.

The features of the amateur analogue photo shows the work of Miroslav Tichý (Fig. A), that gained attention not only in the Czech Republic, but more so internationally. His work and life are described by the photography theorists Roman Buxbaum and Pavel Vančát (2006), who emphasise that Tichý used an unconventional way of photographing in that the camera was hidden under clothing and once he selected the object (the motif was mainly women), pulled the camera out and pressed the shutter without looking through the viewfinder. He made his own cameras from various materials (cardboard, paper tubes, plexiglass, etc.…). Final stage of his creation was a harsh approach to the treatment of photography (to spill a drink over the photos, fold them, sit or sleep on them, leave them in the rain, or other methods).

Staged Photography as 'Guided Art'

The staging or the staged photograph, or scene or shot, takes place in front of the video or still camera. Surely, we have sometimes encountered the fact that the photographer, to achieve the perfection of his art, deliberately manipulated the objects in front of the camera. Often it was the removal of an object that did not belong to the setting of the photograph, or the addition of the subject, so that the photograph was aesthetically pleasing to the viewer. German author Willfried Baatz (2004, p. 168) mentions that in a staged photograph the artificial arrangement of the world or arranging objects is an important factor to achieve the de-

sired composition according to the aesthetic criterion or the planned concept of the author (p. 168). The author of the staged photograph has to manage several activities simultaneously, according to Andrikanis (2008, p. 18), the photographer organises objects in the shot, operates digital equipment and also focuses on the pre-designed concept (p. 18). In a staged photograph, the idea that the author wants to convey to the audience is important. '[...] The director is a creative engine of a good staging.'. This idea is pursued by a historian in the field of photography Petr Vilgus (Inscenovaná fotografie, 2011, p. 33–34), who describes the relationship between theatrical and photographic productions. He explains that the planning or concept of a staged photograph works in the same way as a scenario for a theatrical play or film (the photographer is a director and the scene is a theatrical stage). He also talks about two ways that a staged photo can represent. In the first area the focus is on the introduction of the reality, where the emphasis is placed on the authenticity of the world. The second approach tries to divert from the reality and shows that this photograph is dependent on the author's idea and it is overruled by the author's manipulation of objects, which the photographer then captures.

The remarkable creation of Morton Bartlett (Fig. B) falls within the area of the staged photograph. Its artistic expressiveness was reflected in hand-crafted realist dolls which he photographed. His collection contains fifteen dolls aged between eight and sixteen years, in which he captured credible emotions. In 1963 he stopped with his art work and the figures of dolls remained alive only on the preserved photographs. The dolls carefully wrapped in newspaper were found after his death in his closet ('Morton Bartlett: Artist'). There has been speculation whether Bartlett's work does not display inappropriate elements. The art critic Lyle Rexes (2005, p. 115) commented on this issue, stating that Bartlett's photographs express contemplation, certainly not a violation (p. 115). The proof is that he carefully kept his photographs of dolls that only got their opportunity to live in front of the camera.

'Self-Management' as a Photographic Self-portrait

The self-portrait is about presenting oneself in the photograph, in some cases capturing the whole figure. The Czech historian of photography Pavel Scheufler (2010, p. 58) says about self-portrait photography, that it provides information on how the author looks at himself or wants others to look at him (p. 58). These photographs can also be interpreted from the field of psychology, because the true inner face of the author can be hidden in the self-portrait. From a photographic point of view, the following aspects can be viewed in a self-portrait photograph: The idea that the author wants to express, the mind connection between the man and the attribute, the clothing and the background. Vilgus (2011) notes that this genre of photography has a great advantage over others, because the photographer works with himself. Every individual will occasionally try their own self-portrait during their lifetime, and nowadays we can talk about a selfie as well. Often these images document the emotions or memories that the author commented on, 'I am in front of the image of sunflower from Van Gogh' or 'I am with a fourteen-year-old dancer from Degas'. Another reason to create a self-portrait image is when people are on their own and there is no one else to take the picture of them.

University Professor Vladimír Birgus and art photography theorist Jan Mlčoch (2005, p. 37) point out that self-portraits can be used in connection with artistic projects. Roughly from the 90s, digital technology has begun to be used in visual arts much more often (p. 37). The people who are in this group are untrained photographers. Initially, the medium of photography was approached in a free style and then several individual approaches to the concept (e.g. documentation of an action) were profiled. It is appropriate to mention Václav Stratil and his three series: I Do Nothing, Nothing is More Sexy than Camel with Lipstick, and Docent. He plays with his own identity there.

In Outsider Art, Polish artist Tomasz Machciński (img. C-D) has been focusing on the production of self-portraits. In his self-portrait photography, the author transforms into well-known characters from history, literature, or culture. The main means of expression is his body as an artistic object. He seeks to use natural processes, e.g. change of your own body in the passage of time as the main method of expression: hair growth, ageing, teeth loss or

illness (Machciński, n.d.). He considers himself a researcher and discoverer in his project and thus created his 'own Encyclopedia of Humanity' (Tomasz Machciński – 'ale w kolorze', 2016).

Photos as a 'Kind of Therapy'

A Canadian psychologist and a pioneer in photo therapy, Judy Weiser, who is also the founder and director of the Photo Therapy Centre in Vancouver, offers therapeutic approaches in the field of photography. Weiser (1993, p. 15– 28) takes the view that this therapy is based on the idea that the 'photographic image is a reflection of the mind'. Physical image sources, such as a collection of postcards, magazine images, and calendars, tell you something about the collector itself. Through phototherapy it is possible to interpret our thoughts and lives, which is easier to describe through visual photography. Judy Weiser has defined five main photographic techniques that can be used in such work. The first area focuses on the projective process, which relates to the interpretation of photography, to perception, to the search for values and expectations of clients. The second area refers to the custom image as a self-portrait. The third area includes photos created by another author. The fourth area is specified by the accumulated collection of client photos. The fifth area discusses work with family albums.

The therapist in the field of photography Ulla Halkola (Loewenthal, 2013, p. 26) says that the basis of passive photo therapy is the idea that from the collection of many photos, only some attract the client's strong interest (p. 26). The client discusses the collection of photos, studies them and analyses them from different perspectives. This therapy does not only go from the verbal description about the photos, but also contains an associative activity, in which the client 'travels in time' in the photos, this path leads the internal emotions of the client. Phototherapy allows you to find a way to self-cognition and cognition of your life. It is remarkable to monitor the client and the process of coding into memory and seeking in memory, respectively, the relationship between the current perception (through photography) and the previous perception (the time when the author created the image).

British artist Andy Hood (Fig. E) used in his art work his own photographic therapy. His work reflects his initial idea that 'the viewfinder makes the world brighter', in the fact that he

creates new worlds through a long exposure photo shoot. He observes that digital images are split and merged into another dimension. This condition is shaped directly in the camera, so it is not about manipulation in photo editing programmes. For this reason, his work is described as Andy's invisible worlds, of which he is especially fond of being a part ('In Focus: Andy Hood', 2019).

Medium of Photography in Artistic Expression –
'Drawing Intervention into Photography'

The predecessor of the photograph was a painting, so it is important to mention their close relationship. Sontag (2002, p. 131–134) notes that painting and photography belong to one group in art, but at the same time, both disciplines develop independently and influence each other in a visual arts approach (p. 131–134). The exterior world view, which the camera captures, allows painters to discover new visual approaches in artistic expression using classical media. In addition, Sontag points out that the position of photography is over painting, because painters like Delacroix and Turner used photography as a sketch. Conversely, the photographer probably won't use painting as a template for future photography. The photographic image can be used mainly in painting for the artistic interpretation of a photograph, a collage or a combined work of art. The interconnection of classical (painting) and new (photo) media shows up in the art work of Arnulf Rainer. His principle of work consisted in rebalancing a particular photograph in an attempt to find a path to its location in art (Baatz, 2004, p. 169).

At the Outsider Art scene, an important position was taken by Lee Godie (Fig. F) with her drawing intervened portraits. The most significant images are considered to be those taken in photo booths in Chicago. The photo booth was a space for her own experimentation, in which she used various costume props during the photo shoot. Then Lee herself coloured the black and white pictures taken in the photo booth. Lee created over 50 photographs that present the image of an elaborate personality of the artist ('Lee Godie: Self-Portraits', 2016).

Fig. A. Miroslav Tichý, No name, 1970, 18 × 12 cm
Fig. B. Morton Bartlett, Girl Crying, 1955, 43,2 × 63.5 cm
Fig. C-D. Tomasz Machciński, No name
Fig. E. Andy Hood, Hulk
Fig. F. Lee Godie, Oh! Frenchie Frenchie, Photo booth, 12 × 9 cm

Diversity of Computer, Internet, and Other Possibilities for People with Disabilities

The use of the computer (also smart devices such as phone and tablet) by people with mental disabilities brings many advantages, as they have the possibility of further artistic expression beyond the real environment. The disadvantage can be the control of the computer by people with a more serious form of mental disability. Each computer operates with a majority of programmes where creative activities can be used to process the artistic intent of the artists in the studio. It offers MS Office Word, the classic text-writing programme. In this programme the individual writes texts that can accompany the paintings. Such an example is a Master's degree thesis called 'Characters and their stories'(Skotáková, 2018). The output of this work is the author's book about a non-professional artist with Asperger syndrome, with which the author has cooperated. In the author's book there are characters captured by the traditional medium and are complemented by stories that the woman with Asperger's syndrome wrote on the PC in the art studio (the text is without modifications and corrections – it is left as written by the author). Another option in the text editor is to use individual text symbols that create a complete image when grouped certain way. This artistic work was documented by an exhibition called JVK (2015), which presented graphic prints by Jaroslav Vaška from the retirement home. There is also a programme designed directly for painting in the computer, which can also support individuals in the processing of drawings and pictures. A university educator in the area of inclusive education, Lenka Gajzlerová (2014, p. 78) says that these programmes are suitable for people with motor disabilities, because they can experience success with digital drawing, despite problems with holding physical drawing equipment (p. 78). The advantage of this method is that the images can be easily erased, changed and repeatedly reversed. She also observes that the use of the PC by people with intellectual disabilities 'constitutes an equal part of comprehensive support'.

