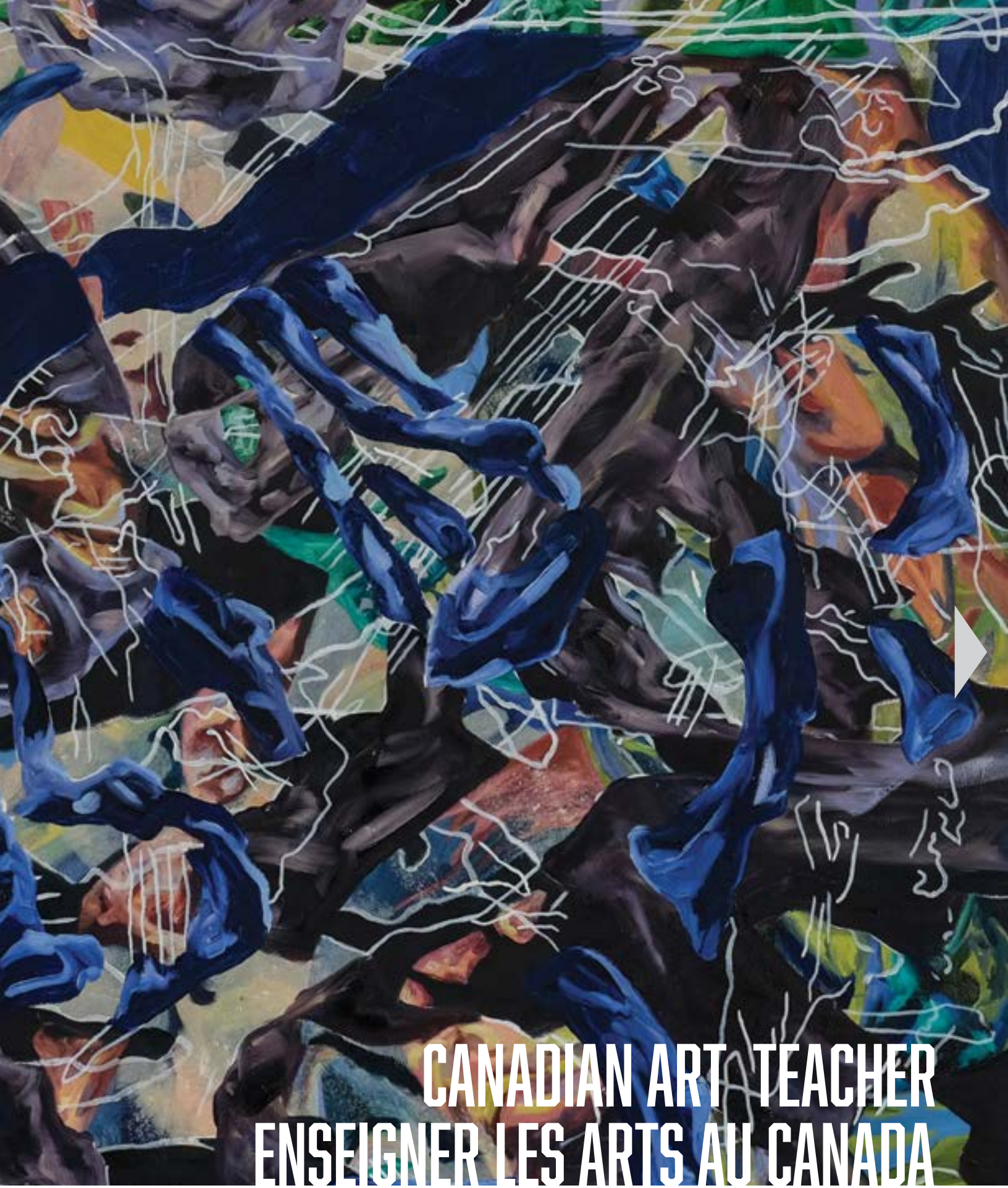

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SCEA société canadienne d'éducation par l'art

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CANADIAN ART TEACHER TEAM

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COVER ART WORK: ALISON SHIELDS

A selection of paintings from the never-ending painting series at various stages of development, including in-process works, cut-up painting fragments, tracings and exhibited works.

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The *Canadian Art Teacher/Enseigner les arts au Canada* is a peer-reviewed publication dedicated to the promotion of high quality and innovative art education practice and scholarship throughout Canada. *CAT* is indexed with ERIC and is included in the CBCA.

April Mandrona

Dr. April Mandrona is the Director of Art Education at NSCAD University. She received a PhD in Art Education from Concordia University and was a SSHRC postdoctoral fellow at McGill University. Mandrona's current SSHRC-funded research supports children with refugee experience in making picture books that reflect their perspectives and creativity. Mandrona has published on rurality, young people, art education, ethics, and participatory research. Recent co-edited volumes include *Visual Encounters in the Study of Rural Childhoods* (2018) and *Our Rural Selves: Memory, Place, and the Visual in Canadian Rural Childhoods* (2019).

Editorial

This unthemed issue takes up key ideas and exciting trends relevant to art education practices and experiences in the Canadian context. Together the articles offer a nuanced definition of art education, as well as ways to imagine and build futures where art education is deeply embedded in all aspects of social life. The contributors present multiple perspectives on what is made possible by art education and what the discipline means for contemporary understandings of creative production, pedagogy, and collaboration. Art education is engaged as processes of learning through, in, and with art in both conventional institutional contexts and in community environments.

Ehsan Akbari's "Soundwalks for Youth in Arts Education Settings" opens the issue. This contribution considers the artistic nature of soundwalks, or the act of walking combined with attentive listening. Working with students in a high school art class and youth with intellectual disabilities involved in a drama program, Akbari explores the possibilities and constraints of integrating different expressive modalities. Also emphasizing youth experiences, Joanna Black and Peter Vietgen describe the most recent Eksperimenta! event, an international art festival for young people to promote critical thinking through art education. The authors explore participants' discerning and varied responses to the theme "art and the economy."

"Reconceptualizing Teacher Identity through Design Thinking and Creativity: A Montreal Case Study" analyzes the reflections of four non-art specialist high school teachers involved in professional development workshops on photography, design thinking, and creativity. Mindy Carter and the research team raise important questions about access to creative opportunities for all public school teachers and the development of teachers' creative sense of self. Continuing with the focus on the educator, in "The Aesthetic Lived Experience of Fred H. C. Liang: Integrating Eastern and Western Philosophies as Artistic Expression" Gillian Furniss traces the life of this influential artist and academic. Liang's work embodies the functions of art education across geographical locations, aesthetic traditions, and personal identities.

Renee Jackson and Alison Shields then move between theory and practice as they look at the productive potential of unexpected connections between their respective art education pursuits. In "Chance Encounters as a Generative Mechanism in Art, Teaching, and Research" Jackson describes how her novel curriculum for a graduate art education course, called the Palimpsest Portrait Project, was informed by Shields' method of never-ending painting, and by the scholarly work of colleague Adrienne Boulton. Physically embedded in Jackson's article is a section describing Shields' distinct artistic approach.

The issue is rounded out by an insert highlighting the work of the late Dr. Harold Pearse (1942-2020), who passed away earlier this spring. Four of Pearse's former art education students recall the fierce kindness and democratic pedagogical style of this former NSCAD Professor of Art Education (1971 to 2001). His mentorship and contributions to the national art education community will resonate for many years to come.

Ehsan Akbari

Ehsan Akbari is an artist, educator, and educational researcher undertaking doctoral studies in Art Education at Concordia University. His current research involves using design-based research methodology to develop tools and theories for using the mobility, networking, sensory, and mapping capabilities of smartphones to encourage youth to attend to their everyday surroundings.

Soundwalks for Youth in Arts Education Settings

Introduction

Soundwalks involve the simple act of walking and listening carefully to one's environment (McCartney, 2010; Westerkamp, 2007). As an artist, I use this method to explore, notice, reflect on, and express my relationship to my everyday surroundings. As an educator, I have found that soundwalks encourage students to observe their surroundings, and to discuss and express the unique and specific relationship each has to the sounds around them. We can learn a great deal about our surroundings, each other, and ourselves by attending to everyday sounds.

In this article, I describe how I applied soundwalks for this purpose in two different arts education contexts. The first series of workshops took place in the Greater Toronto Area as part of a drama program for youth with intellectual disabilities. The second series was held with an art class at a private high school in Montreal. At each site, my collaboration with the educators and the specific constraints of the context were decisive factors in how I approached the soundwalks. I begin the article by outlining the background to this research. Then I describe and reflect on the process of designing and implementing soundwalks in the educational contexts of the community drama program and high school art classroom.

Why I do Soundwalks

Sound is essential for me as a visual artist. For the last decade, I have been going on walks to listen to and record sounds, editing these recordings to create soundscape compositions, and presenting these compositions as installations or audio files on the Internet. This practice has become the foundation of my teaching and research as an art educator. I have researched how soundscape compositions, which I defined as the process of listening, recording, editing, and presenting sounds, can be integrated in visual art classrooms (Akbari, 2014, 2016). As an artist, teacher, and researcher, soundwalks have been integral to my practice.

To explain why I go on soundwalks, I often tell two related stories. In 2011, I borrowed a digital audio recorder from the Fine Arts department at Concordia, where I had just started my graduate studies in Art Education. I distinctly remember sitting in my backyard, and listening to this familiar environment with a device that indiscriminately picks up and amplifies the ambient sounds. Suddenly, I became aware of birds, footsteps in the distance and the low hum of traffic in the background. The mundane environment of my backyard had been transformed into an aural ocean imbued with sonic energy.

I often compare this story to another one from 2007. At that time, I was living in a tiny apartment in the suburbs of Tokyo, when a friend visited me after a retreat in a Zen monastery. He was eager to share his experiences with me, so he sat me down on an elevated cushion, showed me the proper posture for Zazen mediation, and told me to breathe slowly and deeply and count my breath. I obliged, and after sitting quietly in that position for five minutes, I began to hear children laughing and screaming, birds chirping, and locomotives moving outside of my room. In both these instances, sound was an entry point for me to pay attention to my everyday surroundings. These experiences made me aware that while I am always submerged in an ocean of sound waves, I generally experience most sounds semi-consciously. For this reason, paying attention to everyday sounds has been powerful in making me aware of my idiosyncratic relationships to the world.

These stories also illustrate that both the ears and technology are powerful tools for careful listening. With the ear, one can modulate how one listens to ambient sounds, and an audio recording device can amplify sounds or focus on a specific sound source. Both instruments can be used to help us attend to everyday sounds. However, no matter how we listen, the experience of listening is dependent on the subjectivity of the listener. On one level, listening is the vibration of sound waves on the eardrum, which become electric signals sent to the brain. How this information is processed, interpreted, and integrated in the perception of an individual is shaped by the identity, culture, and memories of the listener.

Soundscape Studies

The field of soundscape studies provides the basic taxonomy, methods, and framework for exploring sounds of the everyday. The term 'soundscape' refers to the study of the interrelationship between sound, nature, and society (Westerkamp, 2002). One of the key goals of researchers working in this field since its inception has been to emphasize the deep interconnection of people to their environmental soundscapes, which, according to Murray Schafer (1977), has been irrevocably damaged by the advent of the industrial and electrical revolutions. An early example of soundscape research is the Five Village Soundscapes, which documented the soundscapes of European villages, demonstrating significant changes in these sonic environments due to modernization (Davis, Truax, & Schafer, 1977). One pertinent data collection method used by these researchers was to go on soundwalks. Westerkamp (2007) defined soundwalks as excursions "whose main purpose is listening to the environment" (p. 1). Paquette and McCartney (2012) traced this practice to the literarily figure of the flâneur, who is a detached observer of an environment. However, they pointed out that, due to the immersive and inherently subjective nature of walking and listening, soundwalks are not detached observations of a world out there. These researchers describe the potential for using recording technology to sensitize individuals to the subjective and selective manner we experience our soundscapes.

The subjectivity of the listener is also a basic assumption of the interdisciplinary collective of researchers at CRESSON (Centre de recherché sur l'espacesonore et l'environmenturbain), led by French social philosopher Jean-Francois Augoyard. In order to investigate the role of sound in everyday urban spaces, this collective advanced the notions of the sonic effect, which describes the "interaction between the physical sound environment, the sound milieu of a socio-cultural community, and the 'internal soundscape' of every individual" (Augoyard & Torgue, 2006, p. 9). This theorization acknowledges the intricate interplay of the psychological and socio-cultural elements that shape our experiences of soundscapes. In other words, while the soundscape of a place is constituted through interactions among people with their natural environments, how one experiences these soundscapes is also heavily dependent on one's psychological state, culture, and tastes. As such, the examination of soundscapes

can reveal, to the discerning listener, various aspects of places and communities, as well as the particular tastes, preferences, memories, and stories of the individual listeners. This approach provides rich opportunities for learning in educational contexts. Augoyard and Torgue (2006) provided a list of sonic effects that were explored in relation to architecture, acoustics and electro-acoustics, sociology, psychology, musical aesthetics, literature, and media studies. Their terminology created links among these various disciplines, providing educators with a framework for making similar connections.

For the educational workshops I conducted, the notion of sonic effects was influential in how I approached the soundwalks in two key ways. Firstly, I was aware of the experience of listening as internal and external processes that are simultaneously physiological, psychological, social, and cultural. Attending to the psychological and emotional aspects of listening was particularly pertinent for the drama workshops. Secondly, this notion provided a multi-disciplinary framework for using sound and listening in the context the visual arts classroom.
My experience with doing soundwalks at these educational sites has convinced me that sound can play an important educational role in not just music, but also drama and visual arts. Sound is a powerful catalyst for discussing multiple topics that are pertinent to the lives of young people, such as one's surroundings, community, relationships, emotions and personalities. The inclusion of sound in arts curricula can enrich teaching and learning for all art forms.

Sound In Art Education

I first became aware of the important role that sound can play for visual arts by making video art (see for example, Akbari, 2010). For me, creating video art often involves combining text, sound, and visuals in order to convey mood and meaning. Duncum (2004, 2012) argued that because of the multimodal nature of much of contemporary media, art educators should be attentive to how sounds, images, and text can be combined to create meaning. This is particularly relevant given that, in recent years, various authors have urged art educators to incorporate sites of the everyday, such as television and the Internet, into theory and practice because these sites play an increasingly critical role in informing one's identity and worldview (Chalmers, 2005; Duncum, 1999; Efland, 2004; Tavin & Anderson, 2003). The common belief among these advocates of visual culture in art education is that student engagement is enhanced through the use of content that is relevant to their lives.

Sound is an important, and often overlooked, aspect of visual culture. Bal (2003) pointed out that the act of looking always involves multiple sensory experiences, "hence, literature, sound, and music are not excluded from the object of visual culture" (p. 9). Bolin and Blandy (2003) argued that art education should expand to incorporate a holistic and systemic understanding of experience that does not privilege the visual over other senses. Such a holistic approach involves paying attention to the importance of sound for media that we typically consider to be visual such as film.

There is also a rich history of art practice that incorporates sound in significant ways, providing inspiration for teachers and students in the context of the art classroom. For instance, the abstract paintings of Wassily Kandinsky were inspired by musical compositions. The sound poems of Dadaist and Futurist artists, such as Filippo Marinetti's "Zang Tumb Tumb" (1914), provide another example of visual representations of sounds. Contemporary artists such as Cardiff and Bures Miller (2019) are also exploring ways of using sound in conjunction with light, images, and kinetic sculptures to create immersive installations.

Methodology And Methods For Applying Soundwalks In Educational Contexts

For the educational workshops, I worked collaboratively with the educators at each site in order to effectively adapt the workshops to meet the needs of each group of learners. In order to apply soundwalks in educational contexts, I relied on Design-Based Research (DBR), which is a systematic but flexible methodology "aimed to improve educational practices through iterative analysis, design, development, and implementation…in real-world setting" (Wang & Hannafin, 2005, p. 6). The basic tenet of DBR is that educational research must be conducted in real world settings in collaboration with teachers.

For these workshops, my familiarity and connection with the educator at each site was the starting point of the projects. The educator at the drama workshop was Amir Akbari, my brother, and the teacher in the visual arts class was Anne Pilon, a fellow graduate student at Concordia University, with whom I had previously collaborated. In both cases, the educators were aware of work and felt that doing soundwalks would be valuable for their students. Each teacher had different reasons for doing the project, and identified specific learning objectives that they wanted to achieve.

In order to develop specific methods and tools for doing the listening activities at each site, I looked to a number of Soundscape theorists. Järviluoma and Wagstaff (2002) provided an insightful review of soundscape research methods, with a collection of articles that implement soundscape studies in multiple disciplines including architecture, ethnomusicology, geography, biology, sociology, and urban planning. In the essay "Street Listening", Tixier (2002) described a specific approach to recording a soundwalk used in urban studies called the qualified-listening in motion, in which the soundwalker is instructed to "walk, to perceive, to describe" (p. 84). Participants use a directional microphone that amplifies sound while walking through an urban space, accompanied by a researcher. This method aims to collect and analyze qualitative data to create a characterization of an urban environment. This approach to the soundwalk inspired my instructions to the students in the high school art classroom.

Uimonen (2002) introduced a number of methods used in environmental psychology. These methods included interviews conducted on site; sound dairies, in which participants note everyday sounds and their thoughts about them; sound preference tests, which are used to survey the likes and dislikes of participants; and the semantic differential test, which asks participants to rate a soundscape on scale between two opposing adjectives (for example, beautiful-ugly). The tests are particularly useful as they provide a systematic approach to capturing the personal meanings and emotions individuals attach to daily soundscapes. I used some of these methods for the drama workshops.

In the following sections, I discuss in detail the workshops that took place at each site. I outline how my collaboration with each teacher shaped my approach, and I offer my reflections on how these approaches could be developed in the future.

