



PROCEEDINGS OF THE INTERNACIONAL COLLOQUIUM
CREATIVE PROCESSES IN ART

ACTAS DO COLÓQUIO INTERNACIONAL
CREATIVE PROCESSES IN ART

EDITED BY | COORDENAÇÃO

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Ana Nolasco

CIEBA – Centro de Investigação e Estudos em Belas-Artes
Faculdade de Belas-Artes da Universidade de Lisboa

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Vários textos deste volume seguem consciente e
intencionalmente a norma ortográfica da Língua Portuguesa
anterior ao chamado Novo Acordo Ortográfico.

Common Creative Potentialities in Art and Pedagogy

Birgit Engel
Kunstakademie Münster

What happens when “subject” and “object” are pasted on the wall together, when “identity” is thrown out of the window, when the script is written in reverse and when “remembrance” is carried on the back of a young woman?

I will begin with a brief characterisation of the relationship between art and pedagogy in the context of didactic developments within education and art, making reference to some results from empirical studies. Afterwards, on the basis of some theoretical presumptions and of a case study carried out against the backdrop of a phenomenologically and aesthetic-hermeneutically-oriented research focus, I will describe several lines of interpretation regarding the question of which sensory-bodily-based moments of experience in institutional educational situations play a key role with regard to a creative development of this practice and reflect in particular on their relevance concerning the current challenges in (art) teacher education.

The discourse

The discourses and reforms in art education during the last decades have also developed further the discussion on the relationship between art and pedagogy. In Germany, the strained relationship between both disciplines and discourses was at its most controversial in the '90s. In 1995, Ehmer joined his colleague Selle in criticising the conditions of learning in schools as follows:

Although twenty-five years ago, it was the curricular content that should be switched or changed ..., today, the discussion focuses on whether school, indeed, whether education can

benefit in any way from a responsibility with regard to art experience – and therein lies its radical nature. In this highly fundamental doubt, Selle is in agreement with very serious statements on the part of educational science in general, but also from the field of aesthetics ... In order to save art for each individual experience (or vice versa), the mediating institutions and their endeavours must be made available. ... After all, the cultural institution of the school is not only involved in the transformational process of art in culture, but also in the loss of experience of the subjects. (Ehmer 1995, 15, see Engel 2011, 39ff)

Meanwhile efforts undertaken in the science of art didactics and art teacher education have resulted in the development of a large number of experimental methods and new forms of mediation, which are intended to be connected with the contemporary understanding of the experience of art in general (Kämpf-Janssen 2004, Buschkühle 2007, Maset 2005). In spite of this development, it is not yet possible to connect the experience of art with educational discourse nor with educational practice in general. This is especially remarkable if one considers that the theories of Schiller, Dewey and Winnicott, to name but a few, have made clear to us for some time, namely, that aesthetic and creative experiences are highly relevant with regard to a “self-development with democratic implications” of the subject.

In contrast, the recently development of the educational practice has moved further away from the goal to cultivate a vital learning experience within educational practice in schools in general. Cochran-Smith and Lytle characterize the current educational situation as follows: “It is assumed that policy drives reform and the schools are controlled to a great extent by test-based accountability regimes. At the same time, it is now considered self-evident that the primary purpose of education is to produce the nation’s work-force and preserve its place in the competitive global market.” (Cochran-Smith, Lytle, 2009, p. VII). The response to the resultant problems consists of the development of an increasing number of new formalistic methods, which promise to assure the intended outcome.

While some decades ago, the incompatibilities between art and pedagogy were more based on the contrast between “freedom of creativity” in the arts and the “normativity of pedagogical issues”, nowadays, neo-liberal tendencies and strategies enforcing the outcome of the educational systems are dissolving the resistance of individuals to an increasing extent by bringing about a more complete methodological formalisation accompanied by a negation of their sensory and emotional perceptions.

One of the demanding tasks teachers face is the organisation of lessons of limited duration involving a large group of pupils, in which learning processes are to take place. Pupils are generally oriented towards a desire to try to fulfil the expectations of the teacher, rather than towards the topic itself. So the responsibility for the learning processes is borne by the teachers and not by the pupils themselves. As a result, the pedagogical and didactical support of (self-) positioning, the creative crisis of self-development does not occur. Helsper, one of the most important school researchers in Germany, has summarised the results of the main qualitative empirical studies carried out in German classroom situations. (cf. Helsper 2011) These studies confirm this kind of shortfall concerning the quality of the learning processes. In addition, they have highlighted patterns of monotonous routines, perpetuated by pupil doing their jobs (cf. Breidenstein 2006, Helsper 2011, 159ff). As a consequence, Helsper refers to a growing need for higher levels of teacher proficiency. He emphasises the need for an open disposition with regard to uncovering and handling unexpected situations, which are not aligned with the well-known standards in classroom education. Together with Combe, and in alignment with the theories proposed by Buck and Dewey, he characterises the ability to deal with crises and with the irritation caused by established routines as a central aspect of professionalism, which is to be understood as a capacity that must be developed by each learning teacher (cf. Helsper 2011, 159ff).

Against this backdrop, I dare to posit an even more radical thesis. It can be assumed that the efforts made during past decades to gain more and more control over the output of the educational system has fallen short of achieving its intended goal. The focus on total scheduling and systematic control has caused educators to lose sight of those moments of the experience that is inspired by its indefinable, unforeseeable and unavailable nature.

Theoretical presumptions

If we look at the recent challenges in school pedagogy and if we follow this thesis, we would have to imply that the question of how we deal with the unavailable in pedagogical contexts plays an important role linked to the quality of the mediating processes. Pazzini, Sabisch and Tyradellis currently define real interaction with the unavailable as a consequence that itself is connected with the phenomena of otherness and foreignness.

The presumed autonomy of the self, which still is invoked up in pedagogical contexts, fails to understand the dimensions of the unavailable in understanding the experience of otherness as an acquisition, thereby depriving both the arts and education of their own foreignness (otherness). This is why the unavailable is both an annoyance and a catalyst in every pedagogical and mediatory exercise. It occurs at the centre of processes we presume to be well-known and available, it blows open the customary framework and liberates affective powers: it affects, touches, motivates us, just as it also overstrains us, drags us out of our contexts, forces us back. The unavailable describes a border of communication and of secure transmission, it describes a phenomenon which resists instrumentality. Thus, it acts as an agent of the difference between knowing and not knowing, which is a precondition for authority and hierarchy. The fear caused by the unavailable, since it cannot be understood, brings about delegation and subordination, violence and simple-mindedness, but it can also cause aspiration, curiosity and responsibility. (Pazzini, Sabisch, Tyradelli 2013, 7)

Art and cultural education, which are normally only of marginal importance in school curricula, thus are seen to have a growing importance in responding the neo-liberal impacts of the last years.