Photographic editors allow individuals to interfere with the photograph without being able to recognise the modification. Through them, the individual can give the photograph

a whole new dimension in the digital environment. The basic photo editing features are in the Windows photo viewer that allows you to make minor photo edits, such as colour change, exposure, or adding effects – a tone or a colour filter. For individuals with intellectual disabilities, it is advisable to choose such photographic programmes that are not difficult to control. There are also other programmes in which you can easily edit photos, but they are not basic equipment of the computer and the individual must download them from the internet. Some of these photographic editors have one big disadvantage, the loss of size and quality of the digital image. For example, a photo programme called Picasa 3, which is very simple to use and with which the individual is able to create collages and add texts to the photograph, but unfortunately with the loss of the quality of the photo. Countless photo editors can be downloaded from the mobile phone via the App Store. These photographic applications have already preset photo filters, which the individual can use on their own photo. After editing they will save them back to the camera gallery. Computers are not only used for work in programs, but are also an intermediary for exchanging data through a worldwide network, such as the internet. Therefore, the individual may not only work with the traditional and new medium in the studio, but it is getting into contact with hypermedia via the internet. As described by Lenka Gajzlerová (2014, p. 81), the internet consists of hypertexts (texts and documents) and multimedia (the connection of video, audio and lyrics) and in the connection of both mentioned can be talked about as hypermedia (p. 81).

Socialising an Individual with Intellectual Disabilities through the Internet and Social Networks

People with mental disabilities may experience problems in shaping and maintaining social contacts that are easier to establish via the internet. They may feel certain restrictions in speech or movement in the real world, so the alternative to communicating with the world on offer is the internet, aiming to improve the life of an individual. Here, an individual can

shape social relationships that may be lacking due to their limitations in the physical world. Martin Musil (2005, p. 34) shows a comparison that communication in a virtual environment differs mainly in the way of communication, space and time versus real communication in the physical environment (p. 34). An important part of the internet is the actuality and availability of information for other users.

The internet can be an advantage for people with Asperger syndrome, where there are significant problems especially in personal communication, social behaviour and social relations. The internet offers them communication without the individual having to shake the hand of someone or having to look into someone's eyes, which is stressful for him in a real environment.

Today's modern communication on the internet includes social networks that offer virtual space to create contacts, share multimedia content, and gather information about other users. University educator Kamil Kopecký (2015) states that not only do social networks allow the sharing of images and information, they also include many interesting activities such as chat, group discussions and online games. Through social networking profiles, individuals can create social links that at least partly prevent their social isolation.

As a lecturer in the studio for people with mental disabilities I have experienced communication through a social network with an artist with autism spectrum disorder. Through the chat we always agreed the day and time when he comes to the art studio. It is advisable to keep an eye on the correct spelling and the clear meaning of words in the conversation, especially it is necessary to avoid slang expressions. If I wanted to be sure that we had a good understanding or agreed on a given term, I said, at the end of the text, the question: 'Yes?' If he replied 'yes', I always had a guarantee that he would really come to the studio at certain time.

The most widespread social network can currently be considered Facebook, which allows to create (social) groups in which individuals share the same topic or reality, thereby creating a virtual community of people. For example, artists from the studio Kreat manage their own pages of the studio on Facebook, where they add photos from the studio or where they share snapshots from organised exhibitions. Social networking author Dominik Dědiček

(2010) adds that the most common user experience is sharing media such as photos and videos (with the ability to comment and mark the location of the acquisition), as well as their reverse scrolling. Other authors such as Lenka Eckertová and Daniel Dočekal (2013) note that sharing photos on social networks allows publishing of countless amounts of them (sometimes with personal or inappropriate content).

Socialisation of the intellectually disabled through the internet entails to some extent dangers that are discussed more by the author in the field of sociology Bohuslava Horská (Horská, Lásková, & Ptáček, 2010, p. 20). She points out that the development of digital technology can create a dependence of communication on the internet, which has an impact on the loss of direct contact with the physical world. Other pitfalls may be the sharing of inappropriate content (also personal information: social security number, address, etc.), as an individual with intellectual disabilities may not be aware of the risk of danger, as the special educator Josef Slowík (2010, p. 56) says.

The results so far from the questionnaire inquiry of my dissertation are about the probable conclusion that no one uses a digital SLR camera in the art studio for people with disabilities. The questionnaire was aimed at artists with disabilities so far in 4 studios (in the direction of Outsider Art) in the Czech Republic, and over all 16 respondents were obtained. Most photos are taken on a compact camera or mobile phone camera, but the main reason for taking photos in the studio is the documentation of the actual created image or product (80% questioned). None of them use the camera and photograph as the art expression itself in the studio (except for the use of photography as a template). Some of the artists (50%) share photos on the internet, the most common reason was the presentation or sale of their own art work. The advantage of using the social network is seen by respondents with disabilities in establishing contacts, gathering information (holding the exhibition opening, etc.), presenting their own opinions and themselves (also their art work).

The intent of this theme is to show that individuals with disabilities in global creative studios do not have to create only with the use of traditional media and produce design objects, but can give their creative work a completely new and unique dimension, as we could

see in photos of artists in the field of Outsider Art. As has been said, some of the artists with disabilities are documenting their artworks created in the studio, although there is the possibility to use the camera for the artistic expression itself through (digital) photography and in this way they have opportunity to be better integrated into today's digital era.

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Fig. B: Bartlett, M. (n.d.). Girl Crying [Online]. In *Marion Harris*. New York City, NY. Retrieved from http://marion-harris.com/artists/morton-bartlett/#bwg6/95

Fig. C-D: Machciński, T. (n.d.). Tomasz Machciński [Online]. In *Outsiders Art Museum*. Warszawa. Retrieved from http://outsiders.artmuseum.pl/en/artist/tomasz-machcinski

Fig. E: Hood, A. (n.d.). Andy Hood [Online]. In *Outside In*. Chichester. Retrieved from http://www.outsidein.org.uk/andy-hood

Fig. F: Godie, L. (2015). Oh! Frenchie Frenchie [Online]. In *Carl Hammer Gallery*. Chicago. Retrieved from http://www.carlhammergallery.com/artists/lee-godie/featured-works?view=slider#4

ARTISTIC SCHEMATISM IN THE DIGITAL AGE AND PRINCIPLE OF CONTACT

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Introduction

The chosen topic is approached first from the point of view of general questions about the starting point, the meaning of schemes and their influence on our perception and interpretation of visual experience. Another important aspect is the position and role they played in the history of visual imaging, where they fundamentally determined the style and character of the period based on the function the art represented.

From the position of art education, it is also important to note the way schemes and schematism appear in the artistic expression of children. This concept related to developmental ontogenesis was historically held by most art teachers and didactics specialists in the field, who described its distinctive elements. This period of schematism in children's drawings manifests between the ages of six and nine and the period is characterised by recurrent simplified children's drawing.

The conclusion of this chapter seeks to cover the theme of contemporary visual imaging instruments and their influence on the shaping of artistic expression, the creation of schemes and the pursuit of quality inspirational sources. Today's art culture is a media culture. We live in a time full of experiences and visual attacks on humans. The phenomenon of time is becoming shared information, and the scheme becomes a direct interpretation of what is known from the media and other communication platforms. Therefore, it is not easy for teachers to

choose valid content to serve as a high-quality source of information in teaching. In this context, visual arts could be the source of valid information.

Principles of Schematic Theory

The concept of schemes is the central theme of most cognitive psychology theories and is considered useful for explaining certain perception phenomena. Schemes become real things existing in the mind, intelligence, or brain, depending on the perspective in which the concept is used. Cognitive psychologists according to Frederic Bartlett explain the scheme as a 'mental structure', or a framework to represent the knowledge that is defined by mutual relationships in their entirety. Another interesting aspect of schemes according to Howard Gardner is their orientation to the information that comes through our senses, their analysis and subsequent interpretations in the form of schemes based on the organisation of information about the world and previous experience. Memory is determined by this general knowledge and is perceived by the world through these schemes. This information serves as a basis for the creation of judgment and orientation in new situations (Eysenck & Keane, 2008; Dahlin, 2001; Sternberg, 2002).

Through the schemes that evolve in the learning process, our perception is happening. This means that the scheme is abstracted from our previous experience and includes the categorisation of new information, comparisons with already existing diagrams stored in memory and their subsequent identification (Sternberg, 2002). It is therefore a flow of information that is confronted with existing schemes and oriented toward activity to gather more information.

Role of Schemes in Historical Context

'The question of the relationship of art work and the environment of its creation and operation remains a lasting and fundamental issue of art history' (Kesner, 1997, p. 35). By examining the role of schemes in the history of visual art creation, the understanding and the process of imaging, i.e. the activity that leads to the image, are closely related (Já-jinak, Kesner, 1997, p. 32). The methods that are applied as part of the display of reality in today's art education processes are quite far from the conventions that have been applied in artistic creation, for example, by Egyptians or Greeks. In the history of imaging, we encounter different approaches to interpreting facts that are not simply an expression of a personal viewpoint.

The prevailing theory of image representation in Western culture was, until the beginning of the twentieth century, a convention of imaging according to precise imitation. It was created in the 4th Century BC in Greece and was revived in the 15th Century Italian Renaissance. According to this theory, the realistic image was natural and primary, because it was considered a copy of the visual appearance of reality. Artistic historians in the 19th Century allegedly explained the unrealistic representation styles of some of the non-Western cultures as 'deviations' interpreted by a poorly developed mind. Another great prejudice against which art historians still struggle is that artistic perfection is synonymous with the accuracy of a photographic instrument (Gombrich, 1985; Graham, 2000). This is related to the relatively widespread belief, even nowadays, that realistic display and artistic value are closely related.

One important factor affecting the final form of an art work is not only its compliance with reality, but its function that shapes the form. The driving force was not the desire to imitate the natural look as such, but rather to fulfil the specific function expected from the image. Therefore, in different cultures, artistic creation was primarily a reflection of its function (Kim, 2004).

From today's point of view, a common person or pupil who is acquainted with visual arts can be restricted in his understanding of the art work by feeling that he does not understand the way of imaging or does not understand it in the right way. Because the most common idea

is that the image should basically be a mimesis of the reality and thus, we can overlook other modalities of meaning and the function of the art work (Kesner, 2000, p. 191).

Conceptual Realism

For the beginnings of finding and recording the reality of material things in nature, we must turn to the cave paintings of the neolithic period. In this context, however, it is not clear from today's point of view whether there was a conscious depiction of the animals observed or, as is apparent from the new theories and knowledge of D. L. Williams, it was a memorisation of a dreamlike experience that was recorded as another reality on the cave walls (2007). It is merely possible to speculate whether it was a record of the external reality, the interpretation of their own dreams or the pursuit of aesthetic qualities.