Talking About Sounds and Emotions: Drama Workshops for Youth with Intellectual Disabilities

I did a series of soundwalks as part of a drama workshop run by Amir Akbari at a community centre in the Greater Toronto Area. Amir worked as a freelance educational facilitator with a community organization that provides youth with intellectual disabilities opportunities to learn, work, and participate in their communities. The youth served by the program were between 14 and 30 years of age, and had a wide range of intellectual disabilities such as developmental delay, Down syndrome, and autism. Amir had worked with this organization since 2010 to offer weekly drama workshops to support students' communication skills, build confidence, expand social circles, and develop peer-to-peer connections and leadership skills. The educator was interested in using sound with his students because this would meet some of objectives of his drama program. He identified self-awareness, self-regulation, and self-advocacy as important aspects of his program, and felt that soundwalks would prompt the

Figure 1. Soundwalking up the hill.

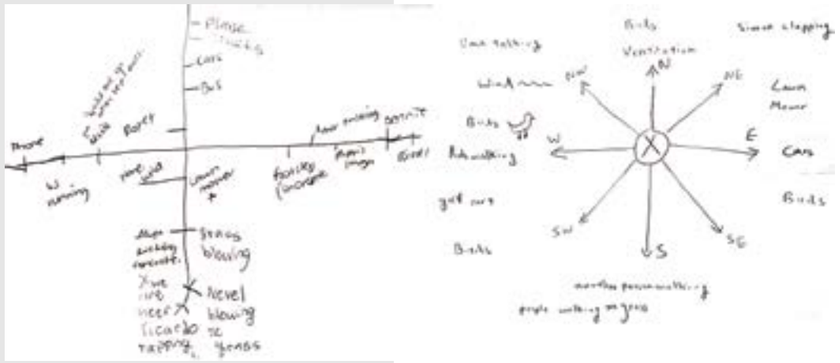

Figure 2. Soundmaps.

students to be more aware of their environment and their feelings in relation to the soundscape of this space. Moreover, talking about sounds would enhance communication skills by encouraging students to articulate what they heard, and how these sounds made them feel. Thus, the connection of sounds to emotions became the focal point of the workshops.

The first workshop took place on a beautiful morning in May. Having the chance to go outside on a pleasant spring morning added to the positive atmosphere of the walk. We began by walking with the full group of 15 students and five volunteers around the community centre, which is surrounded by highways to the north and south, and an international airport to the west. There was also a hill with a massive green soccer field at the top — a fitting site for a spring morning listening session (Figure 1). After walking around that space as a group noting the sounds around us, we gathered in a corner and talked about what we had heard. Our list included drains, birds, planes, wind, cars, a fan, a tower, a wheelchair, canes, a phone, a horn, doors, footsteps, ventilation, talking, laughing, bees, steps on the grass, and leaves.

We then broke off into smaller groups, and found spots to sit, listen, and map sounds in our immediate surroundings on a piece of paper (Figure 2). This mapping activity, inspired by an approach used by the Texas Parks and Wildlife Foundation (n.d.), focuses the attention of the listener to the spatial nature of sound by requiring them to identify the direction and distance of sounds in relation to where they are situated. In these maps, students identified background sounds such as planes, buses, trucks and cars, as well as foreground sounds such as grass blowing, phones ringing, and specific individuals talking and laughing.

The soundwalk and soundmap were useful exercises for observing the industrial soundscape surrounding the community centre. However, conversations amongst the walkers were the prominent feature of the walk. During our walk back to the classroom, I had the chance to interact with students, who wanted to talk to me about topics such as Montreal, basketball, and their cellphone plans. This made me aware of the human voice as a prominent feature of the soundscape of this place. The takeaway from the first workshop was that in a context where the key incentive of the youth who partake in the drama program is to socialize, the focus of the educators should also be to encourage deep listening to the voices of others.

During the post-workshop discussion, Amir and I concluded that the connection between sound and emotion was under-developed in this first workshop and it would be worthwhile to further develop ways of enabling conversation among students about their moods and feeling in reaction to different sounds. Thus we decided to conduct a second workshop with a new group of young drama students. For this session, instead of going outside for walk, I brought in audio recordings and asked students about their emotional reactions to what they heard.

In order to help guide our conversation, I used the methods of sound preference and semantic differential tests suggested by Uimonen (2002). I started

Figure 3. Semantic differential test.

the listening activities by playing some distinct sounds such as a running bath, a fire alarm, a blowtorch, and singing birds. After each sound clip was played, I asked the group to identify the sound, and then say whether they liked or disliked it. After this warm up activity, I handed out my version of the semantic differential tests to groups of three or four members. In this document, pairs of opposing adjectives can be rated on a scale of 1 to 7 and the listener can the indicate the degree to which a soundscape is quiet-noisy, peaceful-scary, calm-stressful, happy-sad, boring-exciting, beautiful-ugly. I then played three one-minute excerpts of my soundwalk recording (https://soundcloud.com/akbari-1-1/summer-walk).

After each excerpt, groups worked together to identify and rate the sounds. The sound preference and semantic differential tests got students to interpret and discuss what they heard. Divergences in tastes provoked the most discussion on why someone feels a certain way about a particular sound. For instance, during the first listening exercise I played a sound clip of a blowtorch, which is a constant droning sound. Students associated this clip with various sound sources such as traffic or a fast-flowing river. The sound clip of a fire alarm, which is jarring and piercing, elicited almost unanimous responses of repulsion, with the exception of one individual who identified the sound as an alarm clock and found it reassuring because it conveys a sense of routine, structure, and order. Such differences in emotional reactions allowed students to articulate aspects of their identities and personalities that they would not have otherwise expressed.

The second activity involved listening to excerpts of my soundwalk recording while completing the semantic differential test. One copy of the test was handed out to groups of four, and members of each group were asked to mark and discuss their individual reactions to what they heard. Again, it quickly became clear that disagreement rather than consensus sparked discussion.

Figure 3 shows the divergent emotional reactions of three students to the first 30-second segment of the soundwalk, which includes the sounds of water and birds. Participant Ron[1] associated these sounds with positive adjectives such as peaceful and quiet, while participant Alex made negative associations such as scary, noisy, sad, and ugly. When asked to explain these adjective selections, Ron fondly recalled the sounds of a river near a childhood home, while Alex talked about envisioning an eerie subterranean world. These conversations illustrate how internal soundscapes of these students coloured their experiences and perception of the sounds that they heard.

The value of using sound in the context of the drama workshop for youth with intellectual disabilities was in creating opportunities for nuanced discussions about the meanings and emotions attached to different sounds, especially in instances where differences in preferences were expressed. Using soundwalks in this context necessitated paying particular attention to how emotions, memories, and experiences affect listening. The tools developed by soundscapes theorists were effective in helping us reach some of the global objectives of the drama program such as prompting self-awareness, self-advocacy, and the understanding of abstract thoughts and emotions.

Using Ipads to Listen, Record, Edit and Present School Soundwalks: Private High School Art Class

The second site for the soundwalk workshops was an art classroom in

[1]All participant names are pseudonyms.

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Figure 4. Recording and editing with iPads.

a private high school in Montreal. During two classes, we covered the process of listening, recording, editing, and presenting students' soundwalks in the school. The teacher of this class, Anne Pilon, has decades of experience teaching in this context. We had collaborated on similar projects (Akbari & Pilon, 2015), and we based our approach to these workshops on previous research I had done on soundscape compositions in the art classroom with her help (Akbari, 2014, 2016).

The key incentive for Anne to do this soundwalk project was to integrate iPads in her lessons in meaningful and creative ways. The school had recently implemented a policy that required all students to purchase and use iPads for their schoolwork. The iPads provided a convenient way of sharing course materials. However, Anne was also interested in the potential of these devices for making art. The soundwalks provided a way to introduce the students to contemporary artistic practices that go beyond traditional visual media. I expressed to Anne my desire to root these creative activities in students' experiences of everyday places, such as their school. Anne and I developed a series of activities and prompts for composing soundscapes with iPads over the course of two classes. We focussed our time on the activities of listening, recording, editing and presenting the soundscape of the school.

During the first session, we focussed on listening, recording, and noticing. I began by introducing myself as someone who finds creative inspiration in the act of walking, and talked about soundwalks as an activity that allows me to carefully listen to and notice my surroundings. I emphasized that both the ears and microphones are instruments for listening, and going on a walk and listening attentively without technological mediation is a vital first step to soundscape composition, as this enables the recordist to make more thoughtful and meaningful choices. I invited the students to go on a soundwalk to listen to the sounds at the school and use pencil and paper to note what they heard.

Prior to going on the listening walk, I asked students to identify key sounds in their school. This produced a succinct list: students, bells, birds and footsteps. After students went for a walk to listen attentively to their environment, their list expanded substantially, and included the sounds of the creaking floors, flushing of toilets, girls screaming, pianos, lockers closing, pens clicking, lawn mowers, and so on.

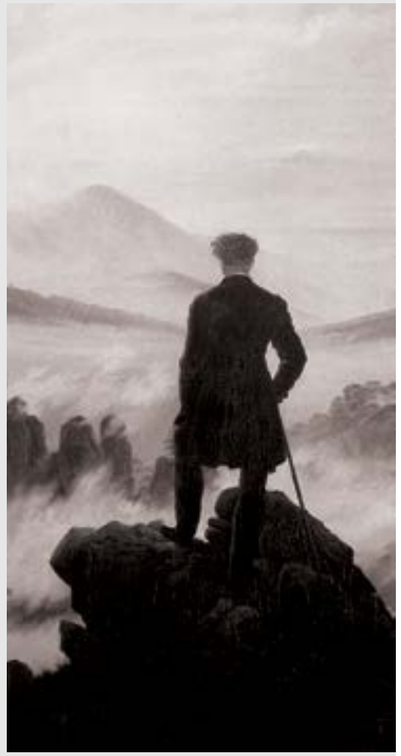

Figure 5. Wanderer Above the Sea of Fog, 1818, Caspar David Friedrich.

After discussing the expanded list, I asked the class to choose the sounds that reflected their experience in their school, and to record them. In small groups, students discussed how they would approach the recording, and went out to record the sounds of their school with their iPads. Their collected sounds became the raw material for the next class, which took place two days later.

The focus of session two was on composing, editing, and presenting soundscape compositions. I used visual examples to inspire students to approach this process creatively. I showed Van Gogh's Farm View to illustrate that whether one is composing a painting or soundscape, one can create a sense of space by creating foreground and background with colours or sounds. Then, we covered the basics of editing on GarageBand (cutting, trimming, looping, layering), and students had time to play with their recorded sounds, and record more sounds if necessary (Figure 4). The session ended with a presentation of eight different compositions.

Many students applied the compositional strategy of creating a foreground and background. Two main themes emerged from this student work: the relationship of students' soundscape compositions to music and the mapping of movement. In many of the students' compositions music was a central theme due in part to the art classroom's location in a section of the school with many music and piano rooms. Some students employed similar editing techniques as those used in the composition of electronic music. Several groups used the looping features of GarageBand to create rhythm, beat, and tempo from the recorded sounds as the background for their composition. It is also apparent that when prompted to compose audio recordings using Garageband, students' tactic knowledge of music influenced their compositions. The theme of movement through the built environment of the school was evident in many of the other compositions. In one composition, the recording of footsteps is slowed down and sped up to set the tempo and create a sense of movement through the school. In another, both themes are present as a piano sets the tone and narrative for movement through the different spaces in the school.
Listening to students' compositions highlighted for me the importance of providing prompts to stimulate students to think deeply about composing soundscape and go beyond using conventional musical tools on Garageband. For future iterations, it will be important to further develop the connection between composing soundscapes to composition in the visual arts.

Connecting Visual Arts and Soundscape Compositions

One way of connecting visual arts and the acts of listening, recording, and editing everyday sounds is to use the concept of the sonic effects. Augoyard and Torgue (2006) argued that this concept could be used in any educational listening program, wherein educators create links between naïve experiences of everyday listening and expert listening practices. In the creative setting of an art classroom, the sharawdji stands out as a particularly germane concept to explore. Sharawdji is primarily an aesthetic effect of deriving pleasure from sonic confusion. In Augoyard and Torgue's words, "the sharawadji effect is unexpected and transports us elsewhere, beyond the strict representation of things, out of context. In this brutally present confusion, we lose both our senses and our sense" (p. 117). This sense of decontextualization that "transports us elsewhere" is analogous to Kantian notion of the sublime, which thrives on discord, rupture, and chaos. Caspar David Friedrich's Wanderer Above the Sea of Fog (Figure 5) provides a vivid visual articulation of the sublime. This image can be shown to entice students to think about sonic experiences in which rupture and discord give rise to aesthetic pleasure.

Augoyard and Torgue (2006) also identify M.C. Escher's House of Stairs as a visual representation of the spatial and architectural qualities of the sharawadji effect because of the "loss of perspective", and the "confusion between poles" (p.

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122). This image effectively conveys a sense of confusion characteristic of the sharawadji effect by using elements and principles of design such as repetition and juxtaposition, and perspective. The sharawadji effect is a concrete example of a provocative concept that can enrich the process of composing and editing sound by providing links between visual arts and sound.

Constraints and Limitations

Overall, the different approaches to soundwalk in the contexts of the drama program and the high school art classroom met the key objectives identified by the educators. For the drama workshop, we were able to identify effective approaches to enable reflection and conversations about students' emotions in relation to everyday sounds. In the art classroom, we were able to make use of the iPads for an art project that allowed students to express their impressions of and relationship to the sounds of their school.

At each site, however, I faced particular constraints that shaped how I approached workshop facilitation and future applications. While the tools and instruments used were effective for eliciting meaningful dialogue and creation, there were some challenges. In the drama workshops, the sound preference and semantic differential tests were used get participants to react to what they heard by choosing among sets of antonyms. This established a binary lens to the interpretation and discussion of the soundscapes. In the conversations that ensued, the phrases "I like it," and "I don't like it" were frequently uttered by students who were trying to reach consensus on the quality of different sounds. Discussing one's instinctive preferences can be an effective entry point to engaging with and interpreting a soundscape. However, a substantive conversation requires one to move beyond automatic responses towards exploration and explanation. Educators can use these tools as a starting point, but also encourage students to explain their responses in detail, and to discuss their various interpretations and reactions. I found that instances of disagreement were particularly valuable for allowing students to express themselves and learn about each other.

Additionally, the binary language structure of this test creates a particular perception that can preclude other modes of experience. One such mode of experience is the sharawadji sonic effect, which by definition is simultaneously beautiful and ugly, calming and unnerving, pleasant and terrifying. This effect is representative of a host of human experiences that are irreducible to simple dichotomies. In a conversation that seeks to encourage students to articulate their emotional reactions, it is wise to remain cognizant of the complexities and nuances of human feelings. While this tool proved to be effective in stimulating dialogue, it is evident that it needs to be implemented as a part of a set of scaffold activities that inspire deeper exploration that go beyond binaries.

In the art classroom, one constraint to consider is the affordances and limitations of the particular recording and editing technologies. The teacher and I chose to work with GarageBand on iPads in this context because she identified the need at her school to make use of these devices. When compared to professional field recording technologies, iPads simply lack the power to focus and amplify sounds. As a result, during this workshop the focus of the recording soundwalk was on collecting sounds with the iPad to be listened to and edited later. In contrast, the act of listening attentively was the main outcome of the recording soundwalks I had done in a past iteration, where students used digital audio recorders and directional microphones to become sensitized to sound (Akbari, 2014).

The use of GarageBand also had a perceptible influence on how students approached editing. This software is primarily geared towards music creation, and tends to be beat and tempo oriented. Trimming and looping a sound clip is easy with GarageBand; and as a result, many of the students used beats and loops as their basic compositional strategy. Paradoxically, GarageBand enables creativity by making editing easy and accessible, but limits creativity by providing ready-made tools based on conventional notions of music and sound production.

To overcome this limitation, one can use visual arts examples to inspire the editing of soundscapes, as discussed above. One can also consider using different editing tools such as Audacity, which is a free and powerful audio editing software. Audacity allows users to perform simple tasks that are not possible on GarageBand, such as reversing or drastically reducing the speed of a sound clip. McCartney's (2009) "Streetcar Harmonics" exemplifies how this simple act of slowing down a recording can render perceptible its inner harmonics. Beyond these basic features, Audacity provides a number of other robust and effective tools, such as an equalizer and compressor, which are both relatively user-friendly and effective. However, the main disadvantage of this software is that currently there is no mobile version available. In fact, there are few viable options for mobile applications that can record and edit sounds. The decisive reason for using GarageBand in the art classroom was that it provided a fast and easy solution to recording and editing sound. In a different context where computers are accessible Audacity or other editing software may prove to more viable.

Conclusion

Conducting the workshops at the two different sites required me to learn from the teachers, students, and local environments, and to adapt my practice to fit the context. These experiences have deepened my conviction in the value of doing soundwalks with youth in arts education contexts. By attending to both inner and outer soundscapes, educators can address pertinent issues in the lives of youth, because how we perceive and interpret everyday sounds reveals a great deal about our identity, personality, and life history. The act of soundwalking—whether done with the ears, microphones, iPads, or a combination of tools—is a powerful method for bringing attention, not only to our everyday surroundings, but also to how we interpret, feel about, and relate to the spaces and people around us.

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About the Eksperimenta! 2017 Experience

Eksperimenta! Background

Eksperimenta! (Ek!) is a triennale experience that is an immersive and influential international art education learning opportunity, which consists of three components: an international high school student art exhibition, a conference ("IDEAlab"), and student workshops. Ek! is about building connections and collaborative learning opportunities between people of all ages involved in the arts and in art education.

The aim of Ek! is to support secondary students and art educators from participating countries in developing their skills and knowledge in contemporary art making and current international art practices. The central idea of the Ek! experience is to connect youth, art educators, and members of the public through (1) working on a common art theme; (2) participating in workshops about contemporary art practices; and (3) sharing art ideas during the IDEAlab.