With this in mind, also the theory and the term of enigmaticalness that Adorno put forward in his Aesthetic Theory regains its significance for our own times (cf. Böhme & Engel, 2012). In his Aesthetic Theory, Adorno characterises both the production and reception of art as modes of art experience in its enigmatic nature, which cannot be reached by discursive rationalisation, but which leave a trail, hidden within an enigma. He writes: “The zone of indeterminacy between the unreachable and what has been realized constitutes their enigma. They have truth content and they do not have it.” (Adorno 2011/1977, 169) The possibility of approaching to this truth as an orientation is only possible within the context of mimesis, which follows a trace of memory. “The trace of memory in mimesis, which every artwork seeks, is simultaneously always the anticipation of a condition beyond the diremption of the individual and the collective.” (Ibid. 173) Thus, the challenge to cultivate a lore of practice handling with the enigmatic character of art can be understood connected very closely with mimetic movements. Also in the field of pedagogical anthropology, sensual-bodily relations beyond language and as a part of language meanwhile are recognised. Wulf and Gebauer have worked out that also learning and education (*Bildung*) are influenced profoundly by mimetically processes following more a performative and a situational understanding. They characterise the two sides to human mimetic capacities as follows:

On the one hand, they open up an entrée to the world and to Others. They fulfill the preconditions of understanding and allow for a partial overcoming of the subject-object split. Without mimesis, understanding fails and experience is impossible. Through mimesis the world is “translated” into images, put at our disposal in the form of memory and ideas. It produces similarities between nature, society and human being, between adults and children, between inner and outer. On the other hand, mimesis can lead to a collapse into nature and to an assimilation to an ossified environment; it can occasion subordination, alienation, even the dissolution of the self. (Wulf/Gebauer 1995, 267)

Hence the term of Mimesis is expanded from the traditional understanding of art practice to encompass cultural and anthropological founded practices of cultural practice and of everyday life. Especially the teaching and learning practice in schools, which is framed in time and place, is related to experiences of the human body. On this assumption the cultivation of a presence and awareness of the senses (cf. zur Lippe 2000) can include the mimetical specifics of teaching and learning practice and preconditioning the possibility to understand educational and learning processes. Nevertheless, the term also is grounded in the reflection of artistic practice and so traditionally still marks a central aspect of aesthetic theories. To understand “Mimesis” as both, a scientific term and a special orientation of cultivating teaching and learning practice has to be reflected further in its kind of position, in particular in recent artistic teacher education. Wulf /Gebauer write:

Mimesis is not concerned with boundaries drawn between art, science and life... Mimesis processes are not unequivocal; they are better understood as ambivalent... Mimesis resists a clear-cut split between subject and object; it resists any unequivocal distinction between what is and what should be. While it does indeed contain rational elements, they themselves evade instrumental interventions in and approaches to the world via mimetic processes. Mimesis makes it possible for individuals to step out of themselves, to draw the outer world into their inner world, and to lend expression to their interiority. It produces an otherwise unattainable proximity to objects and is thus a necessary condition of understanding. (Ibid. 2-3)

Does nowadays the term of Mimesis promises a potential to link the areas of art and education not only in a theoretical manner but also through contributing to a deeper understanding of the practical processes of learning and mediation both in schools and in the education of teachers?

The case as part of a research project

The following reflections are part of an ongoing research project concerning the process of professionalization of art teachers at the Academy of Fine Arts in Muenster. The title of the project is: "Potential Spaces of Passage – Places and Practices of Transfer from Academic Art Education to Didactic Teaching at School".¹ The research combines practitioner research and basic research orientations. One of the central assumptions of this research is that academic art education can cultivate dispositions and stances within artistic processes, which can also be relevant for professional didactical and pedagogical orientations. The research project focuses on three fields, exploring several selected cases. The field of art study itself, the field of didactical mediation and the field of the passages of transfer, when students engage in their first practical experiences in their intended professions. The following case is part of the second field, in which experimental practices of mediation are to be sampled. The mediating situations are accompanied by different research methods and media, which differ from the context of the situation.

The artistic studies at an academy of fine arts have developed as part of an extended tradition. The efforts and achievements of the art students depend primarily on their own engagement, their own decisions and self-initiated processes. The relationship with the art teacher and the nature of the "colloquiums" in the classes are also founded on these assumptions. Therefore, art studies involve a very high degree of freedom, which is linked with a high degree of responsibility and self-reflection. A significant difference becomes apparent when these students have to switch to an institutional school teaching method, which is characterised by a very diverse learning culture, as I have just described briefly. Hence, we try to support a fundamental capacity of transfer in art didactics, which is also open to new ideas from the students in order to bring vital experiences into teaching and learning situations. On the basis of this assumption we ask students to make a special kind of contribution during the didactical seminars; they are also expected to apply their artistic creativity and disposition for the mediation of the scientific content. Thus, they are already required to bring together content, methods and didactical reflections during their studies. The ideas and the concepts are developed in advance together in consultation with the students.

¹ I am working on this project together with my scientific assistant Katja Böhme.

In the following section, some chosen results of the current research project will be presented. I will reflect on a small number of central moments from one such experiment-oriented seminar. This case has been selected because the process can be characterised as something that lies between an experience of art and the institutional framing of a seminar situation. The research focuses in particular on the constitution of learning and mediating processes, which provides both space and time to cater for unforeseen developments and experiences. We are especially interested in the indeterminate, unavailable and fleeting moments that occur within the interrelationship among the persons and between them, the objects and the subject matter. How can the new and unforeseen develop in these situations? Are there traces of a deeper logic or structure, which could be relevant for educational practice in general? Do they leave a trace that forms part of a deeper experience? With our research methods, we are attempting to connect the methods of qualitative empirical research with a phenomenological and aesthetic-hermeneutical orientation, trying to include a view on the unexpected and enigmatic moments and movements. One of the central acknowledgments in phenomenologically-based research is the relevance of bodily origins and the connectedness of experiences and insights (Meyer-Drawe 2008 et al.). Also from this angle, the case holds a certain degree of interest. Consequently, learning experiences as a biographically relevant formation (*Bildung*) must also be regarded as ruled by its non-verbalised aspects. Therefore, the result of educational practice has to be understood less as a product of an intentional effort and more as part of a responsive development (Waldenfels 1994/2002, Meyer-Drawe 2000, 154, 155) with its own logic, in which the teacher or seminar leader him- or herself is involved. Thus, the focus here is on an interpretation of the meaning of teaching and learning situations, which also includes the perception of the body (Merleau-Ponty 1966), its postures and gestures and the constantly material-bodily reference to the place and to objects, or subject matters.

The educational subject acts and responds from that which occurs, from encounters with others and objects. "Thus, a particular way of 'being in the world' is constituted and manifests itself in this regard, which focuses the creative processes of configuring and reconfiguring in which takes place the generation of meanings depending on alterations... caused by action". (cf. Fischer-Lichte 1988, 22) (Westphal 2004, 14)

In the following section, I will analyse and reflect on elements of an experimental seminar, which was prepared and run by three female art students. This seminar situation has been chosen because the

situation and the processes were characterized by the transformation from a kind of all-consuming everyday routine to a vital, reflexive and creative dynamic. The result was a much closer involvement of the participants, who oriented themselves towards the common situation and also towards the theoretical subject.

I myself was a participating member during the lesson, but was separate to the students in two respects: as the chair of the seminar and as an observing researcher. This has a certain level of significance with regard to examining and trying to reconstruct the inner logic of the development.

Method(ological) presumptions and decisions

The lesson, which will be presented was documented both on film and through narrative texts written by the students involved. The following analytic and interpretive reflections should still be understood as an interim finding.

The paradigm of a fundamental responsiveness based on a bodily founded intersubjectivity (cf. Waldenfels 1994), and the central importance which is given to the term of Mimesis corresponds with the decision to base the research on a narrative cultural paradigm, based on the theory postulated by Paul Ricoeur (2007).