The art view represented by the Egyptians was centralised by power, and the painting and sculpted artistic attitude of the depicted reality was largely idealised (Baleka, 1997). The basic convention of Egyptian and all archaic art was the frontal depiction method, which was based on the artistic conception of Prehistoric era. This method corresponded to logic rather than actual appearance and was mainly applied in the portrayal of the human body. This more systematic use of conceptual realism was already present in the Paleolithic era, when in the image of the animal from the profile appear the horns from the front. This method of interpretation was related to the creation of a double of the living creature. The picture or statue represented a real substitute for the depicted creature. The art work was the equivalent of the creature itself. Just as true and real.[1] It must, therefore, as closely as

1 The rule of frontal representation was applied primarily to the human figure because, for example, in animals the problems of identification with the living being were not so important. Indeed, the characters of the doubles allowed the permanent presence or actual replacement of the depicted characters.

possible, match by its integrity and completeness to what it was displaying. It was not allowed to settle for a random and transient phenomenon, as the architect prefers the floor plan and the front view plan of the building for its clear readability (Huyghe, 1967, p. 118). The goal was not to create an aesthetic effect, but to show the scene with everything that belongs to it and what was considered important. The scheme was seen as a canon in antiquity, as the basic geometric relationships that the artist had to know in order to create a credible figure (Kim, 2004). The optics of the Egyptian view were subordinated to a large extent by abstract and strictly adhered norms, and the art works were understood as schemas or written text or maps.

The only bold step in the previous approach was made by the El-Amarna art school, which manifested itself by a direct sensory relationship to reality, characterised by the preservation of the personal distinguishing features of the royal family. These were, for example, the statue of King Achnaton, which emphasised his bodily deformations with a great attention to detail. This ultra-realistic art was ordered and controlled by the king. The El-Amarna artists, accustomed to leaning on the charts and the canon, were helpless when this support was lacking in the display of human figures. Although, generally, more stringent study of the human figure was prescribed, this regulation was mainly respected for members of the royal family. That is why the conventions drawn up for the king's portrait began to repeat for the portraits of the subjects as well (Huyghe, 1967, p. 145). They became a stereotype and were used for the entire ruling class, albeit in more flexible and richer schemes. However, even at this school tradition remained the foundation, with artistic opinion rarely, but with great weight, emphasising the real features of reality (Baleka, 1997, Gombrich, 1985).

Even on the basis of these facts, we cannot yet speak of a 'naturalistic revolution' in this context, as manifested in classical Greek art. However, it is not possible to deny it the merit of breakage of the restrictive framework in which official art operated up to that point.

If we compare the time elapsed, e.g. from Romanesque art to the present day, we record in art many transformations with a comparison of three thousand years of Egyptian culture,

which, with some fluctuations, took only a limited shift towards more pronounced changes.[2] This ingrained conservatism is seen in the Oriental tradition (Huyghe, 1967, p. 137).

Egyptian art is traditionally perceived as an archetypal example of a tradition that is as alien to us as it is distant and mysterious (Kesner, 2000, p. 194). We come to this conclusion mainly based on today's mental settings, which we have taken from the Greeks and we are accustomed to looking at all images as if they were photographs or illustrations. This is related to their subsequent interpretations as a reflection of real or imaginary reality. Therefore, the possibilities of understanding any kind of different art in function and form of display diminishes.

> "The world, as we see it, is commonly seen as something 'that is', but what we see is, in fact, a mental model, sensory simulation that exists in our minds." (Rheingold, 1990, p. 450; Cited by Kesner, 2000, p. 107)

Art in Accordance with Reason

Even the realist art works from today's perspective had some limitations. Paradoxically, style, conventions and scheme played a key role in the Western tradition of portrayal of the visible world. The rules of style of the time have dictated the limits of objectivity and prevailed where the artist tried to faithfully copy nature.

The consequences of the ubiquitous schematic styles in imagery of the world's cultures and the strength of the tradition of realistic conception was noticed by E. Gombrich who developed a general theory that explains these consequences. According to him, creation does not begin with a record of visual impression on the retina of the eye, but by building a graphical system that

2 When the artists in Egypt were in doubt as to what a statue of a god should look like, the Pharaoh sent them to explore the 'old books' (Huyghe, 1967, p. 137).

presents the basic conceptual understanding of the world by our minds. This structure, which he described as a scheme, is a set of accepted standards (Kim, 2004; De Freitas & Pietrobon, 2007).

The Greek philosophers called art 'imitation of nature'. More precisely, however, it is a gradual approach to nature, as was interpreted by Emanuel Löwy in his *Depiction of nature in the early Greek art*, where he formulated the thesis that the Greek art never imitated a visible world, but gradually approached it by modifying existing schemes of the old Orient and their systematic comparison with reality (Mikš, 2008). Thus, the creation of an art work in Greek art was carried out in the rhythm of schemes and corrections. If the artist wanted to create an empire of mimesis, he needed a starting point for his work, the so-called dictionary that historians see in the art of the old Orient. The freedom of the artist, which apparently did not exist in the old Orient, probably had an influence on the emancipation of visual imagery (Gombrich, 1985).

The function of the Greek image was specific in trying to make mythical stories alive, as if we were directly involved in these events. The dramatics of Homer's narrative, which was older than the arrival of visual realism, could have influenced this function of the Greek image. Persuasive aspects in describing the dramatic plot of the Greek games, could also be expected by society from visual representation in art. (Kim, 2004).

The ancient model of conceptual realism was gradually replaced by completely sensoric visual realism, which dwelled in purposeful effort and in constant and systematic modifications of the conceptual basis schemes, until the result of the creation did not conform to the facts. This new skill in mimesis required artists to know and be able to assemble a default scheme before they could be edited for the purpose of depiction (Gombrich, 1985, Huyghe, 1967). The frontal symmetrical figure of Greek archaic art is perceived from one perspective, and the later victory of naturalism can be characterised as a gradual accumulation of repairs as a result of the observation of reality.

Another bearer of information for the Greek artist, in addition to the gradual correction of schemes, was type and ideal. This was the subject of his work. Not a copy of the real world, but an ideal reality that meant deliberate comparisons of related parts in order to find the ideal values and put those together in a whole (Novotný, 1922).

At the same time, when the Greek artist carried out repairs to achieve unity with reality, other arts such as philosophy, science and dramatic poetry awoke and developed.[3] The uniqueness and comprehensiveness of Greek art compared to other cultures is sometimes called the 'Greek Miracle'[4], which began to spread to other parts of the world (Gombrich, 1985).

The whole process logically resulted in the discovery of graphical perspective and the conquest of space in the 5th. Century BC. The Greek artist has already been prepared to 'consult a visual perception that takes into account the organic flexibility of the depicted body, the differentiation of perspective offered to the artist's eye, and perhaps also the special circumstances in which the finished work is to be seen' (Panofsky, 2013, p. 84). The Greek revolution approached its peak about mid-4th. Century BC when modulation with light and shadow was added to the tricks of the painter's perspective. Taking into account the fact that the beginning of the mentioned revolution began sometime around the mid-6th. Century, it took the Greeks about six generations before they reached that point. In such a short time they achieved what the previous civilizations, such as the Egyptians, the Mesopotamians, or the Minoan artists, did not reach (Gombrich, 1985). The Egyptians, who were at most able to put forward their left leg and indicate a step, could not compete in the process of development with Greek artists who, with the 'archaic' smile on their lips, crossed the stages to living perfection (Huyghe, 1967, p. 247). This can only be explained by the fact that art began to lose its purely functional character and awakened within the concept of beauty. The liberation of art, together with the change and manner of thought and the inspiration of eastern influences, enabled Greek art to make this fundamental shift towards more pronounced naturalism.

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3 The fact that the first Greek thinkers and philosophers of the 7th and 6th centuries BC were mainly physicists who sought the causes of verifying observed phenomena through experience, excluding myths and mysteries, shows the close connection of thinking with art. Later they turned this observational sense toward themselves (Huyghe, 1967, p.249).

4 The designation of a Greek civilization that shone like the rising sun after the fall of the Cretan-Mycenaean empire. This is related to the great achievements that Greece has achieved in art (Huyghe, 1967, p. 244).

However, there were also personalities who were rejecting the discovery of painting tricks in art. For example, for the Greek philosopher and the mathematician Plato, the question of distinguishing between truth and lies is much more important than the illusionist concept that made this distinction difficult. The general, according to him, was the idea.

> "The image created by art is unreliable and incomplete, it is attractive only to the lower part of the soul, to our imagination rather than to reason, and therefore must be turned away as a detrimental influence." (Gombrich, 1985, p. 142)

True beauty had the nature of the ideal according to him. Plato could look nostalgic at the motionless patterns of Egyptian art and probably place the Egyptian conceptual style closer to the truth.

The classical period of Greek art concentrated mainly on the portrayal of man and almost ruled out other motifs. Despite the implied shift in mimetic skills, a limited range is surprising to illustrate standing or moving characters, which was repeated for a long time without major changes. All this suggests that they did not work according to the actual model in a particular position, but were limited by styles and schemes. In the portrait genre they were also clinging to types, and limited repertoire can also be found in the capture of motion or drapery (Gombrich, 1985). The essence of realism in Greek art was perfect harmony. The art was based on the precise and true portrayal of phenomena that were subordinated to the rules of rational thought. The pursuit of truthfulness and logic had the single goal of giving pleasure to the eye and spirit. To achieve this, the most accurate reproduction of the visible phenomena was needed, which was the method of realism and, secondly, the scheme, which represented the agreed geometric form as a certain symbol addressing reason. This also implies the importance of the Canon in Greek art. The observation of reality offered artists details that reason made truer than they actually were (Huyghe, 1967, p. 251). Therefore, if we were to count the number of Greek motifs, it would seem that the Greek dictionary would not be much richer than the Egyptian one (Gombrich, 1985). From this, it can be considered that,

despite the considerable progress in Greek art, type and scheme as attributes of reason still played one of the key functions. Nevertheless, it should be emphasised that it was by the connection to emotion that Greek art achieved the perfection of sensory effect and everlasting success. The best creations of Greek art are undoubtedly a synthesis of numerical laws and the precise study of nature.

As already mentioned, mental setting plays an important role in the process of perception.[5] This has a profound effect on the understanding and interpretation of historical images. Mental settings are shaped by style, culture and its artistic means of expression. The resulting interpretation is the result of the interplay between the horizon of expectation and the set of previous experiences (Gombrich, 1985). Mental setting is also shaped by social and cultural practice and a set of rules that unite members of a particular community in their visual activity. Based on this experience we can see what set of options that culture provides us with (Kesner, 2000, p. 94). The Greeks, on the basis of their mental setting, could have tended to explain Egyptian pictograms as a representation of the facts, and as a result, to them the size of characters in Egyptian hierarchies could evoke the story of dwarves and giants.

By contrast, the more broadly conceived mental setting of today's society, which we can mark as 'a culture of rapid reward' determines a certain fragmentation of perception and visual attention. This can be seen as the manifestation and cause of cultural consumption, which is characterised by the acquisition of information and entertainment (Kesner, 2000, p. 113).