Ek! has four evident purposes. The first is to foster youth's artistic understandings, problem-solving skills, ability to experiment, and creativity. This process is intended to promote young people's attention to crucial concepts embedded in universal themes. Secondly, and of equal importance, is the cultivating of students' self-expression so that they are prompted to think about and articulate their ideas about the current, complex world that they personally experience. Their points of view are showcased through their artworks that are displayed in galleries. The third purpose is to encourage students to interact and communicate with each other on an international level. Youth from a variety of countries meet in Tallinn, Estonia and interact with their peers and with the art world. Others who cannot travel may view their peers' work from catalogues that promote thought, discussion, and possibilities for future art making. The fourth purpose of Ek! is to address the schism between the art world and that of art education. Close to a decade ago, Annely Köster, the founder of Ek!, asserted that it is imperative to address this rupture in a changing world that recently experienced a severe global economic crisis, the collapse of political regimes, and the rise of Asia as a global, economic, and political powerhouse (Köster, 2011). The Ek! experience was thus founded as a way to develop the artistic skills of youth, to foster their expressive capacities, to enable them to identify and address contemporary and future challenges, and to teach them about the vital, exciting, and ever-changing worlds of art and art education. To date, Ek! has taken place three times in Tallinn, with a different venue, theme, and structure each time.

In this article we first trace the historical emergence of Ek! in the Estonian context. Following this exploration, Ek! 2011 and Ek! 2014 will be summarized to provide a critical overview of past Ek! experiences that have led to the developments in the Ek! 2017 exhibition, workshops, and IDEAlab.

The Road Leading up to Eksperimenta! 2017

In 1991, Estonian independence was recognized by the Soviet Union. The country had last seen independence during the 1920s and 1930s. Following World War II, in 1947, the only form of free political expression under Soviet occupation was through song fostering activism. This approach was orchestrated to fight oppression and seeming annihilation (Van der Ploeg, 2015). In 1991 the Soviet Union pulled its military occupation out of the Baltic States. As a result of this economic, political, and historical independence, great change occurred in this small Baltic country of a little over 1.3 million people. In the last three decades, Estonian art and art education have been transformed as a result of new freedoms and increased economic prosperity. The resulting changes to Estonia have been described by some scholars as overwhelmingly positive. For example, Brown contends that the county's art scene is a near perfect model (2018):

> Since the Soviet Union receded in 1991, Estonia has transformed itself into one of the wealthiest [countries] in Eastern Europe, and one of the most technologically advanced nations in the world. Its purchasing power has grown a staggering 400 percent over the past 20 years. Economic and cultural freedom have been good to Estonians—and, as a result, their contemporary art scene has never been stronger…Unlike many culture-rich Western cities—whose contemporary art scenes ignited in the 1960s and whose infrastructure is built on hundred-year-old art collections and even older money—Tallinn has had to create a contemporary art community and market out of thin air. Tardiness, however, can have its benefits. It means that Estonians have been able to make their own rules, unencumbered by deference to the way things have always been done.

Figure 1. Opening of Eksperimenta! 2017. International student participants and attendees. Photograph courtesy of Joanna Black.

Figure 2. Untitled. Inkjet pigment print by Donovan Saunders. Artwork displayed at the Museum of Photography. Canadian student age 17. Photograph courtesy of Joanna Black.

> The result is as close to an art-world utopia as any place can reasonably hope to get. (p.1)

One such impactful endeavour to advance art and art education was devised by Annely Köster, founder in 1991 of the art education organization, Sally Stuudio, located in Tallinn where she is still the manager and a lecturer. Because Tallinn was going to be designated as the European Capital of Culture in 2011, Köster developed a concept to create and establish an international art triennial for high school students modelled after the Venice Biennale. She also created an IDEAlab to exist alongside the exhibition. A call was put forth to art education organizations and societies, and individuals in the international art education and art communities. Art educators in Canada and beyond responded and the Ek! experience was born.

Eksperimenta! 2011: April 27 To June 14, 2011

When Köster put out her initial call for participation in Ek! in 2009, the Canadian Society for Education through Art (CSEA) responded, as well as curators, educators and administrators from 12 other countries including Iceland, Russia, Germany, Estonia Ireland, Latvia, Slovenia, Finland, Turkey, Lithuania, Portugal, Korea. Two curators oversaw the Canadian participation, Drs. Joanna Black and Miriam Cooley. The students worked with the theme "Space", which proved to be very flexible. The youth's approaches to this topic varied and included explorations that were social, historical, physical, political, and psychological. Fifty-two Canadian student artworks were chosen from across the country. It was fitting that there were two sites for the art exhibition in Tallinn, one of which was held on the grounds of the song festival where the music protests against Soviet oppression occurred. The other, where the Canadian and Korean exhibitions were held, was at the Maarjamäe Palace, an historic building built in 1874 that was a former Tsarist summer residence. The Canadian collection was comprised of a variety of artworks including collage depictions of the Canadian prairies, digital photographic portraits of the Canadian immigrant experience, videos of historic and of psychological spaces, self-exploration soundscapes of Indigenous land-based work, and short, pithy rotoscopes of Toronto.

Participating Canadian students developed a blogsite highlighting their artworks, the CBC created a newscast, and youth participants were profiled on university websites and radio stations. Ek! was covered by more than 200 national and international TV, radio, online and print media including Euronews. The opening of Ek! included 400 artworks created by students aged 14-19. In all, 18,000 visitors saw the triennial over the 50-day period. Sirje Helme, Head of the Triennial Jury, stated that, "The maturity reflected in the works of the triennial participants is amazing" (Eksperimenta!, 2011).

Eksperimenta! 2014: October 23 To November 23, 2014

The second rendition of Ek!, held in 2014, was welcomed with great enthusiasm due to the huge success of the first one. A total of 10 countries participated: Brazil, Canada, Estonia, Finland, Germany, Latvia, Portugal, Russia, Slovenia, and Turkey. The Canadian exhibition was juried and curated by a team of three CSEA members—Joanna Black, Ann Donald, and Peter Vietgen. In total, artworks were gathered from 11 art educators working at ten different schools from across Canada and one art gallery (Art Gallery of Ontario Youth Council). Altogether, 62 students had their works selected for the exhibition. The theme was Technology, which was interpreted through three distinct approaches: technology as tool, technology as text, and technology as a point of critique. The successful works included media such as digital photographs, video, and interactive computer gaming platforms, which proved to be very popular amongst those who attended the Opening celebrations and the exhibition. One particular digital photograph entitled Window to the Soul, created by Saskatoon high school student Logan Pasishnik, was highlighted by Annely Köster, and featured on the event poster and invitation.

Figure 3. Eksperimentoria. Inkjet pigment print by Alisa Kosiborod. Artwork displayed at the Sokos Hotel Tallinn. Russian student age 17. The Cross Border Project. Photograph courtesy of Joanna Black.

Ek! 2017: An Overview

Ek! 2017 was once again made up of three events, with ten countries participating (Canada, Estonia, Latvia, Lithuania, Finland Russia, Slovenia, Germany, Turkey and Brazil). Again artists, art teachers, and their students (ages 14–21), curators, professors, museum educators, and art administrators were involved in the exhibition and the IDEAlab. Included as speakers for the IDEAlab were graphic artists and business entrepreneurs because of the new focus on the relationship between art and economic issues. Entirely new events including photo-based workshops and exhibitions for students were held in Tallinn prior to the official opening.

Photo-Based Workshops and Exhibitions: The Cross-Border Project, Ek! 2017

The photo-based workshops, overseen and curated by Triinu Soikmets, involved two photography workshops over four days from October 16 to 19, 2017 and included student participants from eight countries. The following question was posed to student participants: Photo Art: To Sell or Not to Sell? Over 40 youth participated in order to learn about photography from concept development to exhibition display. To begin, the learners explored the economics of art. Triinu spoke about professional photographers and their work, and students visited numerous art galleries throughout Tallinn. The workshops that took place before the Eksperimenta! exhibition resulted in two shows prior to Ek! at two sites in Tallinn.

Students were split into two groups and were assigned very different ways to approach the theme of art and the economy. The first group took photos in and around Tallinn. Participants were invited to create high art photographic portraits and to explore their relationship to nature, to landscapes, and to the city. They were explicitly asked to avoid selfies. Guided by professional photographer Sohvi Viik, students were encouraged to explore reflective surfaces such as water, mirror and glass (Figure 2). The second group produced art at The Sokos Hotel Tallinn and a professional photographer, Temuri Hvingija, facilitated. The intent was for students to create graphic art shots of themselves exploring interior portrait scenes within that specific hotel (Figure 3).

Students proceeded to select and analyze their best photographs. Both groups worked with Andres Toodo, Manager of the Diesel Art Printing Studio, where the youth learned about photo-editing techniques and final print production processes. Finally, working with gallerist and curator Triinu Soikmets from the Haus Gallery, students framed, labelled, wrote descriptions, and hung their photographs at the two exhibition sites: the Foto/Museum - Museum of Photography and the Conference Centre of the Sokos Hotel Tallinn. Youth exhibiting at the museum site created and displayed a soundscape made of waves overlaid with student voices that had been taped during the photographic production process. Openings were held on October 19th, 2017 and the exhibitions ran through December 3, 2017. Close to 36,000 visitors saw the students' photographs (Kalmet, 2017c).

The IDEAlab: Ek! 2017

The IDEAlab ran from October to December 2017 and was comprised of a compilation of ongoing presentations, seminars, and workshops. Speakers, including graphic artists and art business entrepreneurs, presented on contemporary topics from the burgeoning Estonian Street Art Movement to Indigenous Arts. For instance, Hedi Vaikjärv marketing manager of the business Vunder, and Ott Jalakas, a start-up entrepreneur and co-founder of Lingvist/language Accelerator, talked about their companies in relation to the Ek! 2017 theme, Art and the Economy. Curators and presenters also selected and discussed two to four of the student artworks shown at the exhibition sites in order to provide their own perspectives and elicit discussions from Ek! participants.

The Creation of the Canadian Ek! 2017 Exhibition

The Canadian Ek! 2017 was two years in the making. Museums and art galleries across the country were contacted to work with art educators within their region. The theme of Art and the Economy invited students to critically analyse economic global situations, both past and present,

Figure 4. The Canadian Team who attended Ek! 2017 in Tallinn. From right to left: Donovan Saunders, Mike Thwaites (Teacher from Sisler High School), Dr. Joanna Black, Roy Luo, Dr. Miriam Cooley, Rowan Lynch, Zoe Statiris, and Sarah Febbraro (Coordinator for Youth and Sunday Programs at the Art Gallery of Ontario).

through the making of their own art. Students approached this subject in relation to ecological, fiscal, environmental, historical, personal, political, and cultural concerns. In our era of post-truth politics, Köster stated, the aim was for young artists to be "offered an opportunity to challenge themselves in the logic and rhythm of the 'real' art world" (Eksperimenta! 2017, p. 9). The curatorial/ administrative team for the Canadian exhibition was Drs. Joanna Black, Peter Vietgen, and Adrienne Boulton-Funke. Dr. Miriam Cooley helped oversee the Canadian team in Tallinn. The final Canadian exhibition was comprised of nine Canadian artworks by 36 students from the provinces of Ontario, Manitoba, and British Columbia. The art selected was from three Canadian public schools: Colonel By Secondary School in Ottawa; Sisler High School in Winnipeg; and Seycove Secondary/Argyle Secondary in Vancouver. Students' art produced from an alternative education site, the Art Gallery of Ontario (AGO) located in Toronto, was also juried.

The secondary school teachers involved with Ek! 2017 worked with art educators at The National Gallery of Canada, the Winnipeg Art Gallery (WAG), or the Vancouver Art Gallery. Participants from the Youth Council worked under the leadership of the museum art educators at the Art Gallery of

Figure 5. Image of the installation, Forbidden Fruit: Humankind's Choice in the Perpetual Discord Between Art and the Economy taken during the IDEAlab, October, 2017. Photograph courtesy of Joanna Black.

Ontario (AGO).

During the research preproduction phase of their creative work, all Canadian students studied art in the gallery/museum collections. The art created by the students ranged from sculptures, videos, performance art, and animation to traditional media including drawing, painting, ink, and fabric art. The Canadian team that travelled to Estonia included two curator/administrators, four students, and two art educators (Figure 4).

The curatorial process was more complex this time, involving two stages of jurying. For the initial stage, the three Canadian curators juried Canadian student artwork, and then sent the selected art to Estonia for a second round of jurying by Annely Köster and Tamara Luuk. From over 400 student

Figure 6. Sarah Sullivan, Canadian Oil. Multimedia work this image is one of five that comprised her work made of photographs, acrylic, ink, and fine liner.

Figure 7. Jessica Liu. The Fake Milkmaid. Acrylic.

Figure 8. Students Ray Luo, Rowan Lynch, Zoe Statiris, and Art Educator, Sarah Febbraro from the Art Gallery of Ontario (AGO) in front of the video from the AGO Youth Council entitled, Model Economy. Photograph courtesy of Joanna Black.

artworks from the 10 participating countries, only 72 works were selected and shown in Ek!'s four venues located in downtown Tallinn (the Tallinn Art Hall, The Art Hall Gallery, Tallinn City Gallery, and the Gallery of the Estonian Academy of Arts). Public attendance for Ek! 2017 was over 44,000 (Kalmet, 2017c). The Ek! 2017 judges gave awards and recognition for five artworks in the exhibition that were distinctive and striking. Vano Allsalu, President of Estonia's Artist Association, stated that, "I am impressed by the variety of viewpoints of the young artists, their sincere and playful approach to personal questions, as well as big global problems from migration crisis to the rights of children, different economic models and visions of the future." (Kalmet, 2017c, p.1)

Ek! 2017: Student Art from Canada The Forbidden Fruit

Ek! 2017 judges formally acknowledged the work by Winnipeg based Sisler High School students, including Angela Anne Fernandez Aguila, Ann Kendell Maloles, Francis Novilla, Aaron Ryan V. Legaspi, Elina Q. Pe Benito, Jenna Li, and John Russel Millar for their work, The Forbidden Fruit: Humankind's Choice in the Perpetual Discord between Art and the Economy (Figure 5). Forbidden Fruit was an installation work comprised of a video and five posters that hung behind five sculptures. All of these students are recent Canadian immigrants and were excited to be recognized by the Estonian jury. The Estonian jurors noted the quality and rigour of the research undertaken to develop this artwork.

To initiate the art making process for Forbidden Fruit, the students met with educational staff, Allison Moore, at the Winnipeg Art Gallery (WAG) to examine professional artworks in which the artists addressed the economy. Youth were particularly inspired by the recent developments in Inuit Art over the last seventy years.

After the WAG gallery visit, students decided to work with soapstone, a traditional sculptural material used by the Inuit. The youth constructed visual narratives about art, the economy, and their own identities working with ideas drawn from religion, pop culture, and conspiracy theories. It was decided that the unification of the five sculptures could be handled in three ways: through a common theme; through soapstone usage; and through symbolism using gold to represent wealth. Working with significant narratives as Adam and Eve (Francis Novilla) and Buddha's enlightenment (John Russel Millar), students explored concepts ranging from servitude and freedom to greed, seduction, corruption, and disenchantment.

Canadian Oil

Another featured artwork, Canadian Oil, was created by the Vancouver student Sarah Sullivan from Carson Graham/ Seycove Secondary/Argyle Secondary School (Figure 6). Having visited the Vancouver Art Gallery, Sarah stated that the key body of work inspiring her own art making was created by Canadian photographer, Edward Burtynsky. He is famous for his provocative photographic landscapes that have been affected by human industrial destruction—he works with the duality of nature and consumption in capitalist society. Sarah grew up in North Vancouver next to lush forests. Yet, in our contemporary times the oil industry, which, as Sarah states is one of the driving forces behind the prosperous Canadian economy, is wreaking havoc on the natural landscape. Recent political dissension throughout Canada regarding the Kinder Morgan Trans Mountain pipeline extension has been widespread and furious. Sarah deals with this issue in her portrayal of a young person holding an eagle feather in front of a mass of male figures and army personnel. The composition represents the struggle of Indigenous peoples who oppose the destruction of their lands. The

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Figure 9. Maria Barbakadze. Hinged Doll. Berlin Flea Market. Art Installation.
Photograph courtesy of Joanna Black.

Figure 10. The newspaper in which the doll was wrapped. On the newspaper fragment is an article about Stalin. Photograph courtesy of Joanna Black.

text references the destruction of breeding grounds and bird species in the name of corporate profit. Like Burtynsky, this work has a double meaning: on the one hand, oil enables seemingly boundless wealth and economic growth, while on the other hand, it has led to inordinate and unconscionable destruction of the Canadian environment.

The Fake Milkmaid

The work by Jessica Liu from Colonel By Secondary School in Ottawa refers back to the famous Dutch painting in the Rijksmuseum by Johannes Vermeer called The Milkmaid. When Jessica visited the National Gallery of Canada, she was also greatly influenced by Marcel Duchamp's conceptual artworks, inspiring her work entitled, The Fake Milkmaid (Figure 7). Jessica was particularly struck by Duchamp's usage of everyday objects, and writes that replacing a breadbasket with a toaster oven represents our modern consumerist society in which people are constantly buying gadgets. In the quest for efficiency and time management, she suggests that we have sacrificed a healthier lifestyle for one based upon the unnecessary consumption of industrial materials.

The Model Economy

The video, Model Economy, was created by the Youth Council led by Coordinator/Educator, Sarah Febbraro. The Youth Council worked in collaboration with Oliver Husain, (Figure 8) an internationally renowned artist working in film, video, performance, and installation, to create a fantasy world with imagined alternative economies that allowed the young artists to critique and reimagine the present system. Each of the five Youth Council groups was challenged to develop an immersive artwork on the theme of alternative economy: they put these together to create one video that included a shimmering, gold shantytown as well as scenes of futuristic medicine makers and farmers. All materials used in the video were repurposed and each group developed performance-based actions in relation to their group's identity and the props created.