Following the work of Ricoeur, Norbert Meuter sees a significant fundamental concept of current cultural science in narrative. For the education of narrative, mental, bodily and spiritual structures, Ricoeur refers to a central meaning of the mimetic on three different levels of time and action. He uses the term “mimesis II” to refer to the composition of an explicit story as a

...creative achievement, which produces a new, independent perspective on reality. However, this term indicates the existence of a predecessor, i.e. something that predated this composition ... This indication (mimesis I) is aimed at action in daily life –and this is already organised spontaneously into various approaches through narrative. Due to its symbolic and temporal aspects, action in daily life has a pre-narrative structure. On the other hand, the actual goal of the explicit story can only be found in its absorption by a recipient (mimesis III). ... These three forms of mimesis combine to form the temporal unit of a circular, yet constantly developing cultural processes: through its reception, the explicit narrative configuration re-enters the world of the experiencing, acting recipients and can continue and stabilise, but also vary the structures established pre-narratively ... (Meuter 2004, 143, Engel 2010, 188)

The reasons for selecting both methods are clear against this backdrop.

Video as research medium

The filming view and position should be understood as an integral part of the situation. In my joint capacity as an academic teacher and a researcher, I was not observing the process from a fixed and immovable distance, but instead began changing positions and perspectives in a mimetically based relationship and, through this responsiveness, became part of the development of the situation. Some of the movements and gestures of the students – seen in the film – also can be interpreted as an answer in the context of this interrelationship.

The scenes and movements seen in the 90 minutes of film have a double relevance: Firstly, I perceive them as a medially translated record of my perception within the narrative logic of action during the lesson in a mimetic responsiveness in reference to a narrative cultural paradigm (Engel 2004/2011). Following the traces of this perception, some transformations of the relationship between me, and the others and between the students and the subject-matter of the lesson can be reconstructed. I suppose that the material of the film, and the chosen passages and frames not only give us some information in both, form and content about that, which came to pass, but also about the kind of perception involved in being part of the situation as a filmmaker (in this case myself). It is this merit of performativity belonging to the medium that is of particular interest for the research, based on the presumption that mediating processes develop in a logic of mimetical response. When we look at the film and the selected frames, not only do we see aspects of the “acting persons, things and spatial constellations”, but we also perceive a medial determined trace of the configuration of a certain perception inside this constellation.

Sybille Krämer has developed a research paradigm, which she characterizes as a “looking for traces” (*Spurenlese*), as a researching movement between simultaneously knowing and not being able to know. She specifies a break concerning the reference to time (*Zeitenbruch*), as one of the most important attributes of a trace. “The trace indicates something, which is already irreversibly gone, during the moment of ‘reading the trace’... At least two time regimes intersect within the trace. This intersection not only concerns the relationship between past and present, but also between present and future.” (Krämer 2007, 17) Also on the basis of these assumptions of Krämer, Manuel Zahn has deduced that the visible narrative of a film is fundamentally based on a double structure. That which is perceived and the perception itself are interlocked within the moving screenshot; it shows a tenuous entity of the visible and the process of its configuration. “Every kind of cinematic

presentation or narration is based on this structure of the film image, which can be described as an interlocking of a semiotic representation and an esthetical performativity." (Zahn 2012, 159) In our research, this inseparable configuration is not to be seen as an epistemological "problem", to be considered, but can rather be seen as a highly interesting precondition concerning an empirical approach by visual media to the configuration of vital experiences within mediating processes.

I will reflect on aspects of the empirical situation through analysing a selection of screenshots, chosen to highlight a small number of central moments of three analytically distinguished sequences of the seminar (cf. Bohnsack 2009, 177ff). On one hand, the analysis of the selected screenshots is based on the interpretation of visual screenshots (cf. Bohnsack 2001, 88, 89). On the other hand, the development, taking place between the chosen screenshots will be described by means of a narrative depiction, complemented with references to the particular screenshots of the film sequences. This narrative form will appear in italics to distinguish it from the other text. Furthermore the analysis will include some screenshots, which consist a couple of frames/screenshots, allowing for an overview of several special developments during a chosen and comparable time sequence in comparison and further more observations. Consequently, a second kind of relevance results from the medium and the materiality of the digital film itself. The film and the selected frames also can guide us to a new viewpoint related to the alterity and materiality of the medium itself. A single frame/screenshot (selected by the cutting program of I-movie) takes about 25 frames/screenshots per second. Thus, the film material itself can illustrate something that otherwise is not perceivable. Thus, there results a possibility to use a structure, which highlights the movements and changes over a certain period of time. I suppose that looking at them also independently of a logic of signification and representation can bring us closer to the quality of the experiences in the seminar. The students, their behaviour and experiences shall not be classified into types. In contrast to Bohnsacks sociological presumptions, we are interested to learn more about the inner logic of the mediating processes concerning the interrelationships between the interpersonal and topical processes connected with time and space.

Images of memory

As an additional approach to enhance the quality of the process, written narratives from the students were also included. Approximately one week later, we asked them to write about their experiences during

the seminar from memory, in the form of a written image or a narrative (cf. Engel 2004/2011, 166ff). In looking back on the experience of the situation, they had to select certain moments, which had left a trace that had lasted beyond the duration of a week. During this retrospection, certain feelings or images might emerge and what occurs during this process is not of an arbitrary character. Furthermore, the act of choosing between more or less important moments which are remembered should not be seen primarily as a result of an intentional effort but rather, to a greater extent, as an occurrence. This is connected with the constellation of a narrative logic, which develops over time. Both, clear memories or fleeting details, such as a smell, an atmosphere or a certain noise, can occur within the silent space of recollection. This logic includes both breaks and unavailable moments, but it can be supposed that the memories selected are of a certain relevance and form part of the process of belonging an experience of a certain value. Gadamer confirms, that, based on the fact that certain perceptions remain in the memory, a motive is constituted that a general knowledge can develop out of the singular. (Gadamer 1965, 334; Engel 2004/2011, 83) The principles and preconceptions concerning these images of remembrance are further discussed in "Spürbare Bildung", referring to Gadamer's philosophical hermeneutics. (Cf. Engel 2004/2011, 166ff.) In the following, one of the memories recounted will be combined with the analysis of the screen shots selected in order to complement a view from the internal experience of a student and for a better understanding of some central steps and stages in the development of the situation in the whole.

The situation

In two earlier lessons, the central focus of the seminar was on Adorno's term of the enigmatic nature (*Rätselcharakter*) of art, which was examined within the seminar in terms of its relevance for art-didactical actions and reflections. Three female art students had prepared the seminar situation. In addition, the students were asked to reflect on some central terms from a lecture based on a text by Sven Stein (cf. Stein, 2008) and to select one sentence based on their own interest.

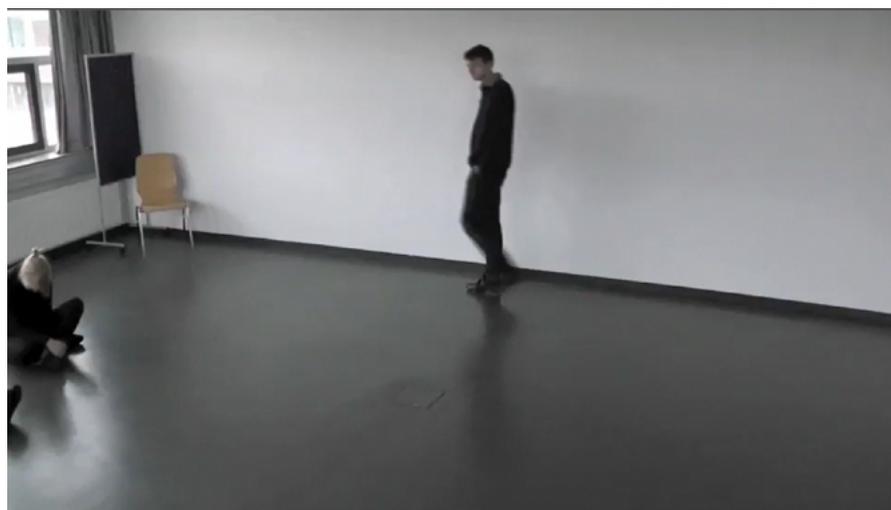
Throughout the whole of this situation, the process was one of transformation, moving from a large number of diverse points of view and expectations in the beginning towards vital and challenging communication. This transition developed from a fundamental irritation over an empty space to an attentiveness towards each individual's perception and physical feeling, and then led to a situation of lively

communication on the topic. The nature of the situation as a whole thereby shifted from an organised scenario to a kind of creative and unforeseeable progression.