Therefore, narrative art leading to the space and investigation of visual effects necessarily requires a different kind of mental setting than that which was akin to the Egyptian conceptual way of expression. The culmination of the Greek way of perception of space can be understood as sacrificing completeness in favour of the reduction of impressions to the volatile moment of time and to one point of view. This transformation is more evident in Greek painting than in sculpture. Capturing a character in a certain position in space assumed

5 It is a cognitive phenomenon that can be understood as a frame of mind, including an already existing way of presenting a problem or a solution process. If the mental setting is blocked, there is a fixation on a strategy that works for certain kinds of problems, but it is no longer appropriate when solving and understanding a different task (Sternberg 2002).

knowledge of the characters referring to the external reality they depicted (Gombrich, 1985). Here, we are already expected to be informed that a certain part of the body is there, even if it is not visible. The absence of full view necessarily requires adaptation of the mental setting.

Sensory Perception as a Source of Ideas and Conceptions

After the heroic period, classical art underwent further development. Further changes in imaging brought about newly formed religions coming from the East, which were turning to the archaic way of imaging. The artist ceased to see the inspiration in nature, the scheme ceased to be repaired and became of the primary significance. The gradual collapse of classical standards can, from a layman perspective, act as a regression of all that Greek illusionism has achieved. In any case, however, it is not possible to talk about decline, but only a change of function. When the West adopted Christianity, the mission of the image, which was to bring the biblical stories to the illiterate population, changed. If the image works more symbolically, its readability is more important than its evocative power. In this case, reduced naturalism served better its function (Kim, 2004) The image no longer tried to offer interpretations, and even limited the free play of imagination. Earlier naturalism was gradually phased out. The form changed towards emphasising the schematic completeness and a clear distinctive qualification. For the Middle Ages, the scheme became the final image and the immediate sensory experience was replaced by the present imitation of reality.

The Byzantine icon brought with it some of the nature of Plato's truth in terms of returning to the pre-Greek concepts. The distinction between general and individual, when general means ideal, as Plato understood, was the fulfilment of medieval values[6] (Gombrich, 1985).

6 The individuality of things the artist saw around him was seen as an imperfect copy of ideal patterns. And the perfect painter was considered to have the gift of seeing the general in the individual. For these reasons, Plato denied the value of art that merely imitates an imperfect imitation of the idea.

The inventiveness of geometry has been replaced by realism derived from observation. Linearity has replaced volume and the dynamic principle has been replaced by the static principle. The physical world was understood as a symbol of thought. Early medieval figures and scenes were compliant to the law of the internal geometric scheme, which was based on strict rules of ornamental discipline.[7] The basis of the image became purely geometric shapes, which dominated the figural conception.

Medieval spiritualism is an explanation of the symbolic approach to art and allowed the artist not to look at the natural reality. Almost to the disregard of the external similarity was initially manifested in bold stylised forms and stimulated the desire for a superhuman, an ideal world, beyond the senses and wits. For the medieval man, reality was only a means between man and God who represented the true reality[8] (Huyghe, 1969, p. 348).

To understand the medieval way of thinking, it is again necessary to adapt our mental settings and to let go of the current ideas that we consider natural, but which are characteristic only for the time in which we live.

The gradual reversal of conception occurred with the arrival of Gothic, in which realism began to re-establish itself and to predominate gradually over abstractions. The human body has ceased to be deformed in subordination to a geometric framework. An example may be the image of a lion in the sketch of Villarda de Honnecourt, with the remark that he was drawn 'according to life'. The author apparently referred to nature and observation (Huyghe, 1969, p. 350). Perhaps it was meant that he created his artwork in the presence of a real lion, not with the help of visual observation (Gombrich, 1985). Because in the 13th Century, the availability of schemes for unique themes, such as exotic animals were very poor, the artist could still do very little without a sensible repertoire of schemes. The schemes often came

7 The Romanesque solution is based on a combination of two aesthetic principles, the Greek-Roman one, with an emphasis on the life and art of the barbarians, which found its use in ornament (Huyghe, 1969, p. 250).

8 St. Augustine rejected 'one-sided sensory observation' and preferred the 'sight of meditation' or 'eyes of the heart', which are the only ways to penetrate the surface of phenomena and find the ideal reality behind them, the reflection of God' (Huyghe, 1969, p. 348).

from previous works of art, and these materials constituted the basis that generated other patterns-schemes used by artists (De Freitas, Pietrobon, 2007). In the context of medieval art, the scheme worked more like a hieroglyph or pictogram. Yet we see a considerable shift from Romanesque forms derived from geometry, after a growing desire to express things seen than the results of reasoning in the Gothic Era.

Finding Beauty and the Governance of Reason

Only the Renaissance brought a return to a convincing classic imaging, along with stricter criteria for illustrating the generalities. The modern man quickly surpassed sensory realism and made it subject to laws of reason. Generation from possible schemes was no longer sufficient, but it was necessary to know their modifications induced by the point of view. Namely, the part of the projective geometry known as a linear perspective. The artist could no longer rely on conventional methods, it was necessary to control the structure of things perfectly in order to maintain clear notion in spatial context (Gombrich, 1985; Huyghe, 1970). The irreversible and dominating force became realism with a cult of ideal beauty, which was approached more accurately, in the form of precisely calculable proportions.[9] It was seen in unity of proportions and composition (Huyghe, 1970, p. 14–15, 98). As if the secrets of beauty and harmony could be defined by calculations.

Although the fifteenth century masters were considered to be the protagonists of pure observation, they often borrowed schemes of classical antiquity. They understood them as a starting point for further adjustments and corrections in the process of examining the reality (Mikš, 2008). This was characterised by an effort to capture matter and form, thus returning concrete shape to things. Like in the Greek classical school of thought, it found its roots in

9 At the end of the 15th Century, mathematician Fra Luca Pacioli tried to prove that the secret of beauty lies in a measurable ratio, today known as the golden ratio.

the art of the Renaissance as well. In antiquity the creative interest was concentrated on man (Huyghe, 1970, p. 80, 95) and likewise the Renaissance artist was in constant state of readiness, ready to learn, create and compare (p. 80, 95). It is evidenced by many preparatory sketches that preceded the finished work. The uniqueness of the Renaissance and previously Greek naturalism was in constant renovation of schemes in comparison with nature, when each step served to shift development forward.

Each culture attempted to accurately formulate and set the rules that characterised the culture and became its basis (Huyghe, 1970, p. 10). Thus, it is evident that during the long development of visual imaging, one model did not prevail, but there were changes in the schemes that influenced the final image of the time in its visual form.

Changes to schemes in the history of visual imaging can be explained by a change in the discourse of semiotic systems, which are characterised by the way of using signs. As Vančát also mentions, because the schemes and semiotic systems of historical periods have been changing over a long period of time, it was enough to learn this discourse once in a lifetime. It has not been accelerated as it is now, when there are many changes in its use. Each new discourse was triggered by the specific need of the time, and in different eras it was specifically transformed from magical, through realistic to the following discourse of the postmodern (Vančát, 2000, p. 73, 79).

Similarly, the situation is understood by Goodman, who talks about a common imaging system that is standard for a specific culture. The extent to which the image is correct within a given system depends on the level of accuracy in information about the object that is obtained by decoding based on that particular system (Goodman, 2007, p. 44). If the imaging system differs from this traditional method, it may be considered a deviation or a derogation from the prevailing method of representation.

A variety of representative styles, among which there exists a certain continuity, is given by the function of the representation, from which the various functions of the schemes derive. The need and existence of schemes in the creation of images reflects our cognitive structure in its brevity and concept, and reveals its social nature (Kim, 2004). In this context, we can also un-

derstand the scheme as a consequence of the elaborate social models of imaging, which serve for the social coordination and conduct of visual perception (Vančát, 2000, p. 40). Referring to the history of Western realistic traditions, the creation of paintings was based on conventional schemes. If we applied the above described in the general framework, it is possible to talk about the necessity of the initial scheme, without which the artist could not imitate reality. In the history of art, a symbolic conception with naturalistic direction was subsequently cycled.

Schema Validity

The previous text shows the current decisive role and the general validity of schemes in depicting the visual world. If the artist wanted to describe reality, he needed an elaborate system of schemes. The theme of the schemes Gombrich concludes by summarisation that without some starting point, which is meant to be the initial scheme, 'a broad stream of experience cannot be conquered' (1985, p. 101). This conclusion, when a precise image of reality is the result of a long path of schemes and subsequent corrections, is also closely linked to the theme of concepts. By concepts we understand the design of approximate forms of reality, instead of accurately recorded visual experience.

For example, when a child tries to draw a tree, he is usually not looking at it and is satisfied with its 'conceptual' scheme. According to G. Britsch and R. Arnheim, all art is created in the human mind and in our reactions to the world, rather than in the visible world. If it were true that all art is based on a thought concept rather than the sensory realisation in question, all images can be recognised according to their visual style applied (Gombrich, 1985). Even though the generations before us had essentially the same neurophysiological arrangement as we do today, their different backgrounds co-created historically unique ways to see and interpret images. Their specific way of seeing and thinking was shaped by the visual experience corresponding to the period (Kesner, 2000, p. 96).

Because what we see is largely dependent on our previous experience and knowledge of things, there seems to be a conceptual way of perceiving and displaying the world, the most natural way of artistic expression.[10]

We could assume that the artist, in pursuit of an objective record, begins with the most likely thought concept based on a particular visual perception, and the resulting impression reflects his ideas about things in the mind, which are determined by the style and time in which the visual style is created. Thus, the resulting consensus can depend on the selection of the initial scheme and the process of its gradual modification.

However, the fundamental behaviour of our mind is the interaction of nerves and other cells that govern understanding of the various forms of reality in our consciousness (Crick, 1997, p. 19). The brain activity is the result of a long development that has been influenced by the experience of our distant ancestors. The brain of an adult is created partly by nature and partly by education, and it is important to take it into account in the case of perception and interpretation of the visual object.

One important criterion for displaying a theme is to classify it according to certain criteria that can be assigned to a known scheme. The scheme is meant to be the first approximate and inaccurate category, which is gradually defined to match the reproduced shape as closely as possible (Gombrich, 1985). The basic scheme can also be understood as an interactive semiotic system, which facilitates the work of the creators of visual art works in proportions and composition and represents a certain hidden order of imaging (Vančát, 2000). This cannot be confused with the abstraction process, which is about simplifying or generalising the sensoric experience of a particular detail, i.e. the reverse process.

The following examples from the periods of ancient history show the influence of the initial concepts and schemes on the resulting image.

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10 The etymology of the concepts of perception (percipere) means accepting the outside world. While conception (konipere) means the conception of the world in the mind (Rejzek 2015).

One of the oldest examples of views based on the established scheme is from the beginning of the new empire in Egypt, when in the chronicles of the Syrian campaign of the Pharaoh Thuthmose, the plants brought to Egypt were depicted. The accompanying text informed about the truthfulness of the images, yet the botanists could not agree what plants were actually depicted. The lack of differentiation of schematic plant shapes did not allow them to be accurately identified (Gombrich, 1985).