Ek! 2017: International Student Art

In Ek! 2017 there were many international student artworks that were outstanding. We will discuss three in the following section, which were chosen because of the artists' research, attention to detail, execution, display, complexity, and thoughtfulness.

Berlin's Flea Market

Berlin's Flea Market, an installation of five artworks, was produced by students from the Creative Workshop in Germany: Maria Barbakadze, Ilia Uvarov, Alisa Kosiborod, Mariya Golovinskaya, and Nina Smirnova. The jurors of Ek! 2017 gave this work an honorable mention, noting its strong research component. Theorists Walter Benjamin, Ernst Junger, and Wilhelm Humboldt, and concepts from fields such as cultural anthropology inspired the work.

The German students made reference to the destructive role of the leaders of Germany including Adolf Hitler, and others like Joseph Goebbels and Wilhelm Göring. They examined the catastrophic global effects of Nazism and the Holocaust. The city of Berlin was presented as a political powerhouse, and as a symbol of humankind's limitations in relation to ideas of rationality, of industrial progress, eugenics, worker myths, utopic beliefs, and visions of German world

Figure 11. Art by Stefans Pavlovskis. Text-based photographic work, "Brands and Experiences."
Photograph courtesy of Joanna Black.

domination. The installation was made up of small objects that were industrially produced in different key eras of the 20th century from Hitler's United Germany to Stalin's divided Soviet Union. Items used included a doll, a watch, a record, and money collected from the Berlin Flea market in 2015. The students asked, "What are these things? What ideas and what worldview do they keep in themselves [that emerged from Germany's past of the progressive Weimar Republic, of art, of myths, and so called degenerative artworks from Hitler and Stalin's time?]…What was the value of these things for the Berlin residents, and what meanings can they broadcast today" (Eksperimenta!, 2017, p. 54)? They called this approach to art making a documentary of historical context (Eksperimenta!, 2017, p. 54) .

Merging historical research with their own speculations, the German youth regarded the found objects collected as symbols of a chaotic past: they worked with what they stated were personal, arbitrary, and historical connotations. Sculptural glass polygons housed the chosen items. Stories emerged. For example, Maria Barbakadze's artwork, Hinged Doll (Figures 9 and 10) is about the special, personal objects that people selected to take with them to bomb shelters in WWII. The porcelain doll was left behind in a house destroyed by the Allies. The soot-covered plaything was found in WWII era German ruins without any semblance of clothing, all paint had burned off it, and body parts were missing or damaged. The doll was later repaired, cleaned, and the older body fragments replaced. Once finished, it found a new home at the Berlin Market. Barbakadze found it wrapped in newspaper, which included an article with information from the secret police in St. Petersburg (1911). The artist highlighted the found text that included descriptions of Stalin as a musician, robber, and sex symbol (Majandust, 2017). She also made reference to how small, individual actions towards personal possessions are affected by war, destruction, and political oppression.

Brands and Experiences

Stefans Pavlovskis from Latvia made a text-based photographic work (Figure 11), which included a video called Brands and Experiences. Working with concepts from cultural studies and marketing, he questioned political regimes and their effects upon branding, consumerism, identity, and consumption. Stefans compared Latvia under Soviet rule to the independent country that he is living in today and asked, "What are the repercussions?"

Stefans' approached capitalism critically, referring to such companies as Nike, known for its maltreatment of poor people in the Global South who work in factories. He also foregrounded Playboy imagery referring to the sexist and censored nude and semi-nude female bodies common in Western lifestyle and entertainment magazines but repressed in Soviet-era Latvia. References to his relative's experiences are depicted: discussions are referred to in which Stefans remembers consumer items like store-bought clothes that were once considered a luxury but are now the norm. Stefans' questioning of Soviet suppression and censorship was reminiscent of texts like Fahrenheit 451. But he also notes that capitalism has, in addition, resulted in exploitation, sexism, objectification, rampant consumerism, and injustice.

Candies for Hugs, Handshakes, and High Fives

The work Candies for Hugs, Handshakes and High Fives was created by Anett Adedia, Mirjam Lember, Adeele Must, Krete Roopold, Suvi Rosenborg, and Ester Valtiala from Finland and Estonia (Figure 12). Their artwork was built on documenting hopeful action, harkening back to the Fluxus happenings of the 1950s and 1960s. The youth created their happening in Helsinki in March of 2017. Instead of highlighting money as the key to happiness, the students pointed out other pleasurable and more effective forms of interaction. By handing out candy, the youth deliberately created positive exchanges with others. Although short-lived, the happening demonstrated that simple gestures can promote

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communication, relationship and community building, and lasting contentment (Belic, 2011).

Conclusion

In the last decade Ek! has enabled international high school students to participate in contemporary art workshops, conferences, the IDEAlabs, and Eksperimenta! exhibits enabling youth's art to be displayed together. Ek! exposed teenagers, art educators, and those in the international art community to cutting-edge artworks and processes. Participants grappled with provocative artistic concepts and interrogated the current state of the world. Ultimately, the Ek! experience is about nurturing learning, presenting new possibilities, offering important challenges, fostering youth experimentation with new artistic ideas and ways of working with media, exhibiting youth art through an international platform, and building valuable global connections.

Students participating in Ek! 2017 challenged themselves to address the theme, Art and the Economy. They thought deeply about and critiqued aspects of culture, history, politics, economics, technology, social struggles, power dynamics, the environment, and the relationship between the personal and global. The event supported young peoples' self-expression. The young artists from Canada and abroad showed that they are living and experiencing the world with their eyes wide open. With thoughtfulness and skill, they expressed their diverse views on and through contemporary art making. Ek! showcased what youth can accomplish when invited to use art as a language, to establish a creative community, and to work with a shared theme to communicate ideas important to their lives.

Ek! is fundamentally about connections. A goal of Ek! organizers was to connect distinct international art and art education practices with those happening in Estonia. Ek! was the first large-scale international triennale for secondary students (Köster, 2011). Participants worked together, conversed, and shared with each other. Furthermore, Ek! connected youth with art teachers, curators, art administrators, entrepreneurs, and professional artists. It also exposed students to the multitude of rich, diverse, and impactful experiences and practices taking place around the world. These connections are important for youth who, at a critical time in their lives, were invited to forge relationships, learn from, and bond with each other: we believe these experiences will stay with them well into the future.

Figure 12. "Candies for Hugs." Photograph of a happening. Artwork one by Estonian and Finnish students. Photograph courtesy of Joanna Black.

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Reconceptualizing Teacher Identity Through Design Thinking and Creativity: A Montreal Case Study

Whose Mind is it Anyway?

Society and schooling are at a crossroads. We are at a time in history when the extraordinarily fast advances in artificial intelligence (AI), deep learning, social technologies, global competition, human migration, and environmental catastrophes are making it nearly impossible to predict the skills and needs of future citizens. In an educational context, this translates to mean that schools are now tasked with "preparing students for jobs that don't yet exist, using technologies that haven't been invented, to solve problems we don't even know are problems yet" (Samandari, 2011, p. 121). As new technologies increasingly automate our lives and change the ways we communicate and collaborate (Altass & Wiebe, 2017), how are schools to prepare children and youth for future life? The answer may be found in shifting education from a consumptive paradigm towards a more creative one (Kelly, 2016).

As with AI research, that focuses on software development to help amplify human creativity so that increasingly more and more people can identify with "being creators" (Lecun & Hollister, 2019[1], the teaching of creativity is being prioritized in Quebec in elementary, secondary, and tertiary education. However, while student creativity is often targeted and studied, educational scholars agree that there has been little focus on developing teacher creativity (Bramwell et al., 2011; Reilly et al., 2011). This dearth of research is alarming, considering that in Canada, fewer than half of teachers say that they frequently find opportunities to be creative in their job (CEA & CTF, 2012). At the national level K-12 teachers are expected more and more to integrate the arts and creative practice with other subject areas. There is also an observed connection between students' creative development and the modelling of creative behaviours by their teachers (Jeffrey & Craft, 2004; Runco, 2007). In other words, students are expected to learn to be creative from people who may feel creatively inadequate or who lack professional development opportunities to develop creative capacities.

The focus on teacher creativity is based on the premise that if educator creativity can be developed, they will be better able to foster their students' creative thinking and problem solving skills. Young people also learn that creative knowledges and skills are valued by contemporary society. Teaching creativity is in line with the Government of Canada's emphasis on the creative economy, as the capacity for innovation is considered essential for leaders in the 21st century (IBM, 2010, as cited in Isaksen & Akkermans, 2011).

[1]https://www.youtube.com/watch?v=OgW4e_ZY26s&feature=youtube

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Kelly (2016), describes numerous approaches to developing the creative capacities of both in- and pre-service teachers. For example, the Creative Development Programme, "focuses on longitudinal engagement in creative practice and the increase of creative capacity […] through first-hand action and applied research, and engagement in and documentation of longitudinal, creative practice" (p. 166). Following this model, we supposed that teacher creativity could be fostered through engagement with the arts, given their historical role in developing creativity and innovation (Davis, 2014). The starting point for this case study research was posed through the following research question: What are the experiences of non-arts teachers' engagements with design thinking, creativity, and art-making?

To address this question, we explored the experiences of four teachers at a high school in Montreal, Quebec, who are a part of a short-term research project affiliated with a Pan-Canadian[1] project on Reconceptualizing Teachers' Roles for Canada's Creative Economy. We employed the case study method (Creswell, 2014; Merriam, 1998; Stake, 1995; Yin, 1994), as the research occurred over a concentrated period of time (spring 2016 to winter 2018), and involved three professional development workshops. Participation in the research project at the Montreal site included taking part in workshops on photography, design thinking, and creativity. Mindy Carter, the Montreal Principal Investigator (PI) and her research assistants (RAs) simultaneously observed the ways that these arts-based approaches shifted the conceptualization and pedagogical approaches of the four teacher-participants. We highlight the understandings of these educators and share journal writings, photos, interview reflections, and field notes, in order to more deeply understand the implications and possibilities of using the arts to shift pedagogical thinking.

Beyond the neo-liberal and economic agenda that seemingly promotes creativity for the purposes of global financial gain, creativity can also be viewed as a more holistic pursuit encouraging richer, more satisfying lives (Burleson, 2005). Foregrounding creative development can also help to counter consumeristic ideologies through approaches such as upcycling, focusing on happiness rather than economic success, and embracing traditional practices that foster sustainability, such as sewing, knitting, baking, or gardening. This research contributes to understanding the ways in which human connection, supportive communities, and commitment to learning are significant to teachers. Findings emphasized the importance of communities of practice, which opened up spaces to explore questions such as: If human flourishing is what is at the heart of happiness (Achor, 2010), but success has been the perceived driving force for generations of people, how then can we return to what is truly important? This question recalls the words of Saint-Exupery's Little Prince (2000): "Il est très simple: on ne voit bien qu'avec le cœur. L'essentiel est invisible pour les yeux/Here is my secret. It's quite simple: One sees clearly only with the heart. Anything essential is invisible to the eyes (p. 63)".

Teacher Identity & Creativity

Much of Carter's research (2014, 2016, 2017) has been dedicated to considering how teachers' identities are shaped and entrenched. In relation to subjectification, this means that teachers often have a certain view of themselves and the work that they do as kind, caring, and compassionate educators, who work tirelessly for the greater good of their students, communities, and democratic societies (Wiebe, 2016). This can translate to mean that if a teacher is able to work within the schooling system, in which the factory model of schooling based on Bobbitt's (1918) curriculum of standardization and efficiency are mastered, their identity remains intact. In this ordered and somewhat predictable system, there is no need to "think outside the box" or to take pedagogical risks (Howard et al., 2018), and if students do, their efforts are often dismissed or go

[2]The Pan-Canadian Study "Reconceptualizing Teachers' Roles for Canada's Creative Economy" is a Social Sciences and Humanities Research Council funded project (2012-2016) of which seven researchers across Canada are a part. Dr. Sean Wiebe at The University of Prince Edward Island is the Principal Investigator.

unrecognized as legitimate learning. Indeed, teacher success means to be efficient at helping students to master required content and to take standardized tests that measure children's performance against age-based benchmarks. Thus, there exists a tension between maintaining the status quo of how to teach (i.e., the sage on the stage) versus trying out new creative pedagogical approaches. Coupled with the difficulty of defining and recognizing creativity, it is easy to see why asking teachers to bring creative approaches into their teaching may be challenging.

In a review of 90 articles on creativity, Plucker, Beghetto and Dow (2004) highlight the challenges of articulating what creativity is in relation to teaching. They found that only 38% of scholars interested in researching creativity in an educational content explicitly defined the term in their work, exemplifying a lack of consensus and coherent approaches to identifying and improving creativity in all its forms. This same vague conceptualization of creativity also affects educational arenas in which creative teaching, teaching for creativity, and creative learning are frameworks that are designed to change teaching practices, but which often fall short. Part of the reason for the challenge in unifying what the literature is saying about how creativity impacts teaching is how "teacher creativity" is being defined. There are a number of different definitions from educational literature (Bramwell et al., 2011; Kelly, 2016; Plucker et al., 2004; Reilly et al., 2011; Sawyer, 2012, 2013) and psychology (Hennessey & Amabile, 2010; Sawyer, 2006, 2012, 2013) that centre on the general concepts of novelty and value but fail to present a clear portrait of the creative teacher. After an extensive analysis of this literature, Fischer and Golden (2018) offer the following definition of teacher creativity: "an interaction between aptitude, process and environment, by which an educator, through the accumulation of mini-insights of varying magnitudes, finds novel, contextually-adapted ways to improve teaching and/or learning experience" (p. 102).

For the purposes of this article, we adopt Fischer and Golden's definition of teacher creativity, as it accounts for the diverse conversations around defining creativity in general, and the teacher-school context as they relate to creativity, in particular. Further, this definition provides a useful lens through which to scan the data to better understand instances of teacher creativity as both an interaction between aptitude, process, and environment where mini-insights emerge, and as novel, contextually-adapted teaching improvements.

Putting it all Together

Understanding teacher creativity is necessary for responding to the research question that guided the case study: What are the experiences of non-arts teachers' engagements with design thinking, creativity, and art-making? We applied the above working definition of teacher creativity to explore how the process of art-making can be used to understand the mini-insights and experiences of the non-arts teachers. If they experience such mini-insights, we wonder if this can help the teachers to see that they have the aptitude and capacity for improving their teaching through art-making and to then apply new novel, contextually adapted improvements to their teaching. This is a multi-layered and evolving process. We focus on the first phase of this ongoing research: to understand the teachers' experiences with art-making and the impact that this process has on their pedagogical understandings.

The research took place at a private school in Montreal. The mission of the school is to support students with diverse learning needs to meet with academic success. The popular success of the school's innovative approaches to inclusive education has enabled them to expand from working with 30 students in 1973, to their current size of approximately 1000 students in a comprehensive K-11 English and French school. All students have learning disabilities (LDs) and are on Individual Education Plans (IEPs). The provincial curriculum with adaptations is taught, rather than a modified curriculum.

The Research Participants: Alexie, Stephanie, Linda and Brianne

At the onset of the study, the four participants, Alexie, Stephanie, Linda, and Brianne[3] , were all high school teachers at the research site. Alexie, Stephanie, and Brianne have all been teaching for less than five years and have or are in the process of obtaining Master's degrees. Linda has been teaching at the research site for over 20 years, is an admissions officer for the English sector of the school, and is a mentor to the other project participants. The participants agreed that they wanted to engage in this research because they:

> …want to be the kind of teacher who is always growing, always at least aware of new models of learning and teaching, of what's working in other parts of the world. I want to challenge my students to stay hungry for learning but also to filter and evaluate the information that bombards them every day. I want to motivate them to use information to create positive change (Alexie, workshop transcripts, January, 2017).

In addition to the participants' desire to learn about new ways to incorporate design, creativity, and art-making into their pedagogical practices, they share an interest in social justice issues, innovation, and fostering community. One of the reasons why the teachers agreed to participate in this research project, was that they shared pre-existing common values and pedagogical approaches, which included:

- A commitment to ongoing learning (for themselves and their students);
- Seeing learning as recursive rather than linear;
- Being open to fluid and flexible teamwork;
- An interest in interdisciplinary activities;
- A commitment to hands-on, multi-sensory activities in the classroom.

These common values when mapped onto their pedagogical practice resulted in asking students questions that move them beyond mastering the basics. The participants are also committed to teaching cognitive strategies such as predicting and synthesizing because of the observed benefit to student performance.

Case Study Data

Although there is uncertainty about the nature and proper usage of case study research in qualitative inquiry (Merriam, 1998), we chose this categorization because it fit well with the time frame of the study and the deep analysis of the experiences of a small sample of participants. According to Yin (1994), case study research "investigates a contemporary phenomenon within its real-world context" (p.13) and is "an intensive, holistic description and analysis of a single instance, phenomenon, or social unit" (Merriam, 1988, p. 21). Using "particularistic and bounded" case studies is a way to generate emergent findings that can then inform future analysis across the additional research sites of the Pan-Canadian study. Participants met with Mindy six times; kept journals about their experiences in this project; and took part in a photography workshop (2016), a creativity workshop (2017), and a design thinking workshop (2016). Mindy and/or her research assistant(s) met with participants at their school for two focus groups and two one-on-one interviews to learn about the effects of the arts-based workshops on the teachers' identity. Data included participant journals, descriptions of participant engagements in the workshops, interviews, and observations.

The professional development workshops took place September 2016 to December 2017 and were led by facilitators with MDes, MA and PhD degrees and professional experiences in the topical areas. These experts in design thinking, creativity, and photography covered the basics of each topic in three-hour time slots. Follow-up questionnaires about the workshops and journal reflections were used to respond to the research questions previously stated. Mindy then led the participants through activities to plan ways to apply what they had learned to the classroom and explore the effects of doing arts-based work on their identity perception. A brief description of each workshop is provided below.