In the following section, I will analyse some selected moments from the seminar which subsequently proved significant, either in connection with the central steps of the developing process or the deeper quality of action and interaction. Three sequences have been chosen as relevant during the analysis of the film material. Based on these sequences, several screenshots (Fotogramm, cf. Bohnsack 2009, 151) have been selected to provide further description and allow for more describing and analytical reflections. In addition, some screenshots from a chosen timeframe – consisting of several successive frames – will be compared shortly, belonging the structure. To convey and to reflect the internal logic of the developing process in its conjunction, the development, seen on the film, taking place between the chosen screenshots will be described in italic.

Beginning in an empty space Irritation and breaks as challenge

The seminar took place in an empty room – the tables and chairs were removed beforehand. The arriving students meet three darkly-clothed individuals, sitting in a concentrated, open, circular non-interactive position. They don't even look up when the students arrive and nobody explains how the process will continue.



Screenshot 1

In screenshot 1 we can see an almost empty room, viewed from a slightly raised perspective and as a long shot. A student dressed in black arrives, looking ahead and to the left, where one of the three performers can be seen, but his look is not returned. The female performer, seen on the left, is sitting in a cross-legged position, dressed in black and looking down at the ground. There is a strong contrast between the big white wall and the black floor, which take up a very large part of the picture. We can see the arriving student walking upright along a big white wall at a close distance. The probable direction of his movement differs from the direction of his view. His steps are oriented towards the left corner of the room. He still seems to be moving along a border, or in an interim space between being inside and outside of the room and of the situation, searching for place in which to position himself.

No definition of the overall situation was offered. The next student to arrive commented on the situation in the following words: "I don't like this." When the three performers got up slowly, the others did not follow. Some others waited for the performance to continue as a presentation, but nothing happened and time passed by very slowly.



Screenshot 2

In screenshot 2, a large section of the group is seen positioned together in a circle. The three performers are standing upright side by side in front of the windows and opposite the camera. Most of the students are looking at the performers, as though waiting for the next movement or for advice. This situation seems to be characterized by an indifference or uncertainty concerning the meaning of the situation and the process that will follow.

It seems to be this situation, which is described in further detail in an excerpt from one of the student accounts written one week later.

An empty space

Irritation. - Puzzled faces. - What to do? - Where to sit? - Waiting. Every sound becomes meaningful. Every movement. I want to move. There would be enough space.

Only bodies. No bags, chairs,
nothing else but our bodies.

In the memory of this student, we find a sentiment of irritation, “not knowing what to do or where to sit”, as well as the “puzzled faces” of the others. However, the irritation described is accompanied by another experience. In the title she has selected, she characterises the experience as an “empty space”. This space is not only symbolically empty – without instructions. The absence of the everyday objects, such as “bags and chairs”, also plays a role. Their absence indicates a further absence, losing the implicitness that the things convey when handled as part of an everyday practice. It indicates a loss of familiar orientation, objects that are usually present in everyday institutional practice. But this lack of “normal orientations” is not only an absence, but also draws our attention and attentiveness in another, new direction. It is attributed a particular importance, when the student writes: “Every sound becomes meaningful. ...Nothing else but our bodies.” Hence, the “empty space” opened up the possibility of a new experience, in which the perception of the senses and the presence of the bodies came into play.

The further development of the situation confirms this emerging relevance of a change in perception towards the body and the senses in this first stage.

Mimetic impulses – The power of Mimesis

In screenshot 3 we find almost the same situation as in the picture before, with the difference that one of the performers, positioned in the middle, is sitting down on the floor again. At this moment, all the other students are observing this movement.



Screenshot 3

She subsequently got up again very slowly and soon afterwards, the first member of the student group got up, followed by two others and later some more.

This stimulus can be revealed through reviewing the continuation of the memory I mentioned previously, while the student looks back to the development of the situation from inside.

an empty space (1st continuation)

All of a sudden, they stand up successively.
My body feels an approaching agitation.
Observing this inner motion, I try to find out where it comes from, from where it's set off, what it feels like.
Exciting. It's there. Just like that.
I stand up as if I am forced to and start to perceive with my body.
Following the impulses arising inside my body.
Listening to them.

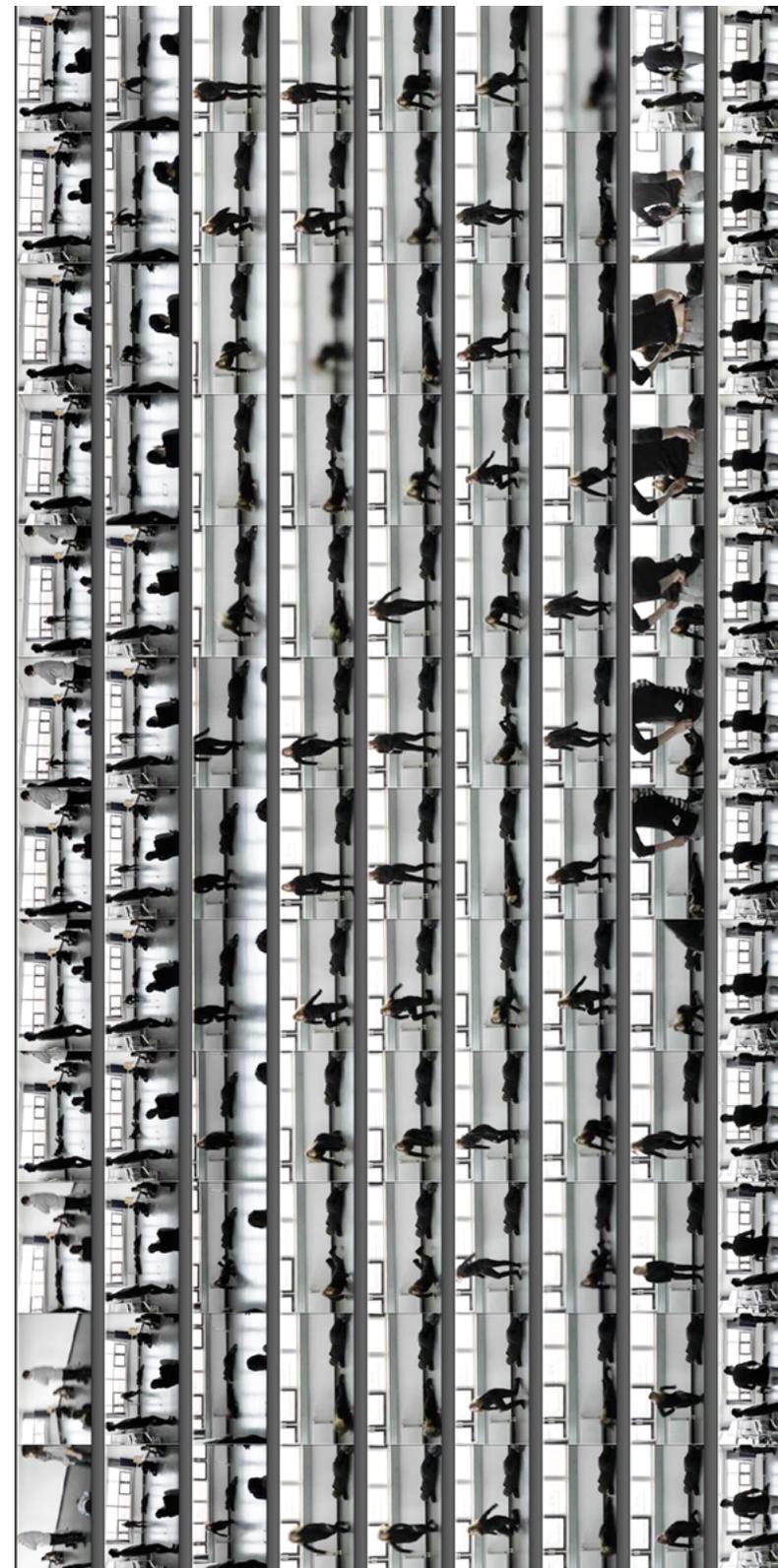
This memory seems to describe exactly the same situation, when some members of the group were getting up from sitting on the floor, one after the other. Above, we read how, during the pause spent sitting and waiting, this student had come into contact with her own bodily perception. Now, she continues along her chosen path. We