However, even in the Old and Middle empires there were paintings of unusually graceful women, which were created spontaneously and more as a marginal phenomenon than as an object of creative interest. They were probably the result of the War campaign to Asia, when the eastern manifestations influenced the Egyptian aesthetics (Huyghe, 1967, p. 139).

It's also not possible to argue that the pre-Greek artists would never have been engaged in individual observation, such as the painter's simplification. Egyptian art brought unique documentary evidence to display the characters realistically observed and so unconventional, such as *The Man of the Masti Pulling the Rope* that would be considered extravagant even on the Greek reliefs. The most interesting aspect of these isolated deviations is the fact that they remained without consequences. They did not become part of a tradition that would improve them and expand them, as was the case in Greece. From the point of view of their function, these figures could be regarded as a defect, which did not survive the natural selection process (Gombrich, 1985).

Although Egyptian art had a predominantly conceptual character, referring to pictographic descriptions, unlike Greek art which placed more emphasis on subjective vision, it is important to emphasise the interest of Egyptian artists to capture individual traits. They focused on these only in case of animals or foreign races. In the depiction of human figures, the Egyptians were satisfied with conventional stereotypes. Such a concept of imaging is explained by its intent. Among the Egyptians, there were undoubtedly passionate observers who had focused their eyes on details such as the difference between the profiles of Nubians and Chetites or the distinctive characteristics of fish or flowers. However, they had no reason to observe what they were not allowed to depict (Gombrich, 1985).

These examples show how the period scheme and style prevailed over what we would call today study according to reality. However, despite the obvious dominance of schematically tuned creation in the period of ancient history, a distinctly authentic expression, reflecting the imminent confrontation with reality, can be found. This represents a kind of deflection from the established frame of imaging, characterised by the time in which it was created.

In addition to the imaging function, visual perception and procedures to help remove all improbable forms are also included in the creation process. These work on the basis of our previous experience with the world and its qualities. This results in the selection of the most likely possible match. Another key factor is the selection of the simplest possible interpretation, which is also consistent with our past experience. This means that we incline to such interpretations and forms of the world that we know from earlier experience, or at least represent for us known qualities (Aumont, 2005; Šikl, 2012).

This way we could explain the depiction of a species of grasshopper on a German woodcut from the sixteenth century, for which the scheme of the horse was used, presumably under the influence of the insect's name. Similarly, the realism of the animal's depiction was accepted, though the animal had never been seen before, and was also accepted for those animals which could be seen afterwards. The images obtained the appearance of a figurative sign matching their 'template'. However, its visual stabilisation was not possible before the invention of the letterpress as a means of graphic reproduction (Vančát, p. 195). We can see this on an etching dated 1601 showing a huge whale cast ashore near the Italian Ancona, which was also 'accurately drawn according to nature'. Surely this assertion would be more credible if there was not an older reproduction with a similar catch on the Dutch coast dated 1598. The artist again found himself in the captivity of the well-known scheme, which he captured with the mistakes of the earlier art work,[11] probably caused by never seeing the animal in reality (Gombrich, 1985). In this case, a non-existent or poorly chosen scheme may lead to an incorrect imaging of the theme. 'Seeing something with your own eyes' is the last degree of truth-

11 The painter replaced the ear with fin, due to the proximity to the eye.

fulness that we can trust with expectations for others to also acknowledge our truth[12] (Vančát, 2009, p. 13). The initial scheme will allow finding general visual characteristics but may not provide means to distinguish those details that contribute to its actual form (Richter, 1976).

We can designate vision as a creative process where the brain responds to the visual stimuli and tries to organise them into meaningful units, in synergy with its past experience. To draw an unusual phenomenon is of course harder and therefore the starting point for such images becomes common things. The artist is influenced by familiar representation, even though he tries to record the truth. Similarly, the resulting depictions are interpreted on the basis of the familiar schemes and previous knowledge in which the idea of the matter is projected. For example, when psychologists examined the steps taken by a person imitating a meaningless shape (a splatter or an irregular shape), they concluded that, first, one tried to identify the shape based on similarity to something already known. After selecting a well-known scheme into which the shape would fit, it is possible to start with the process of imitation and repair (Gombrich, 1985; Mikš, 2008).

The frequent finding that one can train an eye or can learn to see, basically means that he does not learn to see, but to distinguish and notice. Perceptions in general can be considered in the first place as an adaptation to the expected, as an active process, conditional to our expectations and tailored to specific situations (Gombrich, 1985).

Visual perception itself may seem so simple and natural that we tend to think of it as something obvious. However, such an idea of a direct imprint of reality in our minds is in fact completely mistaken. The signal entering the eye passes through extensive changes and modifications before it reaches the conscious mind and becomes a sensation. The involvement of a large part of the brain is therefore necessary for the treatment of visual stimulus. In fact, this is an extremely complex process of processing and interpreting stimulus information, which cannot be separated from other psychological functions such as recognition, un-

12 Each individual retinal image is ambiguous and can display different forms of reality. At the same time, the vision process involves procedures to help eliminate all unlikely forms of stimulus in line with previous experience, leading to the selection of the most likely match. When depicting an unknown subject, the interpretation process is considerably more difficult (Šikl, 2012).

derstanding, memory and desire. In this context, it is not possible to neglect the essential role of an observer, as a being with a unique biological predisposition and a specific life experience, which has never had an unbiased relationship to the subject, detached from a particular reality (Aumont, 2005; diagonal, 2012). We notice something at the moment when we are looking for something particular and we see it only when our attention notices some irregularity. We see only what the eye and mind will allow us to see.

The skill of the modern artist was characterised by the constant readiness, represented by the sketch that preceded the finished art work. Together with the persistence of readiness to learn, to create and to compare, the artists sought a unique visual experience that was based on the examination and validation of schemes (Gombrich, 1985).

One of the most prominent English romantic landscape painters, John Constable, considered nature-observation learning to be very important and compared it with learning the Egyptian hieroglyphs. In order to develop his landscape endeavours, he was interested, among other things, in botany and the research of atmospheric phenomena. Although he devoted his most important studies to sketching by nature, he also used drawings from the textbook of the landscape painter Alexandr Cozenze *A New Method of Facilitating the Drawing of Indigenous Landscapes*. He made his own perception of the reality, for he argued: 'Nature cannot be affected by untrained senses' (Mikš, 2008, p. 194). Constable was learning from Cozenz a variety of options and schemes that would increase his perceptiveness by using visual sorting, believing that reality could not be understood without certain benchmark standards. These he further revised and articulated beyond recognition. 'The artist must play on the string of old habits when depicting, if he wants to discover new objects and new connections' (Goodman, 2007, p. 41). Constable believed that in art there are only two ways to achieve exceptionality. Either by applying what others have already accomplished and shaping their style based on studying paintings or looking for perfection in the primary source of nature. Dealing with the issue of schemes we find in his words: 'When I sit down to make a sketch by nature, then the first thing I try is to forget that I have ever seen any image' (Gombrich, 1985, p. 204). Again, the latent presence of the original source, which influences the resulting form of the work, is confirmed.

On the contrary, Leonardo Da Vinci was fundamentally opposed to this method of portrayal based on past patterns. He categorically refused to have an a priori system and only recognised the value of the experiment. He also ignored the example of antiquity and the authority of history and opposed everything by direct study and investigative spirit (Huyghe, 1970, p. 119).

The time of the fight against the scheme came about in the art history of the late 18th and 19th Centuries. Already Jean Jacques Rousseau had preached against the traditional way of guiding the teaching of drawing, and in his work, Emil emphasised that he (Emil) would never learn to imitate other people's works, only nature. It was a time of human autonomy and nature worship. Here the tradition began to break, which was a precursor to the dilemma of the modern era (Gombrich, 1985).

In the whole history of visual culture, the treatment of semiotic systems of historical eras has been specifically transformed. It was applied both to the discourse[13] of the 'magical', which is characteristic of prehistoric and ancient art, and the discourse of the 'realistic', contained in antiquity and Renaissance up to the emerging 'postmodern' discourse (Vančát, 2009, p. 73, 78). With the arrival of modernism and the emergence of the so-called 'Abstract Art' there is a change in the concept of 'realistic imaging', which does not arise suddenly, but with a certain transition and the development of the semiotic system, in which the avant-garde approaches of Impressionism, Pointillism, Cubism, Fauvism and Dadaism, caused a break between the tradition of mimetic art and modernism in the art of the West (Vančát, 2009, p. 96; Kesner, 1997, p. 41).

Although we understand the scheme in a realistic visual representation as the initial general framework for subsequent corrections, we also need to count on its inverse position, which can lead to an incorrect depiction. When you use the wrong scheme, you may experience poor perception of the displayed theme. The scheme not only captures and differentiates elements in the circle of perception, but at the same time dictates its content sometimes incorrectly. People are influenced by what they think and similarly an artist can tend to see what he paints,

13 The way how to use characters.

rather than paint what he sees. Judging what is seen requires skill and concentration, similar to the waiver of previous concepts that could adversely affect the final decision (Richter, 1976).

The scheme becomes valuable when considering the relationship between aspects of reality that is interpreted, but the resulting image is also a manifestation of individual expressiveness that affects the match or discrepancy between what is seen and its own graphical representation (Davis, 2007). Referring to the previous facts, we must conclude that we see the work more as part of specific historical events than as a product of individual creative genius (I, but Kesner, 1997, p. 34).

Vančát explained that the visual arts had been developing since the days of ancient Egypt, through antiquity, the Middle Ages to the peak in the Renaissance, as a structure based on geometrical principle. Artists tried to constructively empower the organic shapes, which eventually became a certain limitation. However, we can consider them to be a kind of interactive semiotic system, which represented a hidden order of imaging based on proportions and composition, and which facilitated the work of the creators of art works (Vančát, 2009).

It follows from the foregoing that there were different representation styles in historical periods which had an impact on the interpretation of the facts in question. The results in depiction differed from each other in the various eras by the function they were fulfilling and the degree of schematisation. Current scientific knowledge regarding the general conception of cognitive psychology schemes, supports the imaging theory based on the initial scheme, which in many respects influences the resulting form of the art work. Working with conceptual schemes can be compared to the basic features of scientific exploration, such as the introduction, testing, correction, and review of a hypothesis, as an analogy to the relationship of the scheme and its corrections.

This supports us in the assumption that it can not start completely from scratch, without responding to past experiences. Assuming that we start from the beginning, we are essentially building on the knowledge of many generations before us and cannot break away from them. We rely on tradition and move forward through it. It cannot be assumed that we can get rid of everything we already know and base our observation on the conviction of an empty

mind, into which knowledge can be stored as something new and still unexplained. You can never completely get rid of or separate what we see from what we already know.