Photography workshop.

Facilitator Sara Hashem, PhD and art instructor at McGill University, a/r/tographer, gallery director, and trained photographer, aimed to make the teachers more familiar with photography. In the workshop, Sara went over a variety of photography techniques with participants. The demonstrations were followed by hands-on exercises. For example, the teachers were asked to go around the room and take a series of pictures with different subjects and lighting conditions, as depicted in Figure 2 with Brianne and Sara below.

Design thinking.

Rita Brooksfield[3] , a PhD Candidate at McGill University, design thinking expert and instructor, led the workshop on design thinking. Design thinking is an innovative methodology inspired by designers that is also used as a pedagogical approach for scaffolding creative, experiential, and problem-based collaborative explorations (Davis, 2017). The approach aims to address old or existing

[3]All participants have chosen not to have pseudonyms, as participation in this project is a part of their own ongoing professional development.

problems in new and innovative ways. The workshop introduced the teachers to design thinking to support them in uncovering new ways of approaching challenges in education at the macro and micro levels. At the macro level, design thinking can be used for organizational management of schools and curriculum development and implementation. At the micro level, it can be used for creating artful and imaginative teaching and learning experiences in the classroom.

The first part of the workshop focused on defining the nature of design and the characteristics of well-designed products and experiences by challenging misconceptions about design(ing) as a creative practice focused on consumer-centred and market-driven products. Rather, design was presented as a process for creative problem-solving that can be learned by non-designers to tackle unconventional design challenges and re-imagine teaching and learning (Vande Zande, 2016). Afterwards, the participants were invited to use the first three phases of the design thinking process to generate an idea for an educational experience.

Figure 1. Brianne and Sara taking pictures (2017).

During the Empathize phase, the teachers focused on understanding their target student population. In Define, they decided on the learning objectives and outlined the scope of the challenge at hand. Ideate started with divergent thinking and ended with converging and narrowing down to a few ideas that would, later on, be the basis for prototyping. Participants then gathered to share learning experiences, get feedback, and discuss the possibilities and challenges of using design thinking in their school.

Creativity.

The creativity workshop involved Stephanie, Linda, Alexie, Mindy and an RA. The workshop leader, Brett Fischer, PhD, is a local CEGEP teacher, and was invited to address the following objectives: define creativity, discuss the importance of teacher creativity, and review different theories on creativity development. He began the workshop by differentiating between the terms imagination, refinement, creativity, innovation, novelty, and value. Next, Fischer asked the participants to define creativity in education and to question some of the definitions advanced by different scholars (see Reilly, Lilly, Bramwell & Kronish, 2011). This section of the workshop concluded with an examination of a model of creativity and a discussion about ways the participants were creative in their own practices.

Emergent Themes: Individual Pedagogical Projects Influenced by Design Thinking Principles

After the completion of the workshops, participants responded to questions about the connections that they made, their experiences making art, and how they planned to incorporate the techniques into their own life and teaching. Our analysis focused on how the participants began to see themselves as artists, researchers, and teachers. The resulting responses describe how the creative approaches learned in the workshops related directly to participants' pedagogical practices and ways to improve learning experiences for students.

There were also distinct project-related examples that each of the participants referred to in their reflections: 1) guilt; 2) feeling like a student; and 3) F.A.I.L. (first attempt in learning). The design thinking principles of iteration, people-centeredness/empathy, and failing forward were used to scaffold their projects. Since some of these themes were extremely significant to the participants, we categorized them based on the mini-insights of participants about how to take up the work in their teaching, and in relation to the adopted definition of creativity. Below we discuss how the teachers made sense of the themes and the implications for teaching and learning.

[3]This workshop leader has asked to be given a pseudonym.

Linda

As a senior member of the school administrative team (admissions officer), history teacher, and representative on the provincial history curriculum revisioning team, Linda has a reputation as an expert in her area. Combined with her deep care and compassion for students, she advocated strongly for the success of the research project. Her entrenched identity as a history educator and administrator may be why she described feeling a sense of guilt when first agreeing to take part in this research project. Despite being a creative teacher who already used re-enactments in her history classes, Linda discovered a whole new kind of guilt that she then worked through:

Figure 2. Participants working through design thinking phases (2017).

> So, it was last year when you told us we were going to be a part of this project. I think I started just trying to let go of the guilt that I can't see myself as an artist, right? Because you know I did hands-on stuff in history. But I always thought, I'm allowed to do history fairs. That's what I'm supposed to do. Vernissages are for arts teachers. I felt guilty doing it. I thought "I'm taking something that they do. It's their domain. I shouldn't be treading in their field, right?" But, then my students made the art and it was being used for a cause. But, when our art teacher mentioned "Oh you did…" I almost felt like I was being accused of treading in… that it wasn't mine. So, I was saying, "Oh, mine isn't about art. Mine is about causes, right?" (Focus group, transcript, June 2017, p. 10).

Linda expressed her challenges with navigating her "domain specific specialty" (and that of her colleagues). However, despite her feelings of guilt, Linda routinely integrated art into her history projects. She also described using photography for a project with students in Old Montreal, and spoke about how principles of design thinking helped her conceptualize a project on sustainable cities. "So that was design thinking because we had to think, well, what are the needs of the people in this city? But they wanted to start with 'What are the urban problems?' So I said, 'Ok, but do you want to build the city around the problems or the solutions?' And they got it right away when I asked, 'Who are the solutions for?'" (2017, p.17).

Participating in the research, being asked to consider herself as an artist, and then linking the workshop content to her teaching, made Linda feel that "she was back in the position of student" (Individual interview, July 2017, p. 2).

> [This] reminded me how really important it is to have multi-sensory stuff going on and to let the kids move. I've always thought that was important, but sometimes you're so focused on

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being a responsible teacher who needs to prepare the students for the government exams… especially at the senior levels of high school. You become so focused, when time is running out, on preparing them for exams, you forget that part about them that needs to move around, they need to be doing discover learning. It's hard sometimes after all these years of teaching, to marry those two. (2017, individual interview transcript, p.2)

Whether or not Linda was able to reconcile her own identity as "artist," she immediately linked her creative learning to curricular outcomes for her students. For Linda, trying something new, even though it is difficult, is important for her as an educator because "if it's already easy, and one knows how to do it already, it's not learning" (Individual transcript, July 2017, p. 5), a sentiment also expressed by other participants.

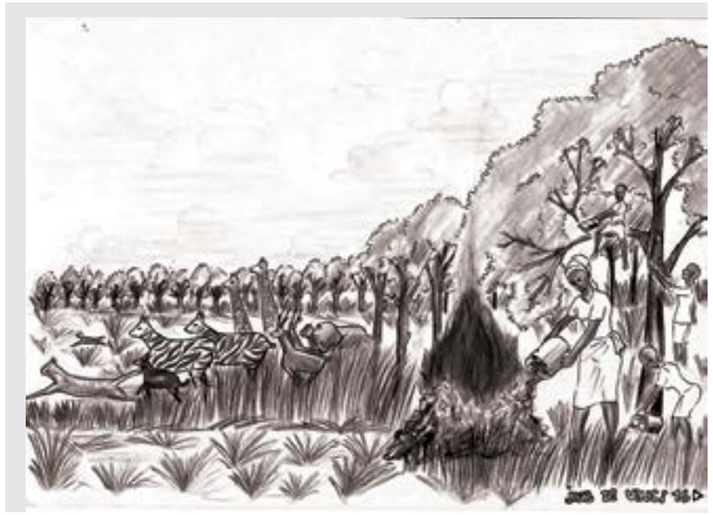

Figure 3: Vernissage about Raising awareness about issues in the Congo (2017).

Alexie

Alexie has been teaching high school English Language Arts (ELA) and tutoring in Math at the research site for under five years. She had great enthusiasm for the research and incorporated new teaching approaches with a positive attitude. Alexie's openness to new things was juxtaposed with her organized, linear, and deadline oriented disposition. Like Linda, Alexie also felt "guilty for using art [in ELA] because I felt like it's not my field, so why am I covering it? Or I felt like, "Oh gosh, what's the art teacher gonna say if he sees me doing art in English..." (Focus group, June 2017, p. 9).

Despite her initial concerns, Alexie persevered and incorporated the photography workshop principles into an Instagram project. When recapping this project, Linda connected it to the creativity workshop: "Alexie says that teachers take photos all the time, that's no big deal, but that's not the definition of creativity, it's integrating what we've been learning and then creating and combining familiar things in a new way" (Group transcript, June 2017, p.13). This articulation of creativity in the Instagram project reflects the working definition of the term put forth by Golden and Fischer (2018), as the environment generates a new or mini-insight about teaching.

Brianne

The principle of F.A.I.L. (first attempt in learning) was described in some detail across all interviews, but in-depth by Brianne and Stephanie. Brianne's hydroponics garden project provided a concrete example of how she embraced failing forward, iteration, and learning from mistakes.

Figure 4: Using design thinking for a sustainable cities project (2017).

Figure 5: Instagram project (2017).

Figure 6: Hydroponic garden (2017).

> [This process] was so not intuitive to them [the students] because that is not how school works. It was so painful…to have to redirect them back…and remind them that "It's not about whether it works yet." That's the final project. The question is, have you learned from this mistake? Why isn't this working? Are you showing me that you're problem-solving? It was really eye-opening for me, and I've learned that it's going to be a lot of unlearning for them. (Individual interview, July 2017, p. 8)

Initially, the work on the hydroponics system was unsuccessful multiple times. Students had to replant the plants because they would dry out, or the water would flood. Once, "we flooded the third floor, the class below us, all of the teachers' desks, and the exams below" (Group interview, June 2017, pp. 18–19). Allowing students to design their own hydroponics system and to then have it flood the class below could be seen by many teachers as an epic failure. Indeed, many administrators might shut down such work because of the very real impact that a flood could have on the school infrastructure. However, after spending hours cleaning up the water and crying about the mess, Brianne's students asked her for nails, hammers, and saws to try to design an improved system. When Mindy saw the final garden in the Spring of 2017, the flourishing green plants were overflowing their containers and reaching upwards to the light and Brianne was preparing to receive a city-wide award for her work on the project.

Stephanie

Upon graduation, Stephanie began her teaching career in Northern Quebec Indigenous communities. After a short stint in the North, she accepted a position at the research site teaching elementary. Because of her tendency to prioritize the learning over the final product, she seemed to quickly embrace the iteration concept of design thinking. When asked about how her experiences of using the arts connected to the artist-teacher-research identity, she said:

> the thing that I was really excited about this year was I really went outside of my comfort level and did robotics. So, getting back to design thinking and how all of that works, for me I kind of had to just go and learn robotics myself and then find a way to teach it to the kids by really letting them explore. So instead of teaching, "Ok, this is how it works…" I showed them a little bit and then said we would have a goal at the end of each class but, "You need to figure out how to get there." Design thinking is kind of like, you know what I mean, setting yourself up and then creating a process of learning that kind of…you go, and then you go back to the drawing table, and you go…You know, it might not be perfect the first time, and that's ok. (Group transcript, June 2017, p.9)

Stephanie researched and learned about robotics on her own in order to then use design thinking and the F.A.I.L. model to facilitate student learning about the subject. Howard et al. (2018) report on the findings from the Nova Scotia research site of this Pan-Canadian project. The authors argue that promoting teacher creativity increases pedagogical risk taking (Howard et. al, 2018). Although Stephanie was not creating art, thinking creatively and using design thinking principles had an impact on her work with the robotics club. Stephanie ultimately entered her students in a robotics competition against other private schools in the city. Her students created their own robot prototypes, which they coded, rather than purchasing pre-packaged robots assembled with the assistance of technology experts. Despite earning negative points at the competition because the robots did not work, Stephanie was proud the kids had built and designed their robots, and failed. Her students won a prize because in her words, "it was obvious that our kids had built and designed their robots. But, you know what?

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We learned. We actually learned how to build robots and to code our own robot(s). They could explain every single item in their codes. I'm so much prouder of the students for doing that" (Group transcript, June 2017, p. 18). Although the robots did not function, Stephanie's attitude of trying something outside of her comfort zone and then imparting her enthusiasm for learning to her students had a positive impact on their experiences.

Focusing on the ongoing process, rather than the final product, also helped Alexie when teaching about the writing process in her ELA class when students ask: "Is it done yet?":

> I was like, "Oh my God, if you say that one more time"…so, I was like, "it is never done" (and) that ended up becoming my catchphrase in my class…you know, they would say "I believe it's done, and I would say, I believe not" and I would always tell them…it was like they could not say that they were done. So, I ended up telling them that their writing was "the plan" and so we would talk about them "doing the plan". As long as I called it "the plan", even if they were writing sentences, as long as it was "the plan" they would keep working on it. (Focus group, June 2017, p. 17)

Figure 7: Stephanie working on a robot & a student finding success in the robotics club. Note: Figures were taken by Alexie.

This perspective on writing as "the plan" not only helped Alexie speak about the writing process with her students, it also helped the students to focus more on adding to and then revising their work. Alexie made connections between the plan and design thinking: "I had never really heard of design thinking before joining this group. [The] whole process where you start and then you…it's kind of like a messy creation circle… Thinking of things as cyclical has helped to think: It's ok if it doesn't work out, we try again, and this helps the kids to learn from their mistakes" (Focus group, June 2017, p. 11). The design thinking principle of iteration helped Alexie to articulate the writing process for her students in a new way.

Emergent Themes

What began as a project about understanding the experiences of non-art specialists' engagement with the arts, and the relationship of teacher identity to the educational priorities of the Quebec and Canadian governments, further developed into thinking about how engaging in creative practices and learning about design thinking affected pedagogical practices. As a way to deepen the understandings that emerged from the data, we consider: 1) the importance of communities of practice(s); and 2) the significance of pedagogical improvement as the pivot for reconceptualizing teacher identity.

Community of Practice: Supporting Creative Risk-Taking

Resoundingly, the participants described the profound effects that the research participation had on their perspectives and experiences. Initially, we had expected that creating art would have the greatest role in shifting teacher identity. However, it became clear that the opportunity to work with others grappling with similar pedagogical issues was a catalytic force:

> Having this space (talking about this research project together) has been the most helpful because, yeah, we all know that each other is doing these projects, and we all know that we're all these types of teachers, but it gives us the opportunity to recognize what each other is doing, and it gives us the opportunity to say "You're good at that" (Focus group (Brianne), June 2017, p.38).

This quote indicates that making art together provided the teachers with the opportunity to feel supported by like-minded individuals and to support one another. When asked: "Do you think that it is helping you to be a part of a community of teachers that is supportive of trying out new ways of engaging with your educator identity through the arts?" The responses included:

Stephanie:	Yes. Oh my God, a thousand times yes!
Alexie:	Yes.
Linda:	Gosh, yes.
Alexie:	I'm actually nervous about when Brianne isn't gonna be here next year.
Linda:	I said that too. I said there's a vacuum there.
Alexie:	Because you're always showing that you're working on different things. You're very much the leader in that way.
Stephanie:	In innovation.
Brianne:	I feel that way about Linda. I'm like, "I'm gonna do what she's doing." Inspiration is not linear.
Alexie:	That's what I think too. Someone will do something pretty cool. And then I'm like "I'm gonna do something cool, too, and then you're like…"
Brianne:	But, it's teachers in the staff room who interpret that as threatening, and I think that that's why we often keep our projects quiet.
Linda:	Quiet. We keep it quiet a lot of the time. And, like I said, I sometimes even feel guilty when I'm doing something, which is so unhealthy. (Group transcript, 30-31)

This conversation shows that the school environments in which the teachers are working are resistant to change. Being a part of this research project helped to establish mechanisms for peer support in taking up artistic work in their teaching. For Linda, being a part of this group also gave her the permission to take the time to connect with others in a deeper way: "The group that we have with Mindy…we love that group…because it's our chance to share. I know it sounds crazy, but we talk more with each other when we're with Mindy than when we're at school. We don't have the time at school sometimes" (Individual transcript, 2017, p. 14).

A community of practice (CoP) is a group of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly (Wenger, 2000). CoPs come in different forms and sizes, they serve a variety of purposes, and they revolve around tasks that need to be carried out for one's engagement in a job or organization. The results from this study indicate that different aspects of the teachers' identity formation were awakened through art-making. It cannot be concluded that a CoP is more important than exposure to new pedagogical paradigms based on the results of this research because the two things were part of the same process. However, exploring new paradigms collaboratively has clear benefits, as have been highlighted previously.

Motivation for Reconceptualizing Identity

Throughout the interviews, the participants each spoke about how their identities as teachers were central to their sense of self and their relationship to the world. In the book The Happiness Advantage Shawn Achor (2010) contends that if individuals speak about their work as a calling, they are more likely to find deeper satisfaction in job tasks and to work harder than if they think of their profession as just a job or career. The participants consistently resisted the notion of re-framing their identity as "teacher" to "artist", "creator" or "a/r/tographer" as was originally conceptualized in the larger research project, despite how their experiences connected to this paradigm. After asking participants why they teach, each articulated their profession as a calling. Their own artistic learning was driven by a desire to improve student learning experiences, despite how difficult process this can be. When asked "Then, why do you think you have been taking this on? Why is it so important to you?" responses included:

Alexie: "Well, I know that for Steph, in terms of the robotics, she was like 'Here's a school where kids need to have the freedom to explore other abilities that they have. They are constantly told that they are not good at things, even if it's not us that are telling them that; or they've been told that in the past.' And Steph wanted to see them flourish. I feel if we…if teachers don't take risks and think that it's

not ok to fail, if they always have that mindset of, 'Oh, I can't build a hydroponic system and flood the school' or 'I can't start robotics because I'm not an expert at robotics' or (in my case) 'I can't tutor math because I don't know how to do math that well' then, what happens is you're really limiting yourself to just the things that you do well, and then you're not…the kids kind of inspire me all the time, right? Because, for them everything is hard. All the learning is hard." (Group interview, June 2017, p.21)

Brianne: "We're reminded of the discomfort that comes with having to learn something. It's not comfortable. So, you have to learn to be comfortable with being uncomfortable." (Group interview, June 2017, p. 22)

Linda: "If you're not growing, you're dying, right? There's a tortoise in the Galapogos that grows a tiny, tiny bit every single day, and the only day it stops growing is the day its gonna die. I always remember that because I think if you're not doing that…you're slipping back somehow." (Group interview, June 2017, p. 23)

If you're not growing you're dying" succinctly captures the motivation for reconceptualizing teaching practice as a part of the participants' strong commitment to pedagogical improvement. As argued by Achor (2010) "happiness is the joy we feel in striving for our own potential" (p. 17). That potential, however, is reached not in isolation but through opportunities for deliberate, sustained problem solving with like-minded people who strive to address real life challenges in creative ways. Happiness is a choice: it precedes success and makes personal and cultural change possible.