can understand, that the student does not read the movement of the performer as a significant message to get up, but that her “body feels an approaching agitation” and that she remarks on “observing this inner motion”. So, the performer’s movement itself provided a certain kind of stimulus. This stimulus raises a question and her wish to understand allows her to follow the trace of the feeling when she asks “I try to find out where it comes from?”, “from what it’s set of?”. At the same time, she tries to gain an awareness of its deeper quality in asking again “what it feels like?”. Thus, she seems to go mimetically inside these motions and emotions, trying to understand them from an aesthetic point of view, “listening to them”. “Listening” here seems to be a suitable term for an attempt to characterize an arising kind of (bodily) awareness. The fact that the memory image, written down one week later, is not written in past tense, but in present tense, also seems to be significant. The student describes the situation as if she is currently experiencing it in a very intensive manner. Note also the concentration of attentiveness she exhibits towards her own perceptions, which in fact already lie one week in the past. In view of the theory of Paul Ricoeur, we also can discover in this small text a central moment of a temporal experience, which takes place in a mimetical way as it configures a narrative story. While actualising the past during the process of mimesis II, the experience comes to life once more. Askin characterizes the process of Mimesis I as a quasi-narrative prefiguration:

This structure can be qualified as prenarrative since, although being essentially heterogeneous, it is not entirely chaotic but lends itself to narrativization. ... In short, the circular threefold mimesis consists of the quasi-narrative prefiguration of our heterogeneous life-world experiences, the properly narrative configuration of these experiences consisting in a synthesis of the heterogeneous providing an intelligible whole, and finally the refiguration of this synthesis in its actualization within our life-world experiences. (Askin 2009)

The force of this kind of mimetic stimulus within so called life-world experience can be observed even more clearly in the following process from the seminar, which can be observed in the film and the screenshots.

Subsequently, more and more of the students came into play, though not without a very strong physical effort on the part of the female performers to stimulate them to participate. During the next part of the choreography, the performers moved quickly through the room, falling down loudly afterwards, causing irritating disruptions to the perception of the group. While some of the students still remained unmoving in their irritation, not finding a reason to follow, one of the performers continued



Screenshot 4

falling noisily back onto the floor, repeating the same movement again and again, so that the others experienced a very strong physical intensity. As a result, two other students got up from the floor and from one moment to another the repeated falling motion came to an end.

The group of 108 frames in screenshot 4 shows (see page 489) the movement during ca. four seconds. On the frames 81 to 88 one of the students stands up, being observed by her fellow-students vis-à-vis.

A very soft movement followed, whereby the three performers spent a long while stroking their legs, as if to calm down the powerfulness of the previous action.

This prefiguring process recurs in the same memory image, when the student becomes aware of the bodily receiving force emitted by the mimetic stimulus. "I stand up as if I am forced to and start to perceive with my body". It seems to open the perception towards new "impulses arising inside, listening to them".

Boxes to be terms and terms to be objects The impact of things

After a break, following which the room was plunged into darkness, the performers brought in a big cube of puzzle boxes, wrapped in blankets and a green net.



Screenshot 5

In Screenshot 5 we can see a long shot two of the performers unwrapping the enigmatic cube opposite the camera. Four other students and a dog are to be seen, sitting along the white wall to the right, watching them attentively. The performers seem to be very conscious of these movements. One of them is looking forwards in the direction they plan to move with the blanket, while the other one is looking towards the students sitting on the floor along the white wall. Her eyes meet those of another female student, sitting near a big dog. The dog's gaze is directed towards the camera. The female student sitting on the other side also is looking up at the performers in an expectant and questioning manner. It is the beginning of something new, and the gestures of these people evoke expectation among the participants.

In the following process the cube was unwrapped by them in a very slow and conscious way. The movements of the performers in this stage seemed to follow a well-prepared and planned choreography. They took some boxes, reading what was written on them, turning them around, putting them in a new place or handing them to another person. Boxes displaying central terms related to the seminar topic, (such as "subject", "object", "enigma", "enigmaticalness", "otherness", "theory", "liberation", "identity", "non-identical", "mimesis", "resemblance", "remembrance", "nature", "shudder", "rationality") were carried through the room and positioned in particular places. The students first watched this "mise-en-scene", attentively, captivated by the movements. Gradually, more and more students allowed themselves to become involved in the reflecting game with the boxes and the terms.



Screenshot 6

Screenshot 6 shows a close-up of the unwrapped pack of boxes, on which the terms “rationality”, “scare”, “identification”, “cognition”, “mimesis” and further more can be read.

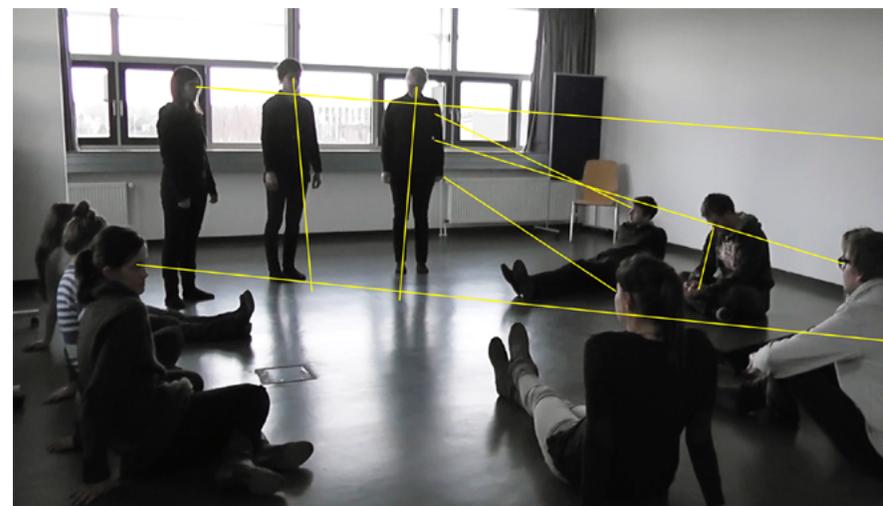
In the further course of the film one can see, how the boxes were treated physically in different ways, combined with the terms, which were written on them. Inside these processes of carrying them through the room, bringing them to another fellow, combining them with another term, new constellations were invented. During these perceptive and active movements, spontaneous impulses also were brought into play, such as throwing “identity” out of the window, cording up “object” and “subject” together, sticking together “discovery” and “alienation” and many other constellations - not without a certain sense of humour.