The Effect of New Media on Creating Images (Schemes)

Nowadays, it has been claimed that the 'digital revolution', based also on image computer manipulation and the development of new image technologies, is increasingly entering our perception field and having a profound impact on human consciousness and interpretation of the world (Kesner, 2000, p. 95). This opinion can be easily accepted, since the resultant form of reality is influenced by direct confrontation with reality, previous experience stored in memory and the time in which the image is created. All this is in sync with each other.

If we try to make an objective record of reality, in the first place sight is very important for this activity. Through it we learn not only in what relationship the object being watched is to the other elements of the scene and to each other, but above all, what are its shape characteristics and what category of objects we can classify it in. All that we perceive at the moment is then becoming a conscious content of our mind.

If we compare the process of visual perception with the programme notation of computers simulating the perception of the surrounding environment, it is necessary for computers to use complex programmes to simulate properly. Still, computers can only handle a fraction of the perception skills of an adult person (Eysenck & Keane, 2008).

The increasing effect of images means a change in the way the structure of visual content works and the constitution of visual ideas in their consciousness, based on sensory stimuli and their records in memory.

The increasing incidence of images and the associated enormous intake of visual stimuli, increasing with the arrival of new media, must inevitably be reflected in the interpretation of reality in the process of semiotic expression. It raises questions about the influence of these images on the very understanding of reality and on the restructuring of perception and

thought. Just as reality is spontaneously and automatically accepted, we can assume that we will begin to automatically and naturally receive the visual reality created by the current media as a benchmark in content (Vančát, 2009). From this it is possible to conclude on the influencing power of current media to transform our immediate, authentic vision of the world and thus to transform the creation of initial schemes in the image.

In addition to questions of individual dispositions and talents, we can concentrate on the processes of neurophysiological and psychological determination. Direct visual perception and its subsequent retina image carries a quantity of information about the object, such as its shape, colour, texture or spatial resolution. On its identification, neurons are involved, which are specialised nerve cells in the brain that react to certain stimuli (Šikl, 2012). That means we see a particular object when neurons in the brain behave in a certain way. (Crick, 1997, p. 19). We can imagine the processing of visual information as a very dense and complex network of optic nerve joints, where very complex communication occurs, which represents the most important part in the process of visual perception (Aumont, 2005).

Creating in mind the notion of shape means keeping in active coordination a large number of neurons registering a large number of specific stimuli coming from the retina (Vančát, p. 92).

It is assumed that long exposure to advanced forms of simulation affects the conditions of perceptual experience. Some research suggests that long-term use of current visualisation technologies may interfere with cognitive function and potentially lead to real physical reshaping of nerve structures at the level of individual nerve cells and their connections, this is called 'cognitive remodelling' (Kesner, 2000, p. 108).

Neurons in the visual cortex of the brain are specialised only on certain stimuli. Their activation and processing will only trigger the defined visual positions of shapes, movements, contrasts and colours, and only in certain orientations. Each neuron has a different preferred orientation and acts as a filter tuned to a narrow band of values. There are for example specialised neurons that are only in charge of horizontal or vertical line. Others track movement in a specific direction, but do not notice the motion in the opposite direction. Others are selective, for example, for colour temperature (Šikl, 2012, p. 69; Crick, 1997, p. 147; Vančát, 2009, p. 42).

Research has shown that the preferred orientation of individual neurons and their functional specialisation arises from visual experience. The proving experiment was carried out on kittens that were bred in boxes with horizontal lines. The result was a finding that most neurons responded precisely to lines with this orientation. Both electrophysiological sensing and observation of visual orientation found that the kittens react well to visual sensations consistent with lines in the environment where they were raised, but they have problems with stimuli oriented towards them at a right angle. Shifting to a more proactive response to a different orientation can be triggered by a customised environment (Michel & Moore, 1999, p. 125; Vančát 2009, p. 43).

Research shows that it is possible to influence neuron equipment of the brain by stimulating by certain stimuli with an appropriate response. Remodelling may occur based on restriction of the activity of neuronal cells sensitive to the defined visual position and with the preferences of most neurons in the visual cortex to the dominating orientation.

Contemporary mass visuality, digitally constructed reality, graphic editors, and so on, can hypothetically affect the functioning of neurons in the cerebral cortex, in terms of preferences and the arrangement of a receptive field. This can have an impact on the presentation of visual signals in the brain and the shaping of experience stored in memory and, last but not least, the effect on the display of the visual scene.

However, we should not make hasty conclusions about the dominance of image technology over our experience and its influence on the change in perception patterns that would replace the earlier possible way of viewing. Given that the visual environment of most of the population does not yet include such a massive experience of visual media, in which we count both virtual reality and new generations of computer games and entertainment electronics.

At the same time, we cannot overlook the slow intervention of visual technology elements, especially for the young generation, and their influence on the reformation of perception and vision patterns. So, it is not possible to overlook that the visual experience of an increasingly larger part of the population is determined by the 'digital logic', which eliminates or challenges the traditional order of image culture (Kesner, 2000, S. 110).

Any such interaction entails a change in quality, whether in any direction. The individual developmental stages in the history of imaging are characterised by a common denominator and a certain complexity that gain new quality in transition stages. It is difficult to specify the effect of visual figurative representations on the creation of schemes in connection with the application of digital interactive media. However, because we work with the images that we have stored in our minds and which are the result of our life practice, they must necessarily translate into the shaping of these schemes (Vančát, 2009). Here it is appropriate to mention the general principles of the conception of schemes, articulated in the introductory passages of the text, as real things existing in the mind that deal with information coming through our senses and through which we perceive the world.

The vast majority of images that are created nowadays are processed by machine systems that transform both the world around us and the way we see it. There are increasingly occurring images created by computer animation, based on the mathematical modelling of the object. These digital images often create artificial and fictional visual spaces that are radically different from the 'realistically' visually perceived world (Kesner, 2000, p. 106).
On the one hand, continuous consumption of a kind of visual technology can lead to a change in perception parameters and thus affect imaging, but it cannot be clearly stated that we already perceive differently than generations before us.)

Scheme in Visual Arts Pedagogical Practice and Issues of Contemporary Inspirational Sources

The basic question about the nature of schemes in relation to the visual arts is what role this concept plays in the theory and practice of education, including art education.

As in the theoretical model of the schemes used in the history of art, which was indicated by Professor Gombrich, the scheme in children's artwork appears as a description of

change and development in the field of imaging. Based on the schematic basis, its testing and modifications, its elements are increasing and perfecting.

Many educators and practitioners of art education studied the schemes of children and untrained adults, but usually described them differently. Rudolf Arnheim called the scheme 'visual concept', Al Hurwitz, M. Wilson and B. Wilson 'personal graphic prejudices' and Anna Kindler and Bernard Darras call it 'initial pictures'. They came to the conclusion that early schemes are more versatile and simpler. Not perhaps because younger children would have more strength of abstraction[14], but because their schemes, unlike adults, reflect the early and less differentiated stage of their cognitive classification. In this context, the scheme can also function as a symbol, because it displays the basic concept by means of coarse graphic representation (Kim, 2004).

The period of children's artistic expression between the sixth and ninth year of age which is characterised by the achievement of a formal concept of thought in the form of logically simplified and repetitive drawing, is known as the artistic schematism. The creation characteristic at this age refers to knowledge of the environment rather than to direct visual perception. The created scheme changes only on the basis of the significant moment, which results from the gradual development of intellectual abilities in children. The subsequent drawing type is usually of higher quality than the previous type (Uždil, 2002).

In art culture, schemes always appear and serve the artists as a support in the depiction of reality. Already on the first academies, which were founded around the year 1490 in Florence and Milan, the main aim was to introduce a fixed order into the education process[15] and mastering of the tradition. This, among other things, was ensured by the period textbooks of drawing with a rich supply of schemes and didactic reproductions (Gombrich, 1985).
Artistic schemes have occurred even in Czech school art education. During the 18th and 19th Centuries, when the purpose of drawing was primarily a practical education in crafts, the

14 Careful not to confuse the concept of schema with abstracting.

15 The first stage of teaching was learning perspective, followed by copying reproductions, drawing according to ancient models, where the student had to train the eye and learn the correct proportions and the last and highest level was work according to nature (Teissig, 1990).

teaching method was based essentially on the tracing of engravings and geometrical shapes and was concentrated only on technical skill. This method of teaching was mainly taken from the Renaissance tradition of mimetic imaging (Slavík, 2012). With the coming 20th Century, the subject of drawing began to reflect psychologising tendencies, which stimulated an increasing interest in authentic children's artistic expression. In addition to these progressive tendencies from the beginning of the 20th Century, the aim in artistic practice was to introduce an even more rigorous study of nature according to reality, which were however influenced by period tendencies and national enlightement efforts, leading back to mechanical stylised drawing, scheme, and copy by surface template.

As it turns out, on one hand it needs to respect the cyclical perceptive patterns that provide the means to understand the endless forms of the world and, on the other hand, the requirement to cope with a unique personal experience that cannot be represented in advance and which can never repeat. This individual experience can be manifested in its uniqueness as opposed to the established and standardised perception scheme, which can be relied upon (Slavík, 2012).

Today's relationship between the sphere of art and artistic education is in connection with the use of schemes in close connection with the current visual culture, which is more than ever before a permanent part of everyday life. We find ourselves under the fire of visual information and we can consider the extent to which the current visual culture influences the creation of schemes or how much it influences the artistic manifestation of children.

In the same way the architectural and artistic styles of the past shaped artistic creation and the state of art influences artistic expression. Today's ubiquitous visual culture, which includes television, internet, computer games, animated films, etc., through which we perceive the world, has a majority stake in both the shaping of taste and the creation of schemes.

Currently, the scheme receives a new meaning, which is more in the sense of the 'general theme' representing the final form of the object. The finished schematic patterns are often becoming an intuitive source of information for the current young generation when depicting figurative themes. The problem of today's art education is getting into a position where it works extensively with the finished schemes that circulate on the internet and are transmit-

ted through new communication platforms such as Facebook, Pinterest etc. Due to this, it is logical not to see a high-quality shift in the development of initial schematic patterns, children's art work lacks authenticity, and development in the area of children's drawings shows traces of regression. Unfortunately, the source image material in the art themes often comes from aesthetically inferior inspirational sources, which include self-functional schemes that do not correspond with the child's psychological settings and, secondly, do not move and do not enhance their ontogenetic development in a progressive direction.

Similar 'visual dictionaries' were a common part of artistic education in the past. They provided the artists with a simple canon that showed how to assemble the necessary vocabulary, which can be easily memorised and drawn. These simple textbooks[16] provided artists with basic sketches and patterns that were used for further editing based on the 'scheme and correction' formula (Gombrich, 1985).