Implications

The participants in this study appear to have had a growth mindset coming into this research. This ethos of being open to trying new ideas out as educators and individuals may also be a result of the unique teaching context that these educators are working within (i.e., a school where all students have LDs and IEPs). However, the specificity of this environment may also have allowed for a positive attitude toward creative approaches to teaching.

This research asked, "What are the experiences of non-arts teachers' engagements with art making?" We concluded that: 1) When teachers strongly identify with "being teachers" and have a growth mindset, they are willing to undertake new pedagogical and conceptual approaches to benefit their students; and 2) There are structural misalignments between governmental initiatives aimed at fostering creativity and the limitations imposed on teachers' abilities to do this work by standardized practices.

Growth Mindset, Teaching as a Calling, and Pedagogical Innovation

As Alexie expressed, the participants are, "people who really hold being a teacher as a part of our identity" (Group Transcript, June 2017, p. 34). There are different ways to interpret this comment. First, in relation to this research project, one can contend that rather than seeking to use the arts to reconceptualize teacher identity in service of the creative economy, one might seek out teachers who are open to pedagogical innovations, such as using design thinking, the arts, and creativity to explore new approaches to teaching, and who are poised to take up this work within schools. Once these individuals within a school are identified, providing them with an opportunity to work within a community of practice on work that they value may lead to creative outcomes across numerous domains (i.e. science, robotics, history, ELA). As demonstrated by the study participants, redefining one's identity as an artist/researcher/teacher is perhaps less important to the disruption of engrained, stagnant educational systems than a commitment to pedagogical innovation that necessarily involves an engagement with creative, collaborative practice.

Aligning Practices and Outcomes to Foster Creativity

In one of her interviews, Linda mentioned how she gives grades for questions asked by students because if you value something, in the current educational system, you have to give a grade for it. She goes on to say that if the Quebec and Canadian governments are truly interested in fostering creativity in students as the future workforce, then "…the ministry [of education] would have to change their exams and place value on these other things, because whatever is being marked is what is being valued" (Focus group, 2017, p. 18).

Based on the preliminary finding of this research we proposed the following recommendations:

- An expanded understanding of success needs to be articulated at the provincial curricular level. The conceptualization of creativity as a means to increase economic productivity is insufficient. Access to creative and artistic opportunities must be understood as integral to well-being, socio-emotional development, and fostering community and personal connections.
- Design thinking and F.A.I.L. principles provide teachers with a vocabulary for creating new and art-based challenges and questions for their students.
- Creating opportunities for CoPs in schools can encourage growth mindsets and pedagogical and creative risk-taking.

We argue that rather than encouraging in-service teachers without arts backgrounds to become artist-researcher-teachers as a way of fostering creativity in pedagogical practice, that alternative methods for fostering creativity through the arts in Quebec classrooms might be more advantageous. One such approach is to create sustainable practices for arts integration in classrooms. For example, the Learning through the Arts model involves practicing artists and teachers using the arts to co-teach required curricular content. A part of this model includes first offering workshops for teachers on the various art forms to be integrated, which encourages the development of creative pedagogical approaches. The benefit of this model is that there is additional support in the classroom for teachers to co-learn and teach with the artists. This would also benefit and emphasize the significance of the trained arts teachers who have specialized skills and abilities in their own art practices and approaches to arts teaching, which need to be continually acknowledged and advocated for as essential as stand-alone subjects.

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Gillian J. Furniss

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The Aesthetic Lived Experience of Fred H. C. Liang: Integrating Eastern and Western Philosophies as Artistic Expression

I explore Fred H. C. Liang as artist, teacher, and designer of the travel program at Massachusetts College of Art and Design. Liang's life connects cultures of Eastern and Western origins. Originally from China during a period of political upheaval, he relocated to Canada and then to the United States. He adjusted to this new reality by embodying self as a continual journey of artistic expression. A focal point of my interpretation of his life and work is his understanding of philosophy as an attitude that acts as a guiding principle for daily practices. Liang's body of work, including the traditions of paper cutting (jianzhi), printmaking, sculpture, and installation art, as expressions of continually evolving self, support my argument that philosophies can be embodied to frame, strengthen, and enhance an aesthetic lived experience.

Fred H. C. Liang[1] is an artist with an international visual voice who contributes to the understanding of the role of the arts in our global community. Born in 1964, Liang as a child experienced the Cultural Revolution of China (1966-1976) (Snow, 1937; Scott & Beresford, 2009; Brooks, 2010) resulting in his family relocating to Canada as immigrants. As an adolescent and a young man, he adjusted to Canadian society by learning English (Lahiri, 2003; Lopez, 2009). Twelve years later, Liang settled in the United States. In many ways he exemplifies the American sense of boldness, innovation of cultural traditions, and multiple realities in a single existence. Since then, he has returned to China on many occasions. In his life, he has integrated multiple cultural values concerned with contemporary interpretations of philosophies, evidence of a bicultural strategy to regulate a dynamic self-identity (Lopez, 2009).

Liang earned a BFA from the University of Manitoba and an MFA from Yale University (Brooks, 2010). He is Professor of Fine Arts at Massachusetts College of Art and Design (MassArt). As an artist, he is inspired by Western and Eastern philosophies and literature. He is represented by Carroll and Sons Gallery in Boston. In 2010, he was a finalist for the Foster Prize at the Institute of Contemporary Art (ICA) in Boston. I explore his art practice and teaching pedagogy in terms of connecting East and West, using metaphors, establishing a visual voice, responding to art as a complete engagement, and traveling as a multi-sensory experience.

Merging of East and West

A focal point of my interpretation of Liang's life and work is based on his

[1]www.fredliang.com

merging of certain Western and Eastern philosophies as modes, or manners of acting, that share broad notions of humanity in relation to nature. His art is supportive of the theme of the profoundly mystical, an expression of spirit rather than an apparent expression of the intellect or of the senses, in terms of revealing an overarching truth of a creative. Concerning his art practice, Liang translates concepts of his spiritual journey of social discourse with practical implications. He is a nomadic artist most comfortable inhabiting "in between" spaces, adapting to diverse art traditions and achieving singularity by finding solitude in the contemporary global art discourse. "I am part of the stream," Liang explains (personal communication, 2018).

Liang as an artist is influenced by Transcendentalism, an American literary, philosophical, and political movement (Liang, 2011). Transcendentalists placed importance on being self-reliant and independent, stressing the inner spiritual or mental essence of humans. Ralph Waldo Emerson and Henry David Thoreau spent productive time writing in solitude surrounded by nature. Similarly, Liang spends many hours alone creating art in his studio[2].

In some cases, physical activity can act as a site of socio-cultural resistance (Lippard, 1990). Thoreau's Civil Disobedience (1849) was the source of inspiration for non-violent political movements such as public marches by Mahatma Gandhi and Dr. Martin Luther King, Jr. (Shirer, 1989). Likewise, Liang cycled a considerable distance to Walden Pond in Concord knowing this public exercise would suggest to some a revival of a social statement.

As a way to understand his life, Liang also draws inspiration from Emerson's Poems (1895). Liang (2011) quotes from a poem, "Space is ample, east and west, But two cannot go abreast, Cannot travel in it two..." (Emerson, 1895, p. 284). Emerson believed that God is inside each of us and human souls are connected. East and West are two reference points of physical and mental space connected by the inertia of life. With the motion of the body and mind such as expressed through artmaking and travel, Laing moves toward or away from a reference point of East and West.

Liang integrates his life with Eastern philosophies including Confucianism, Taoism, and Buddhism. Confucianism is concerned with "personal fulfillment attained through facing the immediate needs and responsibilities of human life" (De Bary, 1969, p. 126). The ideals of Taoism can be described as a "spontaneous enjoyment of life...permitting greater freedom of human activity; a serene life, extending to the utmost of man's [sic] natural span of years" (De Bary, 1969, p. 127). Taoism views "human life in relation to a transcendent, all-pervading Way (or Tao) which [is] the ultimate principle of all life" (De Bary, 1969, p. 127).

A basic concept of Buddhism is that a person's thoughts, speech, and behavior have consequences, or karma, a Sanskrit word meaning action. The principle of duality in Buddhism that literally translates as "two but not two" refers to inseparability or oneness of body and mind and supports a holistic approach of human psychology and health (Hochswender, 2006, p. 251). Buddhism shares an essential partnership with the natural sciences. Liang incorporates concepts of nature and Buddhism with his art practice as revealed in his work's titles such as Stream (2015), Untitled (Blue Mist) (2015), and Untitled (Blue Birds, Red Sky) (2015). The reference to these philosophical concepts point to Liang's aesthetic process as an example of the mental and physical activities necessary to create a fusion of artistic style (Furniss, 2015).

The use of Metaphor in the Visual Arts

The use of metaphor is a common theme in the visual arts. Shekerjian (1990) defines metaphor as "a figure of speech in which a word or phrase that means one thing is used to describe an object or idea to which it is not literally applicable—a ship said to plow the sea, for example" (p. 101). She explains, "The ability to express a problem as a metaphor increases the likelihood that one can appreciate it in a new light, which, in turn, may lead to solutions that might not otherwise have been anticipated" (p. 101–102). A work of art including a metaphor can act as an inspirational revelation about human existence or the world.

The use of metaphor is a common way to express an idea or feeling in an indirect but aesthetically appealing manner. Liang explains his artwork in English using metaphors (personal communication, 2012) and often uses visual metaphors in his art practice. For example, his choice for the title of his art exhibition called Fred Liang: A Bubble in a Stream (2015) at North Dakota Museum of Art is a direct quote from the Mahayana Buddhist sutras in reference to a poetic passage about the perfection of wisdom. His work in this solo show such as the paper cutting installation piece and prints resemble the turbulent ripples of flowing water. He explains, "I also tinker with subtle, symbolic

[2]www.qna-studio.com

Figure 1. Liang, F. H. C. (2015). Untitled [cut paper]. Exhibited at North Dakota Museum of Art, October 17 to December 13, 2015.

implications and metaphors that connect the past and the present, East and West, philosophy and religion" (Liang, 2015). I assert that his expression of visual ideas using the structure and characteristics of language promotes the construction of mental images by viewers, thus increasing the accessibility of his artwork.

Art Practice as Visual Voice

Liang's mastery of conceptual self-expression addresses complex perspectives of East and West. Liang's life is an embodiment of these two philosophical reference points as homelands. As an artist Liang thinks about himself and reflects on his life to bring forth self-awareness, a sense of consciousness, and perhaps even a sense of subtle fury (Greene, 1978). His artwork signifies the layering of this aesthetic practice. Liang develops, over time, mental and physical habits that give structure to his life, so his daily routine influences his artistic production (Wallace & Gruber, 1989). For example, in the past he cycled for many miles to and from his art studio. Consequently, he was able to distance himself physically and psychologically from distracting places and people during periods of creative work. Wallace and Gruber argue, "the creative person works within some historical, society, and institutional framework. The work is always conducted in relation to the work of others" (p. 4). Creative work is "purposeful work and there is a constant interplay among purpose, play, and chance" (p. 4).

Liang's art represents investigations of Eastern philosophical thought about natural phenomenon such as interdependence (interconnectedness), impermanence, and duality (Hochswender, 2006; Howley, 2003). It also manifests characteristics of Western philosophical thought such as independence, self-reliance, scientific logic (cause and effect), and diligence (Nisbett, 2003; Emerson,

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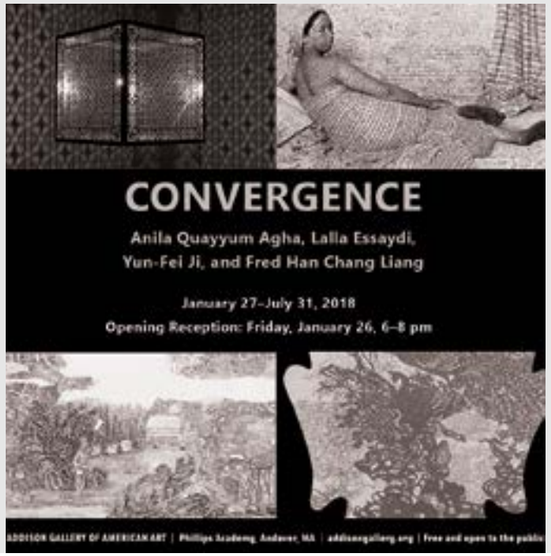

Figure 2. Liang, F. H. C. (2018). Convergence [Exhibition of Dehua porcelain, cut paper on Rives BFK, silkscreen and cut paper on Arches, fire and smoke on Arches]. Exhibited at Addison Gallery of American Art, January 27 to July 31, 2018.

Figure 3. Liang, F. H. C. (2017). Lotty–Elgin's Gift [cut paper on Rives BFK] and Wheel Turner [Dehua porcelain]. Exhibited at Addison Gallery of American Art, January 27 to July 31, 2018.

1895). Is this a type of self-determined, imposed contradiction on the part of Liang as an artist, or a natural consequence of his embodied tri-cultural lived experience? I use specific examples of Liang's body of work, past and present, to argue that the latter is the case.

Liang combines Western and Eastern traditions of craft and fine art into one cohesive visual statement. The tradition of silkscreen printmaking derives from stenciling on fabric in Far East, India, and West Africa and is considered a type of textile design (Earle, 2009). Liang uses the chine-collé technique to print on paper (Benson, 2008) combined with jianzhi. Liang's installation piece at the Institute of Contemporary Art (ICA) in Boston for the James and Audrey Foster Prize Exhibition (2010) is a personal expression of a significant moment in his family life, expanded into three dimensions—height, length, depth, and a fourth dimension—time (as implied motion) (see Figure 1).

This piece is displayed on a wall with the multitude of cut edges of irregular organic forms in full view (Liang, 2011). It represents an emotionally charged event expressed with restraint, enforced by a cool color palette. His inspiration was the birth of his daughter, his second child. Liang explained that his mother was pained that she did not give birth to a girl. With this new generation, a sorrow of the past is transformed into a joyful celebration of continuing family traditions as expressed by gender culture (Lippard, 1990). The concept of time seems to shorten and the generational sorrow of the past is a momentary genetic gap, suddenly disappearing altogether into a matriarchy. The consequence is an expedient means to "truth" or the "end" (Ikeda et al, 2000, p. 144).

Liang does not express the narrative of his family lineage in a static representational form. His installation piece includes a "ladder" of paper folds, two halves of wood, a wooden cube, and cut paper spread across two adjacent walls. The unfolded layers of white paper act as areas of light and shadow, giving an upward linear gesture to advancing time. Nushu (2010) is the name of a regional Chinese women's secret language that when written looks like a staircase. These aesthetic objects are a series of visual metaphors of his family life over many years that move the viewer from a personal journey of pain, anger, and loss to one of hope, achievement, and joy. Viewers are invited to pause, imagine, reflect, and refresh in a moment of contemplative learnedness. The jianzhi Dreams of a Thousand Springs (2010) shows the fluidity of time and the elasticity of space. Hardy Impatience (2010) consists of two identical asymmetrical pieces of Baltic plywood unbalanced in union, touching at a corner edge that may represent his daughter's conception. The Gift (2010) made of Baltic plywood, tuanzhi paper, and reflective mylar, represents the birth of Liang's daughter: multiple surfaces of a plywood cube of the Wood Rooster reference the Chinese astrological year in which she was born (Liang, 2011).

Liang's art practice evolves further with his body of work included in

Figure 4. Liang, F. H. C. (2017). Axial Syncretism [silkscreen and cut paper on Arches]. Exhibited at Addison Gallery of American Art, January 27 to July 31, 2018.

Figure 5. Liang, F. H. C. (2017). Biophony: Trilogy [Exhibition of cut paper on Arjowiggins and mirror]. Exhibited at Currier Museum of American Art; Chao Art Center; and Bakalar & Paine Galleries, Spring, Summer, and Fall 2017.

Sala de Exposiciones del Campus de La Asunción of the University of Cádiz in Jerez de la Frontera in Cádiz, Spain and in the group art exhibition called Convergence at the Addison Gallery of American Art in Andover, Massachusetts (see Figure 2). Porcelain and jianzhi represent concepts of firmness, flexibility, and a pure white palette.

In Wheel Turner (2017), the fragmented multiple heads of Buddha made of Chinese porcelain (blanc de chine) are produced in Dehua county in the Fujian province. This region has been an important ceramic manufacturing capital since the Ming Dynasty (1368 to 1644) that exports its wares worldwide. The Buddha fragments disrupt the concept of a single enlightened historical figure. This Eastern concept of time as circular is communicated with a slowly rotating mirror disk with no visible beginning or end. Viewers simultaneously respond to their own images reflected below upon the porcelain head slices and the turning mirror. Perhaps Liang challenges viewers to consider their inclusion in a collective group as if to say, "I am in motion, too. We are all moving in time."