To take a closer look at the question of the change that occurred from the beginning of the seminar up to this situation, two screenshots shall be compared in the following section, which show some typical moments for the situation in the respective phase.

Let us first go back, looking again at the constellation that can be seen in the frame in screenshot 2. The group is seen positioned together in a circle. The performers are standing upright in front of the camera view. In screenshot 7, we have plotted some yellow lines on the image in an attempt to illustrate the direction of the views of the respective members of the group, which can offer some insights on the attentiveness of the participating students (Bohnsack 2009, 140ff.). The group is still sitting on the ground. The positions of the bodies differ from each other; legs are crossed or stretched, leaning the upper body backwards or forwards. There are also various lines of sight. Two of the performers are looking at the ground, the third one on the left hand side is gazing in the direction of the door. The camera view and most of the students are looking at one of the performers, standing on the right, as if they are waiting either for the next movement or for advice. One is also gazing at the ground, while another has tilted her head onto her right shoulder, looking into the void of the right corner or perhaps at her neighbour. The situation can be characterised as a combination of expectation and irritation, in which the three performers still play a central role.

By comparison, the constellation has begun to change in the next phase of the seminar, seen in screenshot 8. Here both, the direction of the lines of sight (yellow) and the directions of the moving bodies (green), are plotted afterwards. A large number of different orientations and movements of the six persons in the room can be seen at the same time. The medium shot of the camera view seems not to succeed in getting an

overview of the present activities and instead acts more as a moving part of the situation as well. One student is leaving the camera view at the left side another one is entering on the right. In the middle of the room, two performers handle some boxes, which are to be seen, unwrapped, in several places on the floor. One big stack is still located in the middle of the room. On the right towards the back, a male and a female student are walking directly in the direction of the wall. In contrast to these fast-paced movements, one further student, the 7th person is quietly sitting on the one chair in the back corner, looking half down at the floor with his hands folded.



Screenshot 7



Screenshot 8

Compared to the situation before, no common order is to be seen any more, but the individual activities still seem to be directed. There seems, however, not to be a common need, which makes sure that the flurries of movement remain coordinated. Unlike in the previous situation seen on screenshot 7, the coordination still seemed to be organised. Indeed, the formal frame beginning in the circle on the floor was a strange and irritating one, but the persons involved were still oriented in an expecting formal order or towards the responsible students. In great contrast in screenshot 8, the situation can be characterised as a disordered one, each one following an own direction, own arising impulses.

Meanwhile, the perception of the situation seemed to become more and more important and most of the students started to open their minds to the different dimensions to be seen, to be listened and to be felt, internally and externally. Some of them remained in reverse, but – as we were later able to communicate - more in a kind of self-perception and self-reflexivity during the process. Looking back, these interventions and non-verbal bodily experiences formed a precondition for the further development of the situation.

The following continuation of the image memory can give us an insight into some reflections, which began to play a role during this phase of the situation.

an empty space (2nd continuation)

Now, they are fetching boxes. Okay.

Now, it's becoming concrete.

Now, it's about thinking.

What kind of terms might these be?

What shall we do with them?

Does it have to be right?

Does it have to result in something?

Never mind, just go for it. Intuitively.

What it results in – just like you understand the terms now, your way.

Oh wow. Everyone can participate this way.

It does not have a lot to do with the text.

It is somehow interesting to see what the terms may have to do with me, with the world, with my previous life, with my current way of thinking.

The fact that three of the lines in the above text begin with the word “now” gives the impression that this scene marks the starting point of something new. In addition, the attention of the student as expressed in the text is now drawn to three new fields – the “boxes”, the “concreteness” and the “thinking” – which will be brought together in their relatedness in the following section. Then, in a kind of self-questioning act, the student begins to reflect on the meaning of the terms, (which are connected with the task of reading the text by Stein about Adorno’s aesthetics). When she asks, “does it have to be right?”, she reflects on the “result” which could be expected from her and the others, what we also can analyse as an illustration for the relationship between subject matter and communication. After this, an interruption takes place. She makes a cut/break, which takes the form of a new paragraph in her description, and then decides to engage with the terms in an intuitive manner to begin with. “Just go for it... just like you understand the terms now.” At this moment she seems to realise that her own understanding of the terms could play a role here, remarking on this discovery with the words “oh wow” and the observation that “everyone can participate”. In expressing such an exaltation, she assumes concomitantly that this fact “does not have to do a lot with the text”, whereby in principle, however, she still thinks once more in terms of a separation between subject and object.