The books of templates, which once served artists as schematic inventory for further reworking, now modify their meaning and become more of a pattern that tends to reproduce accurately with the absence of possible interpretations. There are created schemes perceived as a finished product, as a universal pattern used for reproduction. The goal is a 'representative picture', which is for general entertainment placed on social networks or other communication platforms, where it is positively evaluated in the form of grateful likes and postulated by like-minded enthusiasts. Of course, this relates to the absence of content and current objectives and perspectives of the field, of which the main direction is the development of authenticity of artistic expression, perceptiveness, auto-reflection, creativity or aesthetic sensitivity.

In this case, the main line is the drawings for class boards located in the corridors of schools, with a cheap effect satisfying as many people as possible. These 'exhibitions' will tell many about the quality of art education in school classes, similar to the exhibition in the gallery, which immediately reveals the focus of the creative foundations of the visual artist.

16 The first printed book of patterns was published in Strasbourg in 1538 and its author Heinrich Vogtherr wrote in the preface that he wanted to prevent the extinction of art.

Through these little galleries, which communicate not only with pupils and authors of art works, but also with the entire pedagogical team and possibly with parents, we can look directly into the 'didactic kitchen' of the teacher, which reveals his conception of teaching. Often, we have the opportunity to see a series of uniformly repetitive art themes, based on schematic templates and technical procedures (Řepa, 2019).

Therefore, the disturbing trend of today's art education becomes copying that refers back to the history of art education, when the entire 19th Century was dedicated to the exact copying of patterns and templates. Today's tendencies are approaching this model in some respects, especially in the disregard of the ontogenetic peculiarity of children and in limiting the authenticity of the manifestation, to which nowadays the pampering of bad taste is attached. Children are locked in a dead formula and an impersonal template, instead of a personal identification. The schemes become templates, and it is irrelevant whether the template is old or modern. Although the media is permeated by a multitude of sources of questionable quality, which may have a negative impact on the shaping of children's artistic expression, we should find, as educators, the path of the connection between quality, historically verified patterns and their use in today's art education.

Conclusion

Visual perception-based interpretation is the result of a process of interaction between reality and the subject, as a complex process reflecting perception and thinking in a close relationship with the environment in which it is implemented. We therefore find a close connection between the visual aspect of new media and its impact on the transformation of the understanding and graphic record of the visible world.

Current technologies open the possibility to work with an infinite amount of information reachable via the internet. Thanks to virtual reality, you can visit world galleries with old master's collections. There are unlimited possibilities to compare current works with histor-

ical ones. It is in the hands of an art teacher, how to work with this offer. He should be able to estimate what examples to offer to the pupils and how they can work with them. Whether he decides instead of kitsch art dictionaries of the type 'how to draw a horse' to present to the pupils' demonstrations from the history of arts in the form of proven artistic and aesthetic strands. Ideally in confrontation with reality. It is one of the ways children can create schemes based on quality resources, instead of schemes in the form of shared templates and ready-made patterns for immediate consumption. And visual arts should still be the quality source from which we should not be completely cut off. Let us consider the immense merits of images from previous visual eras and to define a positive role in our lives for them, as well as a decent place to shape the value patterns of the present. Appreciate the possibilities they provide us and find ways to use them. Find possibilities of connecting current technologies with quality patterns of the past and thus positively influence our everyday visual experience.

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Lucie Hájková has been a PhD student at the Department of Art Education since 2017. In addition to art education, she is also a graduate in Special Needs Training, in which she specialises in ethopaedia and psychopaedia. Since the beginning of her studies, she has been involved in projects focused on art work with groups of people who are different, i.e. special needs in the area of health status and / or social situation; e. g. she has visited refugee camps, social care institutions, and institutional care facilities in pursuit of her research. At present, she is involved in art activities of youth from educational care centres, she leads art therapy activities in a day care centre for people with mental disabilities and autism, and she works as a lecturer in an Open Art Studio, under the patronage of the Institute of Inclusive Education, at the Faculty of Education, of Masaryk University. She also passes on her experience of working with various target groups to students of the Faculty of Education of Masaryk University, both during classes and during occasional workshops organised within the framework of Faculty events. In recent years, the central motif of her work has been water, especially the water surface, with which she works mainly in the form of photography and video collages. Hájková's partial projects are rather conceptual in nature, reacting to her lived reality.

Prof. Kenneth Hay
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Kenneth G. Hay, FRSA, is a Professor Emeritus of Contemporary Art Practice at the University of Leeds, in the UK, where he has worked for many years as the Head of the School of Fine Art, History of Art and Cultural Studies, and the Head of the Sub-Faculty of Arts, and Deputy Head of the School of Design. He is also a Visiting Professor of Aesthetics at Masaryk University, in Brno. He was amongst the first in the UK to instigate a PhD Programme in Art Practice in the 1990s, as he developed a particular type of PhD in Art Practice, based on his research on the Italian Philosopher Galvano Della Volpe; this programme recognised the concrete intellectuality of artistic practice as research, independently of and/or in conjunction with the written PhD thesis, and he has published widely on this topic. As an artist, Hay collaborates with Seetha A. (as Moorland Productions), and he has had over 100 international exhibitions, including previous participation in the Venice Biennale on four separate occasions (twice as artists of Moorland Productions, and twice himself, as a critic/presenter). He formed 'The Frozen Academy' with Josef Daněk, which is a distributed artists group that has produced over 70 international exhibitions and networked events.

Dr. Amélie Lemieux
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Amélie Lemieux, PhD, is an Assistant Professor of Literacy and Technology Education at Mount Saint Vincent University, in Canada. Her current research interest is in the area of maker education informed by various phenomenological and post-humanist perspectives. As a Lieutenant-Governor's Medal Recipient (Quebec, Canada) for academic excellence and community engagement, she has received funding from both the Social Sciences and Humanities Research Council (SSHRC) and Le Fonds de recherché Société et culture (FRQSC) to investigate digital literacy practices and meaning-making processes. Her combined work in multimodality and arts-informed research and literacy has allowed her to raise federal funding, earn the 2017 McGill award for community engagement, and the Tim Casgrain Award for excellence and innovation in literacy research.

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The author gained her first experience with the artistic creative work of people with special needs through volunteering. Within the project 'Family is one of the crucial conditions of happiness', she used art therapy elements in artistic creation with children with disabilities – a therapeutic practice she acquired during her studies in special art education. She has been cooperating with Open ART Studio for a long time, where she holds the position of lecturer or art consultant for artists with intellectual disabilities, and she also participates in the realisation of exhibitions for the studio. It specialises in creating opportunities for people with disabilities to work with digital photos and offering these people a larger dimension of creative self-expression. The idea is the main topic of her doctoral thesis, as she now works as a PhD student at the Department of Art Education at the Pedagogical Faculty of Masaryk University, in Brno. Her research is also focused on art studios for people with intellectual disabilities in the Czech Republic; she seeks to create a community of people who meet beyond the shared time in these studios. She also visited several foreign studios for disabled people, such as the Gaia Museum in Denmark, the Inuti Atelier in Sweden, the Museum Gugging in Austria, and the Handicapped Handicrafts in Vietnam. At the same time, she is also engaged in several artistic activities in which the emphasis is placed on spontaneous production, carried out with hearing-impaired children of kindergarten age.

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Catherine Parayre is an Associate Professor at Brock University, Niagara Region, Canada, where she currently serves as the Director of the Centre for Studies in Arts and Culture at the Marilyn I. Walker School of Fine and Performing Arts, as well as the Director of the graduate programme in Studies in Comparative Literatures and Arts. She is the co-founder and co-editor of the Small Walker Press, as well as the founder and the Director of the Research Centre in Interdisciplinary Arts and Creative Culture. She teaches arts and culture, and comparative and francophone literatures. Some of her publications include *Jean Boudou, écrivain de langue d'oc* (2003); *La mort au féminin* (2004); and with Leslie Boldt, *Figuring It Out: Disfigurement in Twentieth- and Twenty-First Century Art and Literature* (2014); with Reinhard Reitzenstein, *Silo City, Buffalo, NY. Post-Industrial Ephemera: Soundings, Gestures and Poetics* (2018); and *8 visites contemporaines au Centre d'art de Rodman Hall* (2019). Her art has also been shown in various exhibitions. She regularly produces a radio series for CFBU 103.7 FM (Niagara Region, Canada) and Freirad (Innsbruck, Austria).

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Anita Sinner is an Associate Professor of Art Education at Concordia University in Montreal, Canada. Her research interests include artwork scholarship, international art education, historical perspectives, and community teacher education. She works extensively with stories as pedagogic pivots, with particular emphasis on artful inquiry in relation to curriculum studies and social and cultural issues in education. She has recently published books such as: *Provoking the Field: International Perspectives on Visual Arts PhDs in Education* (Intellect), and the companion text, *Visually Provoking: Dissertations in Art Education* (Lapland).

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Jan Slavík works at the Department of Art Education and Visual Arts Culture at the Faculty of Education at the University of West Bohemia in Pilsen, Czech Republic, as an associate professor on theory of visual arts pedagogy. He specialises in issues of expressive education and in transdisciplinary didactics. He studies the theory of art creation as a general condition for human learning and exploring the world in both art and science (following Goodman's Harvard Project Zero). He focuses on the issues of creating interaction and communication in the process of 'worldmaking'. He is also a member of the Scientific Council of the Faculty of Pedagogy in Brno, Pilsen, and Prague; and he is the author and co-author of over 150 reviewed publications to-date.

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The author has been working in the Department of Art Education at the Faculty of Education at Masaryk University since 2004 as an Assistant Professor specialising in the theory of visual arts pedagogy. She has also been engaged in various additional creative work endeavours such as drawing, haptic painting, installation, and ceramics for many years. In the year 2000, together with her colleagues in the Department of Art Education at the Faculty of Education in Palacký University, in Olomouc, she founded a doctoral programme and led a wide range of dissertation projects. In the context of her professional cooperation with doctoral students, this grant project focuses mainly on innovation in the teaching of art education on intermediality and the psychological aspects of artistic expression. She underwent several foreign internships as an artist and has given lectures at many European universities (Germany, Austria, Italy, Poland, Spain, Turkey, England, Canada, Switzerland). The focal point of her artistic expression is gestural drawing and tactile painting. In the creative process in paintings she often uses natural materials such as clay, organic pigments, and coal. Over the past five years, she has created ceramic objects inspired by their own haptic drawings, which are the expression of authorial testimony anchored in the direct physicality of the art. She has also published several publications aimed at examination of the significance of the symbol, the ritual, and the performative aspects of art, artistic therapy, and art pedagogy.