This paper cutting called Lotty–Elgin's Gift (2017) is an appropriation of a nineteenth century European oil on canvas painting titled Lotty (1861) by Friedrich Wilhelm Keyl (1823 to 1871). Liang's work is inspired by the arrival of the first Pekingese dog in England, stolen from the Empress dowager of Qing Dynasty by British soldiers during the Second Opium War and presented as a gift to Queen Victoria. Liang explains that, "once you cut a line you eliminate the line by severing the two planes" (Zielinski, 2016). Between the white shapes emerges an exotic dog as if Liang has slashed the original painting to set the creature free. Liang reveals a scene of prized theft. When illuminated with a light source, the paper casts a shadow to create an ephemeral three-dimensional form. The shadow gives the impression that a ghost exists in this work of art, a phantom narrative. Layers of white paper and shadows become metaphors for the passage of time. Past and present encounters become testimonies to painful historical events that bind the two cultures of China and England together (see Figure 3).

This silkscreen collage with paper cutting called Axial Syncretism (2017) depicts a silhouette of Buddha's head, identifiable by the iconic elongated ear lobes and hair bun. Inserted within the contour lines of the head is a European-inspired pattern including a peacock, connecting time to form. The Buddha head in the Hellenistic Greek style, references Alexander the Great's army traveling along the Silk Road to conquer Asian empires. More of a network of roads rather than a single route from East to West, the Silk Road has implications for the recent rush of construction by China (DeVoss, 2011) (see Figure 4).

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Figure 6. Liang, F. H. C. (2016). Morning Song [cut paper on Arjowiggins]. Exhibited at Milwaukee Art Museum, November 19, 2016 to July 16, 2017.

Biophony: Trilogy 2017

Biophony: Trilogy (2017) is a trilogy on exhibition in three different locations: Currier Museum of American Art in New Hampshire, Bakalar & Paine Galleries in Boston, and Chao Art Center in Beijing. The glittering vertical form is supported by a central axis, surrounding the viewer with swirling Arjowiggin, gold paper strips originally discovered during Liang's artist residency in Oaxaca, Mexico (see Figures 5 and 6). Liang explains his paper cutting process: "I slice the difference between the lines and then pull them apart, and then pull them into three-dimensional space" (Liang, 2016). The work is inspired by scroll paintings of landscapes and Taoist philosophy. Liang concludes: "Like the traveler in the stream in Fan Kuan's painting, I am in a way an artistic itinerant whose ideas are deeply rooted in the Tao" (personal correspondence, 2018).

Art as Expression

Society changes as its cultural makeup changes (Lippard, 1990). Lopez (2009) argues, "With exposure to multiple cultures becoming a reality of modern times and the assumptions that people have complex, spontaneously reconstructed identities, the process of acculturation is now more widely accepted" (p. 20). Integration or biculturalism involves maintaining one's cultural heritage while adopting a new cultural identity; identities remain independent of each other and are activated as needed (Hong et al., 2000). Individuals who transform into bicultural status are described as possessing the highest level of cognition and coping skills, and hence maintain a healthier, more coherent, holistic mental representation of self (Tadmor & Tetlock, 2006). Yet for some newcomers, so-called integration can be akin to assimilation processes, and involve acts of survival that seek to resist the eradication of previous cultural experiences and identities.

Philosophy has aided in my interpretation of the physical structure of Liang's visual art practice as an expression of both the unique and universal notions of self. The cognitive psychologist Jerome Bruner (2002) argues that, "'Self' is a surprisingly quirky idea—intuitively obvious to common sense yet notoriously evasive to definition by the fastidious philosopher" (p. 63). Through layered, material investigations, Liang creates art that generates a third and new meaning that embodies his unique aesthetic lived experience. He joins "self" with "other" to create a third "we" that connects to transcendent experiences of suffering, understanding, and enlightenment.

A Contemporary Living Art

The tradition of paper cutting is a contemporary living art form found in China and around the world (Heyenga, 2011). Beatrice Coron[3] and Mia Pearlman[4], both working in New York City, use paper cutting as a vehicle to express visual ideas about life experiences, natural phenomenon, and contemporary social issues (Heyenga, 2011). Liang states, "In the past few years there are quite a few artists who are working in this genre. We are all part of the stream; this is the best affirmation that we are not alone" (personal communication, 2012). Liang's self-chosen natural materials for his installation piece–and the destined austere space of the gallery–encourage play of papers, clay, wood, and light. Like other artists, Liang combines paper cutting with silkscreen printmaking, integrating the European serigraph with other traditions to create an innovative art medium (Heyenga, 2011). This international group of artists is able to establish a network that helps "the creative person to define his or her own uniqueness" (Wallace & Gruber, 1989, p. 13).

A Complete Engagement

Art educators and artists emphasize the importance of approaching engagement with the visual arts as a multi-sensory experience (Furniss, 2011; Hubard, 2007). On his website[5], Liang includes photographs of viewers interacting with his work: a woman bending over to touch the surface of The Gift (2010) and James and Audrey Foster raising their heads to view the aerial continuation of Nushu (2010). Hubard (2007) posits "a view of cognition that goes beyond the rational and the measurable, one where perception, physical sensations, and emotions all constitute valuable ways of knowing" (p. 51). Liang's work offers opportunities for multiple forms of sensory, emotional, and psychological engagement. The viewer may initially interpret Liang's installation piece of 2010 as personal and intimate, but on further inspection it becomes public, even global in scope. Liang's work addresses underlying ideas of social consciousness. Liang advances our understanding of the potential of art as a site of learning (Burton, Horowitz & Abeles, 2000). The visual arts, as instruments of learning about daily life, are valid and appropriate (Deresiewicz, 2011). Kimmelman (2005) explains, "Sometimes art can be a refuge from life, and in extreme cases it is a second chance at life" (p. 111). Liang's work offers the opportunity to respond to, engage in, interact with, and ultimately reflect upon our own lived experiences. Art endures because it can enable and remind us of connections to others, to something larger than any one individual.

Pedagogy

In Buddhist philosophy it is the student who searches for the teacher. Howley (2003) explains, the Buddha's "method of teaching was to encourage the questioner to do his or her own investigative thinking" [emphasis in original] (p. 77). The Buddha did not answer certain questions, not because he did not know the answer but because "at that time, the inquirer wasn't able to understand what was being said" (Howley, 2003, p. 77). As Professor of Fine Arts at MassArt, Liang contributes to the training of his students as young, emerging visual artists. Liang's teaching method derives from a philosophical point of view with practical implications. He does not give easy answers, and he simply does not respond to some questions. He encourages students to explore, take risks, and solve problems through their own choices and reflection.

Liang does not answer all students' immediate concerns with this approach. He may frustrate those students who fail to listen to what is being

[3]www.beatricecoron.com
[4]www.miapearlman.com
[5]www.fredliang.com

said and is not being said. When asked to explain the learning objectives of his painting classes, he responds, "I teach my students how to think" (personal communication, 2011). Teaching can be considered aesthetic when grace and skill are incorporated in art for both teacher and students (Eisner, 1985). According to Daichendt (2009) the "concept of artist-teacher can suggest an approach to art education that celebrates artistic practices and [brings] artistic ways of thinking into the classroom" (p. 33). Liang does not discuss his own artwork overtly with students during class time, yet his own art practice impacts the method and effectiveness of his teaching.

Travel as a Multi-Sensory Experience

Liang was the co-designer, co-organizer, and lead guide of the annual trip to China with MassArt students. The trip to China called Land of Eternal Sun: Art and Architecture of China is an introduction to China's aristocratic and religious art, artifacts and architecture. It enables students' understanding of the country's contemporary culture by experiencing firsthand China's history, spirituality and philosophy (MassArt, 2011). Liang's efforts resulted in the founding of the travel program at MassArt.

Liang approaches his annual trip to China as an integral component of his students' art education. Each year he assesses the itinerary of the past trip and makes alterations and accommodations to the next trip to take advantage of new technology such as high speed trains and cultural advancements such as viewing new constructed sites. Prospective students do not need to speak Mandarin but should be open to embracing the China trip as a multi-sensory learning experience. His objective was to shatter students' preconceptions based on ignorance of Asia in general, and China in particular (personal communication, 2011). Those who travel to other lands and cultures can unsettle their own psychological barriers and biases, and cross boundaries of all kinds (Danziger, 1987).

Holistic Approaches to Understanding

In this article, I have explored the multiple roles of Fred H. C. Liang as visual artist, teacher, and co-designer of the travel program at MassArt. Liang's aesthetic lived experience spans across time and three cultures of Eastern and Western origins. Originally a native of China, he first moved to Canada and then settled in the United States. He adjusted to these new places by reflecting upon himself as a continual journey of self-expression. A focal point of my interpretation of his life and artwork is his understanding of certain Western and Eastern philosophies. Liang's body of work, as an expression of evolving self, supports my argument that philosophies and literature can be embodied to frame, strengthen, and enhance an aesthetic lived experience. He shares with others a universal understanding of the role of the arts in contemporary society. As a teacher of future artists, Liang gives his students travel opportunities to explore a multi-sensory experience rich in the arts, culture, and spirituality.

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Chance Encounters as a Generative Mechanism in Art, Teaching, and Research

Introduction

Through our interconnected discussions, Alison Shields, Adrienne Boulton, and I have shared, explored, and celebrated the ways in which relationships are vital to learning. We celebrate the impossibility of predicting how we may impact others, and demonstrate how chance encounters can bring about new, unexpected understandings. The Surrealists revered the chance encounter. The phrase "as beautiful as the chance encounter of a sewing machine and umbrella on an operating table" (Lautrémont, 1868), from Isidore Lucien Ducasse's (aka Compte de Lautrémont) book Les Chants de Maldoror, became the catch-phrase for the Surrealist belief in objective chance. The Surrealists valued the way unexpected juxtapositions of objects, concepts, or ideas could interfere with preconditioned ways of thinking. Being a Surrealist meant throwing oneself into situations that invited the unexpected. Everyday practice involved daily meetings in "disreputable cafés" and walking around the city of Paris seeking out the "golden fleece of everyday magic" (Rosemont, 1978, p. 52). André Breton, considered the ring-leader of the Surrealists, literally invited chance into his bed by sleeping with his hotel door open (Fuller, 2018). One brief chance encounter can inspire us for a moment, or profoundly reshape our understanding of the world. Adrienne, drawing from DeLanda (2006), has theorized such encounters as assemblage, challenging linear notions of learning. She draws our attention to the more "haphazard, precarious, and serendipitous ways in which knowledge is formed" (A. Boulton, personal communication, November 29, 2019). Breton's example of living with the hotel door open is an apt metaphor for inviting in serendipity and recognizing its contribution to knowledge building. The project I am going to discuss grew from past chance encounters with Alison and Adrienne before I really knew them, and encourages an openness to the value of such encounters within learning contexts.

As captured in this issue of Canadian Art Teacher, recent work and discussions between Alison, Adrienne, and me have explored and celebrated the ongoing reconstitution of our assemblage through encounters with one another over time. As Suzanne McCullagh and I have explained elsewhere (2015):

> Assemblages are a kind of "interactive relationship" (Dema, 2007, p.6) that involve multiplicities, not just more than one individual, but individuals who are themselves multiplicities of different (heterogeneous) elements: desires, habits, capacities. Simone Bignall (2010) uses the term "affective assemblages" to describe Deleuze and Guattari's theory of encounters which she claims can only be understood adequately by taking into account the "complex nature of bodies involved in the meeting" (p.83). Bodies, for Deleuze and Guattari, are multiplicities or assemblages; they have neither stable boundaries nor fixed characteristics. Instead, the body, Bignall tells us, is "a collection of relations into which its constituent parts enter." (p. 83)

When Alison, Adrienne and me, come together to discuss our work, we enter into our assemblage constituted by each of us in that moment. Our assemblage is also affected by the context within which we find ourselves, whether it be a conference, pub, or home. Wherever we are, we also re-activate the intellectual spaces we have been together—theoretically, artistically, pedagogically—bringing to it our individual experiences since we were last together. We are therefore not constituted in exactly the same way as we were the time before; new affects reconstitute the assemblage. I used the term "affect" here in the way Deleuze and Guattari intend it; not as "the feeling of an individual subject but " a prepersonal intensity corresponding to the passage from one experiential state of the body to another" (Massumi, 1987, as cited in Jackson & McCullagh, 2015, p.184). And, as we interact, the assemblage is affected and evolves. Traces of our collective assemblage informed what I have come to call the Palimpsest Portrait Project (PPP).

In the following pages, I share portions of discussions which began with the PPP, an art project that I developed for a graduate level course Contemporary Issues in Art Education at Tyler School of Art and Architecture at Temple University where I am an Assistant Professor of Art Education. As I was conceptualizing the project as an "evolving portrait" that would be worked and reworked over the semester in relation to coursework, I thought of two past encounters with Adrienne and Alison. Both occurred during CSEA/SCÉA conference presentations that took place years before. In one, Alison presented the concept of the never-ending painting, and in the other, Adrienne discussed her work with teacher candidates who created visual metaphors about their teaching experiences (Boulton, Grauer, & Irwin, 2017). The term palimpsest was taken from Alison's theoretical framing of her never-ending paintings. When the idea for the PPP was incubating, just prior to the Fall 2017 semester, I reached out to Alison and Adrienne to discuss it with them, and to obtain additional scholarly resources. This moment of re-connection prompted Alison to weave her never-ending painting work into her thesis, as previously she had not been consciously thinking about the connection. Adrienne has explained that she has continued to evolve her theoretical reflections in relation to our ongoing conversations about this work. These encounters exemplify how our approaches to pedagogy, artmaking, and research constantly shift, drawing from what came before, through what Adrienne (Jackson, Boulton & Shields, 2019) has referred to as "acts of remembering and forgetting," all while moving in new directions. As Adrienne has explained in recent correspondence:

> These chance encounters involve forgetting and remembering how they became important to our own work when recalled at different times. Within the assemblage, remembering, rather than reproducing and repeating, forges new understandings and thus opportunities for new practices to emerge. These acts allow each of us to (re)encounter our work. Through the act of remembering, our work has had the chance to shift and change, becoming new. (A. Boulton, personal communication, November 29, 2019)

The PPP is thus a practical example of the process of "becoming new" that Adrienne speaks to.

The Palimpsest Portrait Project
Renee Jackson, Julie Alexander, Lorielle Anderson, John Darling-Wolf, Caroline Kline, Madeline Lesage, Molly Porter, Kyle Psulkowski, Michael Smaczylo, and Daphne Smallwood

In the reflections that follow, I share the project birthed from my engagement with Alison and Adrienne's work. I conclude with suggestions for how such arts-based approaches to pedagogy can be applied in university settings as a method for studying and celebrating non-linear ways of knowing. This project, and the learning of the student participants and myself, also exemplifies the learning process as assemblage. I draw from the experiences of nine graduate students who worked on a hybrid project combining the idea of Alison's never-ending-painting and the concept of a palimpsest, with Adrienne's (Boulton, Grauer, & Irwin, 2017) work with preservice teachers. Drawing from the CSEA/SCÉA presentation I had originally seen, Adrienne, Kit Grauer, and Rita Irwin invited teacher candidates to engage with their practice as artists, teachers, and researchers through a/r/tographical inquiry. Three teacher candidates considered their experience as new teachers, through the production of three different visual metaphors, at three points over a year and a half, spanning their teacher training, into their early careers. Boulton et al. (2017) suggest that creating a visual metaphor, and continued

Figure 1. Caroline Kline, 2017.

active work with the metaphor through artistic inquiry, creates the conditions that can provoke transformative shifts in thinking and knowing. This process is contrasted with linear processes of repetition or regurgitation of previously established metaphors and ways of thinking and knowing. The PPP created the possibility for transformative shifts in thinking, by inviting continued active work with visual metaphor, as well as other yet-to-be-discovered strategies for altering portraits in relation to learning.

Students in the class read Boulton et al.'s (2017) article, and we engaged thoroughly with the text. Students had the responsibility of working in pairs to articulate key concepts from the article (a/r/tography, asignifying rupture, metaphor and visualising, tracing and mapping, becoming) for the rest of the group. I then translated each idea into a practical example. I dwell here for a moment on the concept of "becoming" in particular, as it is referred to multiple times in this article. For Deleuze and Guattari (1987) "becoming" suggests a process of continuous non-linear evolution. It is generative rather than imitative. Boulton et. al (2017) describe "becoming" as "a non-linear, recursive, reflexive process [creating] the possibility for the interruption of tacitly held beliefs" (p. 203). In addition to this reading, Shields' (2013) conference paper, From tracing to traces: The pedagogy of a never-ending painting was provided as an optional reading and her series of never-ending paintings were also shared and discussed. In her original conference paper, Shields lists several points of inquiry in relation to the role of the never-ending painting, two of which resonated particularly well with the PPP: (1) How does the painting process reflect our identities and our lived experience in the world?; and, through an analysis of never-ending paintings, (2) How can we imagine the painting process as a form of inquiry that expresses our experiences in the world? The PPP invited students to make mixed-media portraits as a form of inquiry into individual and collective experiences throughout the course.

Each member of the class created a version of a never-ending self-portrait over the course of a semester, (although my own evolves as I continue to teach the class) with visual metaphors to describe our personal learning journeys. At the beginning of the semester, we each received a Masonite board (approximately 30cm x 45cm), and used it to create a representation of ourselves at that moment in time. The first rendition of the portrait was a depiction of self, in any form in response to the prompts: (1) What ideas, concerns, distractions, are at the forefront of who you are?; (2) What is in the background of your being?; (3) What do you lose sleep over?; and (4) What inspires you? We then regularly altered this representation as we explored themes in class. The themes studied included: social justice and critical pedagogy; cellphilms (short videos made with a cellphone); critical thinking and activism; cultural appropriation; the arts and youth violence; youth culture, gender and sexuality; eco-art and place-based learning; 21st century learning and choice-based art education; games and videogames as learning tools; and visual culture and media.