Screenshot 9a

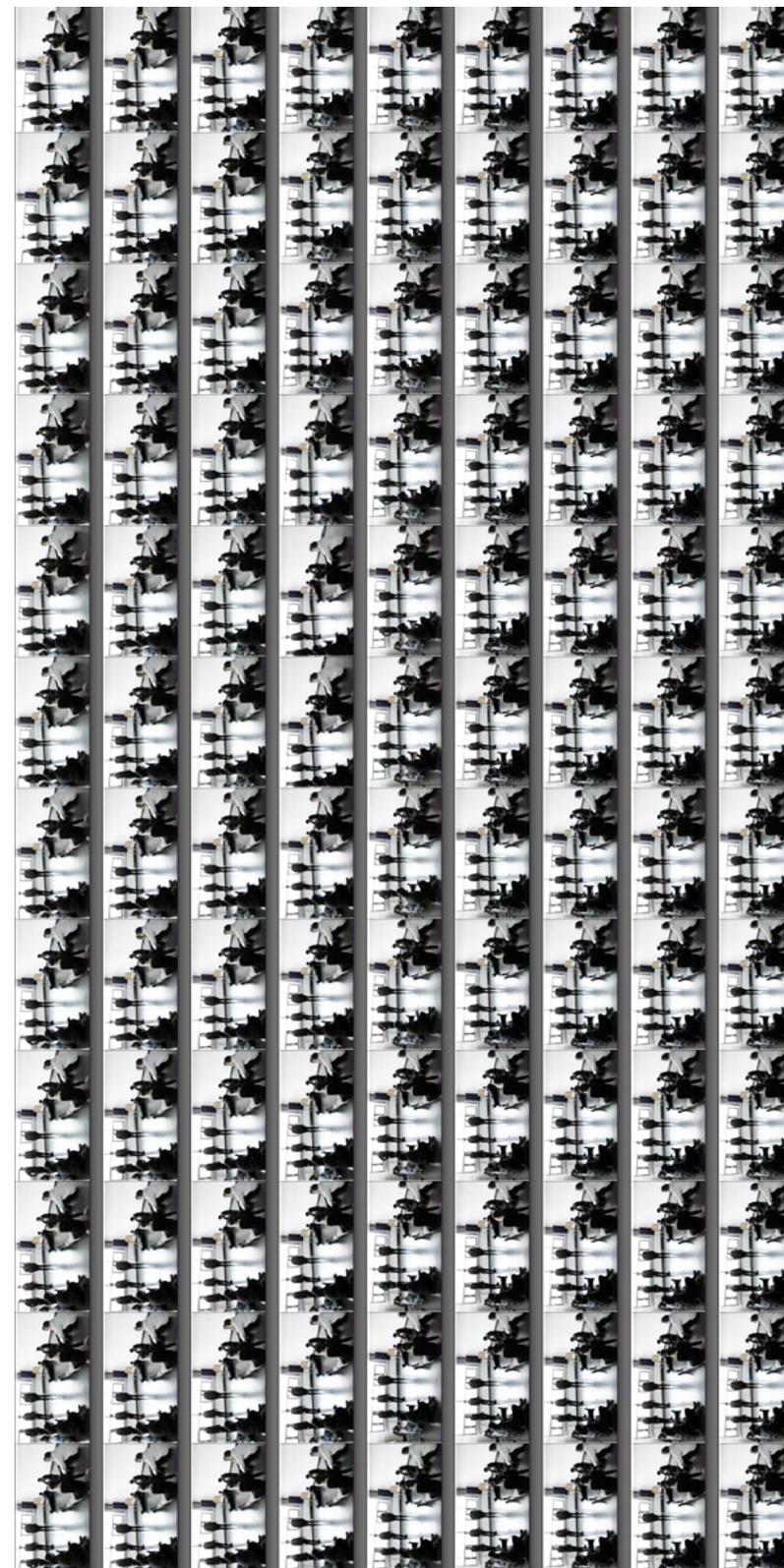


Screenshot 9b

Screenshots 9a and 9b depict a cutaway of the vital developing interrelationship between the things and the bodies during the following process. On screenshot 9b one of the performers is kneeling on the floor and tying a box with a string round her body, observed by the camera view in a knee shot slightly upwards. It seems like a virtual movement, in which she is involved and on which she is concentrating. Her right arm is just busy capturing the string, which the other hand is bringing around. On the right side boxes, which have been tied or stuck together, can be seen. Some felt-tipped pens are lying around on the floor near the boxes. A white pillow has been placed on one of the packs of boxes. Next to the performer, who is kneeling in the front, one box is half inside another. When we take a closer look, the text “Object” and “Subject” can be read on the boxes. But the ‘Object’ box does not fit into the ‘Subject’ box, the top of which is half-shut, holding the ‘Object’ box half inside, all fastened with a white string. The camera has approached a bit more closer in screenshot 9b, where another student and his fellows in the background are to be seen, also in close contact with some boxes.

Another trace used to follow the developing vitality also can be observed in the comparison of several selected constellations of frames from the beginning and the later phases of the seminar, inside the analysed and separated sequences. The shifts that have taken place can be observed with regard to the movements in the chosen timeframes including the changing stance of the camera view.

In screenshot number 10 we see a couple of frames recorded in the first stage of the seminar, with the participants sitting in a common



Screenshot 10

circle, as described previously. The non-moving character of the situation here can be observed over more than 108 frames, that means for a period that was more than 4 seconds long. It is accompanied by an almost totally unchanging long shot camera view, taking a look as well at the performers as at the other students, without further movements. As being a part of the situation, this look is remaining at an unchanging distance, as the other members are located as well.

The couple of frames in screenshots 11 and 12 shows the same timeframe as before, 108 frames covering a duration of about four seconds. In screenshot 11 a situation during the described disorder, or non-order, is to be seen, with a moving camera view. It is changing between a medium shot, a close up and a very close up view in contact with the movement of one of the boxes, remembrance is written on, changing afterwards to further motifs, all shot throughout the short sequence of just 4 seconds.

Screenshot 12 shows the same timeframe during the last phase of the seminar. Here a vital change in the distance of the camera view can be seen, but the motive and the position of the viewer remain the same, observing vital movement of the students seen in the frames, pinning papers and writing her chosen excerpts of Adorno's theory on some tapes on the wall, opposite the camera. In this situation, in comparison to the phases before, the camera movement has come to rest, observing a new developing order, but not without changing the quality of mimetically participation, widening or approaching the view.

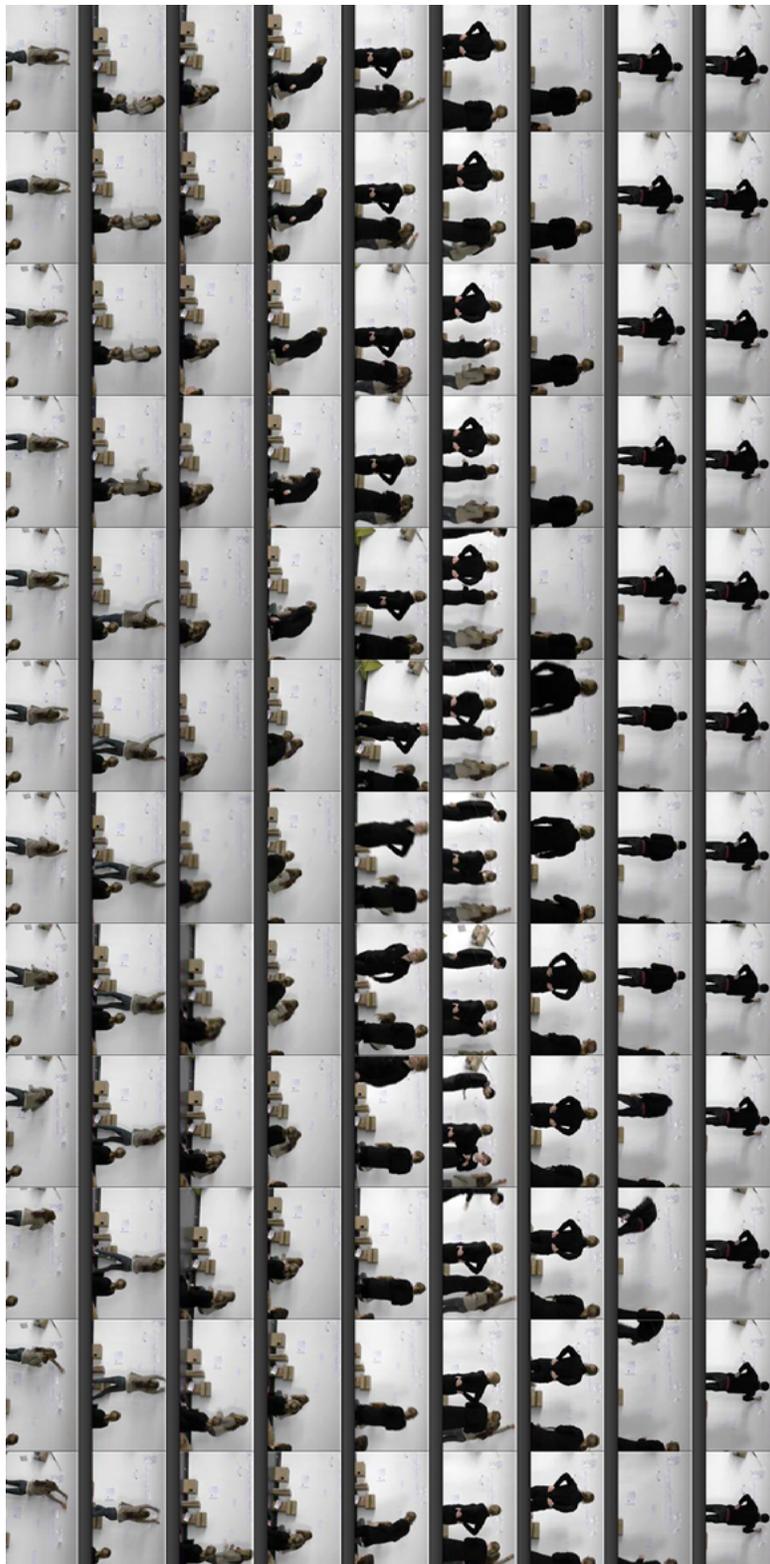
The central difference between these stages are not only concerning the change of the motives, that can be seen, but also the formal structures of the whole timeframes which can be observed and compared, concerning formal change and contrast.