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The author works at the Department of Art Education at the University of South Bohemia in České Budějovice as a lecturer in the field of pedagogical practice and artistic tuition. In 2011, she founded and has since been leading a private art studio in České Budějovice, attended by children, adults, and students interested in artistic preparation for art schools. Her art work focuses on oil painting with an emphasis on realistically crafted motifs. The themes of her paintings are often associated with fragments, water and deformations of the shape that arise from influence of water. As an artist, she exhibits her paintings in the galleries both in the Czech Republic and abroad, and she has been to several artistic internships in the past. At present, she is a doctoral student at Masaryk University in Brno, and her dissertation project focuses on the artistic study activities in art education.

Prof. Ernst Wagner
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Prof. Dr. Ernst Wagner is lecturer and researcher at the Academy of Fine Arts in Munich, Germany, where he coordinates the project of 'Exploring Visual Cultures', wherein he addresses the selection and interpretation of images between cultures. He has been a member of the International Society of Education through Art (InSEA) for many years, an organisation which closely links to the development of the 'Common European Framework for Visual Literacy' to its various areas of discourse. His research is focused on Visual Literacy, International Cooperation and Intercultural Communication, Heritage Education / Art History, and Education for Sustainable Development. Wagner studied art education at the Academy of Fine Arts in Munich, Germany, and he graduated with a PhD in art history from Ludwig Maximilian University in Munich, with a minor in philosophy and ethnology. He has lived in both Germany and the United States, and he has taught visual arts at secondary schools for several years; between 2006 to 2014, he was employee of the Institute for School Quality and Research in Education in Munich, Germany, where he was responsible for art, film and drama education, and curriculum development and central assessment. He is also an Honorary Professor at the Hong Kong University of Education, and he has published over 300 books and chapters in over eight languages.

RESUMÉ

This monograph is the outcome of the research spanning the years 2018–19, and was initiated by the editor, Hana Stehlíková Babyrádová, in cooperation with Canadian, British and German universities, more specifically with the departments that specialise in fine arts and art education.

Stehlíková Babyrádová is the author of the opening text entitled 'Postproduction and Intersubjectivity in the Context of Communication Models in Art Education'. The text concerns the need to use postproduction as a creative principle not only in visual arts, but also in art pedagogy. The author presents reasons for the motivational value of postproduction works, and points out the principle of intersubjectivity, which is often applied in the creation of such works. In her reflections reference is made to several selected postmodern intermedial works, as well as statements by theoreticians of visual arts and art education. It highlights phenomena such as 'new materiality', environmentalism, the coexistence of traditional and digital technologies, and the creative sharing of time and space on both social networks and in the real world. In her conclusion she comments on several examples from the current practice of art education in the Czech Republic. Stehlíková Babyrádová focuses on art pedagogy, as well as on visual and performative art, intermediality, the postproduction principle, and participatory art.

The second chapter is the collaborative work of Anita Sinner and Amélie Lemieux titled 'Maker Research: A Proposition of Thinking with Maker Culture as Slow Scholarship'. In their text, the authors explore the various approaches of current research in the fields of art and art education. 'In the process of exploring maker culture in community education, we became increasingly curious about the traceable parallels in the emerging discourse within slow scholarship, noting some of the various correlations that had given us to pause to consider our shifting educational terrain. In this contribution we argue for possibilities where maker culture is akin to an emerging form of researching-in-action; and therein lies an unexpected and unanticipated link that permeates throughout the interrelations between aca-

demia and our communities. We turn to maker culture to reconsider how our formal research field experiences and observations of community education serve as a source of information to bridge the gap between theory and practice. Our approach for thinking with a methodological strategy has inspired notions of maker research as a co-constructive mindset, and our commitments towards improving the structures of both research design and the cultivation of caring engagement in the field are based on how we interact, with whom, and how long the interactions last, as well as the purpose for undertaking a particular study. If purpose and self-awareness as researchers are pivotal dimensions of a slow scholarship mindset, then maker research could be regarded as a political disposition, or a decolonisation of traditional methodology through the prioritisation of the effects of doing research in ways that secure freedom to think with time, space, and materials'.

Sinner's and Lemieux's text is followed by the third chapter: Lorrie Blair's work on 'New Materiality and Environmentalism in Coexistence with Digital Technologies' or 'What the Water Gave Me'. This text focuses on the theory and practice of the 'coexistence' of the physical and virtual worlds. The author reflects on several photographs that she took while walking by a river. It focuses on questions concerning the integration of the role of artist and teacher, as well as on the approaches of both to the artistic treatment of the phenomenon of water; both are inspired not only by observations of the natural element, but also by the extent to which it is possible to acquire images of the element digitally. All this is integrated in the so-called new materialism. This chapter explores the co-existence of new materialism and environmentalism with digital technologies, and it draws on insights gleaned from a series of photographs that involved walking, a digital camera, and flowing water. Blair explores ideas put forth by scholars in the emerging field of new materialism and considers water's agency in relationship to photographic practice, and place her work in context with other artists who regard nature as more than subject matter. She reflects on her water usage as a photographer and art educator, and addresses the following questions: *How can new materialism inspire artists and educators to think critically about their relationship with water? In what ways can new materialism inform our teaching and art practice?* Blair concludes by considering how a ped-

agogy informed by new materialism scholarship might encourage art teachers and their students to be more attentive to their consumption of resource materials.

The first chapters are also linked to the text in the fourth chapter by Kenneth Hay, titled 'Distributed Art Practice: Artistic Networking in the Digital Age'. The chapter charts a brief overview of distributed practices facilitated by the internet, citing some early examples before examining five of the author's personal case studies of collaborative distributed projects in art history and art practice which have given rise to multiple international exhibitions and events over the last forty years. The author argues that the case studies offer useful models for collaborative, networked art practice that are suitable for the centrifugal tendency of contemporary art

The fifth chapter features Jan Slavík, a prominent Czech art theoretician, whose contribution to the monograph is a topic that is much discussed not only in Czech art education, but also in the international discourse on art and education – 'Expressivity as a Way of Cognition in Arts-based Research'. The theory is based on the assumption that cognition takes place not only through critical reason – 'noeta', but also through the creative approach to the intuitive insight – 'aistheta'. The theme of dual-learning of 'aistheta-noeta' has been repeatedly developed since ancient times in the European cultural tradition in many diverse contexts. Recently, it has been revived through arts-based research concepts. This text focuses on the theoretical refinement and operational anchoring of this basic idea. It focuses on issues of differences or conformities between artistic research and research in scientific fields from the point of view of education. For the educational perspective, the cognitive contribution of artistic activities is a key theme that is specific to the focus on the relationship between the fine-grain size at the psychological level (personal interaction of individuals with the work) and the large-grain size at the level of sociological or culturological (social and cultural function of artistically based cognition).

Ernst Wagner contributed a paper on another key issue related to a common theme for the sixth chapter. His text is titled 'Diversity 2.0 – Art Education in the Context of Globalisation'. About his work he states: 'What we are currently observing in many countries is a trend

towards greater politicisation of art education, as new challenges lie ahead in the context of globalisation. Intercultural learning, empowerment or participation are decisive keywords in this context. New challenges need new formats. This paper explores a transnational project between partners in South Africa, Ghana, Cameroon and Germany around topics like decolonisation, sustainable development and heritage, and the use of new technologies'.

Catherine Parayre focuses her attention on teambuilding, detail-oriented learning, walking, student exhibitions, and text-and-image artworks; she contributed the focus of the seventh chapter with her paper on 'Teambuilding: Working for Text-and-Image Projects'. When working together, artists and creators with different skills, distinct interests, and diverse approaches are likely to explore creative expressions they would have never considered, had they remained strictly within their own disciplines. Thanks to the consultations and exchanges involved in any interdisciplinary project, participants are given the opportunity to reflect on their own practice, learn new skills, discover new epistemes, and are provided with productive feedback by their partners. This article discusses three art exhibitions in which students participated that combine text and visual art, and which focus on both detail-oriented learning and the pedagogical process.

Alena Drury Sojková contributes to the eighth chapter of the monograph with a text on 'Art Education as Philosophy in the Age of the Internet,' which explores the discourse of the philosophical approach to art education and the complex process of the educational experience. She outlines several philosophical points of reference as well as how these theories relate to contemporary trends in education through art. In the conclusion she discusses the role of the internet in art education and how the influence of worldwide web is reflected within the community.

The ninth chapter is from Lucie Hájková and features her work on 'Specifics and Advantages of Cooperation with Artists with and without Otherness in the Same Time and Space', which focuses on the topic of cooperation among artists, the concept of otherness, and among other people active in the field of art (lecturers, curators, artists) on joint projects. First, the risks and benefits of cooperation between artists as such are discussed, and this is then re-

lated to the specifics of artists with otherness. This chapter also introduces specific institutions that deal with such cooperation; and finally, the topic is put into the context of the current situation in the Czech Republic.

Tereza Mikulová is featured in the tenth chapter, with a paper on 'Supporting Social Change for the Community of the Intellectually Disabled in the Czech Republic', with the subtitle 'Digital Visual Thinking and the Online World'. The text focuses on looking for the additional possibility of social inclusion for the community of the intellectually disabled that takes place in a real environment; however, nowadays, part of the activities can be moved to the virtual world, specifically by experimenting with digital photography. If we are looking for the additional possibility of fulfilling social inclusion for the community of the intellectually disabled, there is the internet, social networks, and the possibility to share their own digital images, which have become the primary obsession and dependency of the contemporary modern community. Mikulová's text focuses on topics related to themes defining the range of usability of the camera and digital photography in art workshops for people with intellectual disabilities. The creative workshops take place both in an art studio and in the outdoor environment with an emphasis on spontaneous creation.

The eleventh and final chapter is written by Petra Vichrová, entitled 'Art Schematism in the Digital Age and the Principle of Contacting'. Her text is devoted to the influence of schemes in visual imaging in the history of art and in contemporary art education. It focuses on the development of image representation and processes of forming visual schemes, their modifications and changes in art culture. It observes the importance of previous experience and knowledge in the capturing of perceived reality, following the strength of tradition and its influence on the perception and mediation of reality. Artistic schemes have always existed in art and were also a permanent part of an education in fine arts. The text will examine what effect the current visual culture has on creating schemes in modern art education. Because schemes from art history are easy to access, thanks to the internet and other modern technologies, their potential can also be incorporated in art lessons. This opens up options to combine an unlimited amount of material, but at the same time requires responsibility for selec-

tion. This article is an attempt to define the position of the teacher and their role in filtering quality schemes, based on the history of art culture from the large quantity of inferior and often defective schemes of the present.

The CCC monograph is the collaborative work of an international team of authors, all of whom have a common interest in the current trends in art and education research, as well as in experimentation in the field of art education and art practice. They all share a sense of openness to discourse, typically based on authentic experience in practice. The target group of readers is not only experts and students from universities, but also experts from artistic and pedagogical practice.

Connection – Contact – Community
Permanent On-line in the Education of Art
Hana Stehlíková Babyrádová et al.

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