Over 14 weeks, we attended to the process of "becoming" and to the complexity of our assemblage by visually depicting our learning processes. Our assemblage was composed of past experiences, current conversations, life beyond class, readings, the setting of our classroom, interruptions, temperatures, lighting, excursions, guests, and so on. As Adrienne has explained: "… exploring the complexity of an assemblage does something and, in this act, new rather than replicated thought becomes possible" (A. Boulton, personal communication, November 29, 2019). The participants in the PPP acknowledged this perspective and revealed elements of the assemblage through their PPPs. The art materials enabled a working with the meanings, understandings, knowledges, and emotions explored together in class. Caroline (see Figure 1) describes this process well as she reflects on the evolution of her PPP:

Around the same time, I realized that fabric was a metaphor itself for ideas and the process of becoming. Each of the wool sweaters that I used to create the felt had belonged to someone else at one point (they were repurposed from thrift stores) and might represent an idea. These wool sweaters were transformed by washing and drying in hot temperatures. The fibres were connected together to form felt the way ideas are connected to create new concepts. With both threads and people, it is a continual process. Sometimes it takes three or four washings and dryings, or more. The more wool shrinks, the more it changes. I cut shapes and embroidered ideas, further transforming the wool and creating new meaning. The wool does not stop being wool, the essence is still there, but it is in a constant process of transformation and refinement.

Figure 2. Lorielle Anderson, 2017.

Figure 3. Daphne Smallwood, 2017 (front).

The following reflections, drawn from longer responses by the students and myself, provide insight into the learning that resulted from this approach to studying the assemblage and learning as a non-linear process of "becoming." Analysis of the longer reflections revealed three major themes in our collective learning processes: interconnected identities; relationships; and destabilization. The first theme describes the interconnectedness of identities, in particular those of artist, researcher, and teacher. This realization is significant because it is often easier to understand the interconnection between these identities theoretically than recognizing or embodying it in practice. The second theme reflects how our relationships to one another deeply impacted our learning in positive ways, particularly how experiences of destabilization (Delinda, 2006) were catalyzed by the creation of visual metaphors. During destabilization, habitual ways of thinking or of creating are disrupted, creating "openings for shifts in perception" (Boulton et al., 2017, p. 201). Some students experienced deep shifts in their artistic practices, and others in their understanding of concepts (like Freire's concept of problem-posing education as in the case of Molly, explained below). I explore the three themes in greater detail in the sections that follow.

Interconnected Identities

A/r/tography makes use of the slash in order to draw attention to the interconnectedness and equal importance of the art educator's co-existing identities as artist/researcher/teacher (Irwin, 2013). Although in my university department we try to stress the fluidity of these identities, graduate students may struggle, especially early in their forays into the program, to embody this intersection. What was surprising about the PPP experiment was that many of the students experienced an "Aha!" moment or a sudden understanding of the relationship between identities.

Lorielle (see Figure 2), for example, was able to "make deeper connections to my coursework and my life" through the experience of creating the portrait. Drawing from Boulton et al. (2017), she was provoked into a more fluid sense of self. Rather than simply recognizing and pointing out the three identities, she began to embody and understand them in a fundamental way through the process of "becoming."

Similarly, Daphne (Figure 3 and 4) came to understand this fluidity when she recognized the connection between who she is as a person and who she is as an art educator. Prior to the project, she

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The Evolution of a Never-Ending Painting

In this text I describe the context for my never-ending painting work from which Renee Jackson drew for The Palimpsest Portrait Project with her graduate students.

It wasn't until I began a Master of Fine Arts (MFA) at the University of Waterloo that I started to see myself as an artist. I spent two years trying to understand the painting process through a series of self-generating and self-referential paintings. I define the paintings as self-generating, as I used the marks from the previous layer to develop the forms for subsequent layers, thereby allowing the painting to perpetuate its own existence and evolution. With each new layer, the painting changed and morphed into a new image, while simultaneously referencing the layers beneath. This process could continue indefinitely; theoretically, these paintings may never be finished. I became increasingly interested in the concept of a never-ending painting. Through this creative process, I imagined new creative possibilities for each painting and I established an elaborate system of painting, tracing, and repainting (Shields, 2019). First, I traced the marks, shapes, and stains from a section of the painting. I then used that tracing as the basis of the next layer. By tracing the marks on the canvas, I attempted to recover the moment of that particular mark's creation while simultaneously allowing it to evolve into something else. By using these tracings as the skeletal framework for future layers (and future paintings), I revealed how the layers underneath affected subsequent layers. My painting process was always affected by the actions that came before, while continuously becoming something different, thus illuminating the infinite potentials of the practice of painting. The paintings were dynamic and alive.

In the fall of 2017, I began my first term teaching at the University of Victoria while simultaneously working on my doctoral dissertation. During this time, I received an email from colleague and friend Renee Jackson. She reminded me of a paper that I had presented in the early days of my doctoral work in which I described this desire to create a never-ending painting. The Palimpsest Portrait Project, an assignment in the graduate level Art Education course that she was teaching, Contemporary Issues in Art Education, was based on the concept of a never-ending painting. This new iteration of the concept provided an opportunity for me to examine the never-ending painting approach through a pedagogical lens. Just as the paintings are never-ending, so too is learning, as we draw from previous experiences but allow our understandings to continually re-form in new contexts. Through Renee's work with her class, I began to see the sharing and learning between colleagues as another web of connections that emerge through this metaphorical never-ending painting.

Figure 1: A selection of paintings from the never-ending painting series at various stages of development, including in-process works, cut-up painting fragments, tracings and exhibited works.

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Figure 4. Daphne Smallwood, 2017 (back).

considered art education to be a "career" and that this concept rested somewhere outside of herself. She began to realize that she is an art educator "with or without a teaching position."

Relationships

Like most graduate level classes, the Contemporary Issues course is a learning space to which everyone contributed, a place where we were eager to learn from one another. Judging by my own experience with the class, as well as the collective energy, and drawing from the PPP reflections, I can say with confidence that an atmosphere of trust and collegiality was established collectively, and strengthened over time. As the facilitator of the class, I worked hard to establish and maintain this type of environment. This process was partially influenced by my own participation in the PPP, other class assignments, and by early readings that set the tone of the course. Such readings included an article by Rebecca Williams (2017), "Being with and Being There: Our Enactment of Wide-Awakeness." In it Williams analyzes Maxine Greene's idea of wide-awakeness through a studio art education course led by another professor, Todd. Todd brought students together over coffee/breakfast every week and emphasized the importance of making learning meaningful for one's self. He shared Theastre Gates' work, Soul Food Pavilion (27 March, 2012), and the practice of "radical hospitality." Radical hospitality is a term used to define Gates' practice in which a social event has a social justice purpose, bringing people of all backgrounds together to engage meaningfully, and at times provocatively. Contemporary Issues students were invited to read Williams and investigate Gates' work. They also read Chapter 12: "The Passions of Pluralism" by Maxine Greene (1995), from "Releasing the Imagination: The Passions of Pluralism," and Chapter 6 of "Situated Language and Learning: A Critique of Traditional Schooling," by James Gee about "affinity spaces" (Gee, 2004). As described in my dissertation (Jackson, 2016) an affinity space is:

> … a type of informal learning space where people come together over a shared interest, typically in online environments. People who participate in such spaces learn from one another and work together in various ways according to their own desires and motivations." (p. 2)

All of this preparation established an environment focused on our coming together as a pluralistic, interconnected group of passionate art educators. When the students arrived to class, the coffee was brewing, the teakettle warm.

The PPP provided the opportunity both to recognize the significant contribution that peer relationships made to the class environment, and to think through the nuances of the social elements of learning. From Julie's (see Figure 5) perspective she was, "particularly grateful for the bonds that I had developed as a result of Renee's class. She cultivated an environment in which I felt safe, welcome, and supported." Though I was the facilitator, this was a co-established environment where collaborative learning and meaningful connections and relationships were valued by all. In her portrait, Julie visualized this sentiment using the metaphor of a ship that was travelling towards "something as a collective." Madeline (see Figure 6) further exemplified this recognition of the importance of relationships, and "education as a collaborative process" in her reflections on her use of multiple eyes and speech bubbles in her portrait. She aimed to communicate that there is room for a multitude of perspectives and that teacher and student identities are interdependent, and in perpetual flux.

Figure 5. Julie Alexander, 2017..

Figure 6. Madeline LeSage, 2017.

Figure 7. Molly Porter, 2017.

Caroline (see Figure 1) identified the richness of collective learning, and articulated this visually through wool circles of varying sizes linked with string. She connected this image to Deleuze and Guattari's (1987) concept of the rhizome that describes how organizational structures, like collective learning, can be non-hierarchical and emergent similar to the tuber root systems of the ginger plant, with growth occurring in unpredictable, non-linear ways. For Kyle, the project disrupted his solitary art practice and prompted him to consider the benefits of artistic collaboration. He also identified exchanging and adding to peers' portraits as a way to deepen connections in the class.

Disruptions

Adrienne explains that rigid, conventional notions of constructs such as "the academic," "can be disrupted and reimagined to activate new ways of knowing and doing" (A. Boulton, personal communication, November 29, 2019). These disruptions are particularly notable when students describe realizations that emerge through metaphor, and when they describe experiences of "asignifying ruptures" (Deleuze & Guattari, 1987 as cited in Boulton et al., 2017) or deep shifts in habitual ways of seeing. Several students provided examples of such disruptions.

Molly (see Figure 7) unraveled her habitual perception of the teacher as knowledge bearer. The string in her work evolved conceptually over time. First, it was a way of tracking various life stages. Then it became a representation of shifting concepts and beliefs. In Molly's words, this understanding, "does not proceed in a straight, even path. It winds, takes detours, and gets pulled into tangles that are difficult to navigate. The path of the string regularly crosses over itself, revisiting places where it has already been. Sorting through my thoughts about education often felt like a wild, winding path." From this wild, winding path, she began to recognize how reluctant she was to relinquish the conventional understanding of teacher as knower. She explained that she had to confront this old idea with a fresh perspective.

Whereas Molly disrupted an habitual perspective about teaching, Kyle (see Figure 8) described how the project assisted in disrupting his very deeply rooted artistic habits. He explained that his world view had evolved since he began his graduate studies; however, he continued to work with a familiar art form. As we moved through course content, he felt increasingly trapped by this habit. Towards the end of the semester, he felt compelled to let the PPP create its own destiny. This involved building out from the two-dimensional surface, and later, freeing the work by taking it outside and photographing it in a new setting.

While several of the students experienced deep disruptions, others were subtler. Mike (see Figure 9) revealed that the project shifted his habitual tendency of focusing on product to an appreciation of process. He considered the entire process of developing the PPP as an opportunity for "deep self-expression, exploration, and therapy."

John (see Figure 10) also focussed on the creative process, highlighting the resulting learning. He explained that he broke his habit of considering "visuals in progress, to considering the visuals I create as process." He noted that he explored metaphor through material and graphics as his own thoughts were developing alongside the material changes.

I came to realize that the process of creating metaphors itself was actually becoming an

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Figure 8. Kyle Psulkowski, 2017.

Figure 9. Michael Smaczylo, 2017.

Figure 10. John Darling-Wolf, 2017.

Figure 11. Renee Jackson, 2017 (early PPP).

impediment to disruption or new insights. Creating in metaphors is a practice that I have engaged in for decades. It is a process of entering mentally into the moment or concept I wish to articulate, and imagining its metaphorical incarnation by visualizing its texture, colour, temperature, shape, and so on. During this project, I attempted to depict my portrait as an old-world constellation map. I mapped out objects we came across through readings and meetings (mugs, coffee, turnip, acorns) as metaphoric anchor points (see Figure 11). To borrow from Adrienne's aforementioned idea of "knowledge exchange within assemblage involving processes of emergent knowing through forgetting and remembering," I had applied this practice of creating metaphor somewhat mechanically so that it became an act of reproduction and repetition of my own practice. I was not allowing space for forgetting while working with materials. My experience of disruption or asignifying rupture came unexpectedly (as they do!) the night before our final meeting as a class at my home. Having been preoccupied by my own lack of creative depth, and failure to push past it, I had a dream. In it I realized that it was not the course content and related objects and details that formed the constellation, it was the collective energy of the group. While my PPP began with the metaphor of the constellation, in my dream I proclaimed: "*We* are the constellation!" This proclamation prompted me to reconsider the way that I had conceptualized the meaning of a constellation. My rigidity loosened, allowing me the space to forget the direction or rut within which I was stuck, and to see the concept from a slightly different vantage point. My resulting palimpsest portrait consists of nine Mylar layers, each representing one of the students. The layers can be removed and replaced in any order. This was my moment of disruption, which also exemplifies the way that the project supported the recognition of our collective relationships as significant to learning.

Conclusion

The PPP was an experiment that yielded some interesting results that merit further experimentation, research, and reflection. It provided the opportunity in a graduate classroom to use the process of creating a version of a never-ending portrait as a method for studying non-linear ways of knowing and becoming within assemblage. It provided time to reflect on the course through material and metaphor. Kyle and Mike indicated that the project provided a respite from other heavier academic commitments, opening up space for deep contemplation. As Mike explained, "I tend to set aside times for specific homework activities and it was helpful to set aside a specific time to take as therapeutic and expressive." The PPP also seemed to have supported a deeper appreciation of co-learning for several of us, and a recognition of the interconnectedness and embodied nature of our identities as artists, researchers, and teachers.

The project also stimulated deep shifts in our understanding, disrupting engrained habits related to art practice and conceptual understanding. These initial reflections about the project suggest the need for long-term, ongoing artistic creations as learning tools in classroom contexts. Works such as the never-ending painting and the PPP are strategies for revealing the composition of our personal assemblage and of acknowledging learning as a process of "becoming." We are constantly changing in relation to our individuated experiences, so why should we not then try to illuminate our evolution via artistic means? Creating art grounded in learning experiences provides new ways of representing how learning occurs, as the tools and materials used expand the previous qualitative understandings to potentially profound aesthetic levels.

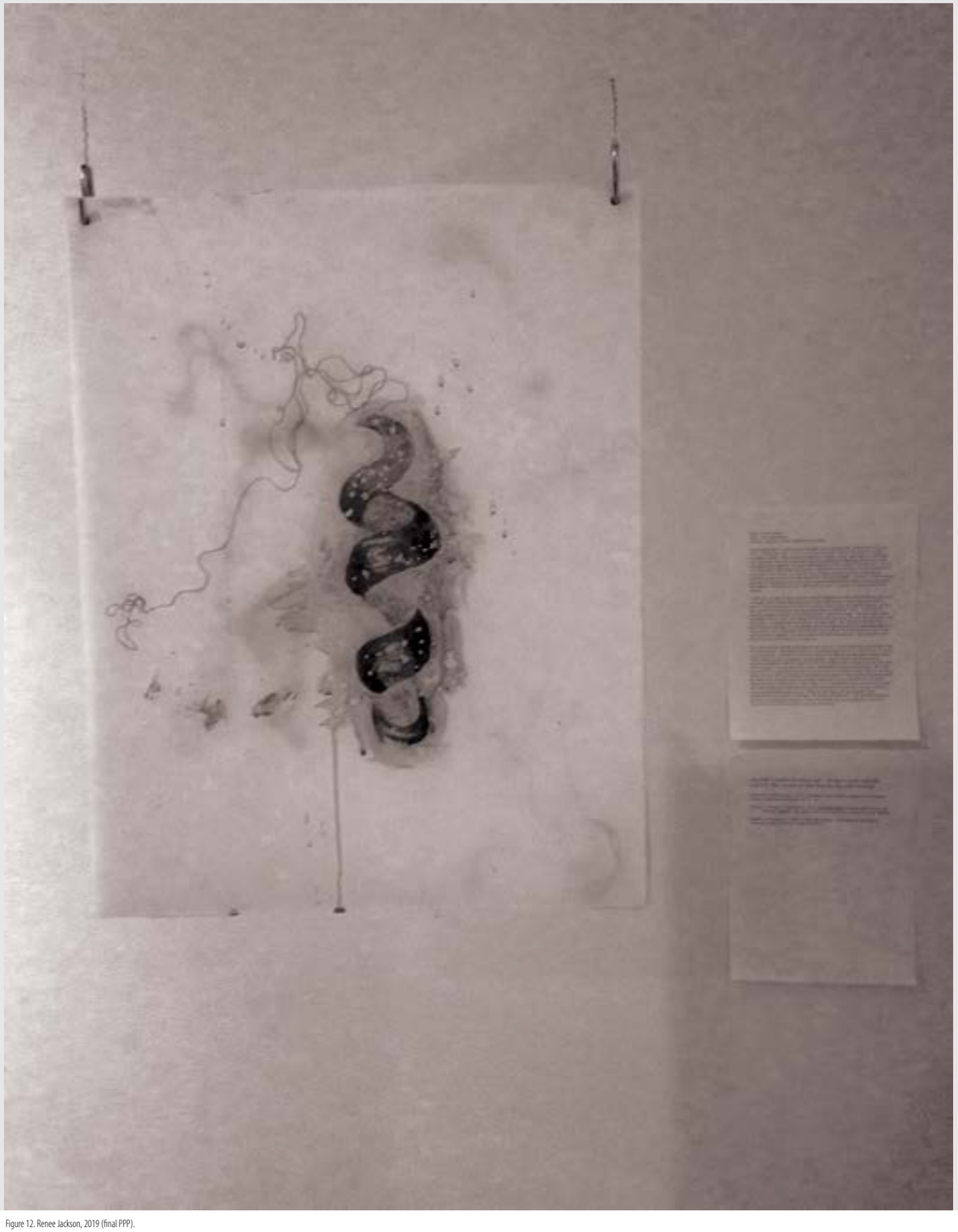

Figure 12. Renee Jackson, 2019 (final PPP).

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