During this last stage a growing exchange of perception, reflection, sense and behaviour could be observed, characterising the situation in a new common, creative and singular order.

The process of the seminar described and reflected should not be understood as an alternative to a verbal clarification of the scientific meaning of terms. It can, however, show in an exemplary manner how a communicating and mediating process depends on the interrelationship of each person in its current contact with the topic, the things and the situation as a whole. In order to gain a more in-depth understanding



Screenshot 11



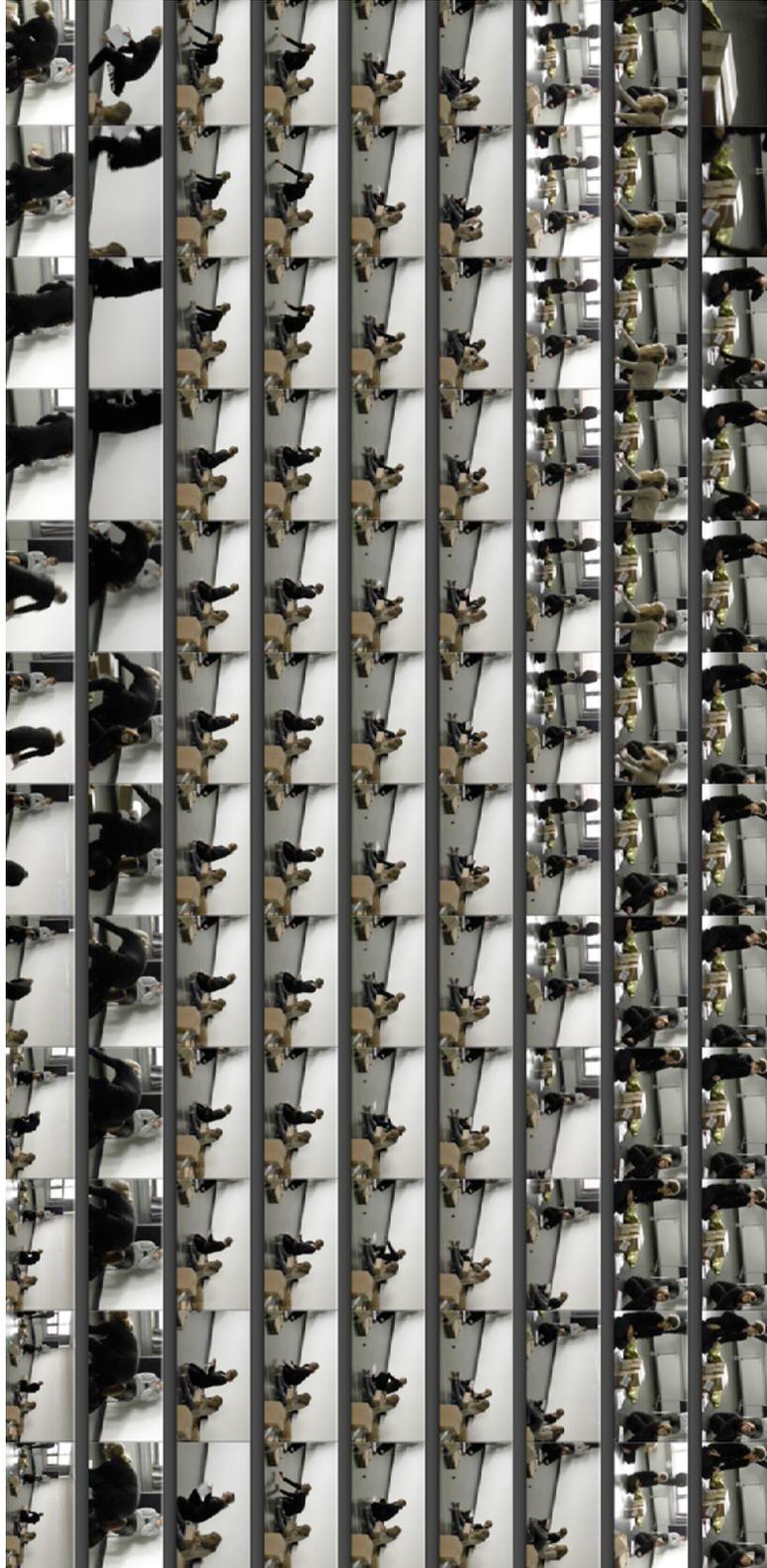
Screenshot 12

of this interrelationship, let us have a brief look into a very small, but interesting occurrence during the last part of the performance lesson and let us try to approach the sense or non-sense of this section in a mimetic manner, following the view of the camera, seen in the couple of frames summarised in screenshot 13 (see p. 502).

Tracing the first frames, we observe various movements and situations, students in contact with the boxes, handling them or sitting beside them. Nothing significant seems to happen and we recede a certain distance, gaining – like the camera view – a small overview of several minor situations. After 38 frames (ca. 1.6 seconds in realtime), the view stops at a certain point, regarding one and the same situation for a longer period, and we do not yet know why. Two female students can be seen sitting near the wall, some boxes in front of them and to the right. The camera focuses on this position for a “longer” time (23 frames, almost a second) as if waiting for something to happen. In the next frame, we can see one of the female students getting up, grabbing a very small paper ball (possibly made of paper) that has been lying in front of her (the whole time). She takes it, puts it somewhere, sits down again and then shortly afterwards she takes something more from the ground and goes to pin a piece of paper (containing some writing) to the wall.

This scene can be interpreted in various ways, also in connection with my presence as filmmaker. Was it an anticipatory intuition that this situation would spawn an activity, that I had focused, this section of film previously? Or did the student respond to my presence with the camera, answering a supposed expectation regarding me as the seminar leader? Or was it the little ball that caused me to stop moving my gaze through the camera, either unconsciously or semi-consciously? In any case, the microscopic structure of the developing moments of the scene, which became visible in the collection of frames, showing very short moments – lasting just some seconds – has left a trace of something, based on the technological materiality of the digital film, which normally is not consciously perceptible. Maybe it can be interpreted as an inner quality of the process, which had become visible and which can make us more conscious of the interrelationship concerning our vital contact in the relationship with others and with things.

Screenshot 14 (see p. 503) shows in a medium-distance shot one of the last moments of the seminar. One of the performers is seen from the back, drawing a long, curved line by affixing a grey tape to the white wall of the room. Above and nearby, terms and sentences are stuck to the wall. Two boxes (‘Subject’ – ‘Object’) are attached to one of the tapes and can be seen at the top left of the photo. A small piece of a glue strip, hanging down vertically, transects this labelled tape. Some boxes are



Screenshot 13



Screenshot 14

placed near the wall on the floor, one of them wrapped in a green felt blanket. On the wall right above this, a white string is fastened, which extends into the room, leaving the screenshot near the left hand corner below. The grey long tape on the wall is also extended, continuing the trace onto the floor and oriented towards the middle of the room.

These combinations of things, which can be regarded in this situation, cannot be brought to sense through a rational logic alone, oriented in identification. The different senses, movements that are to be seen do not offer an understandable message to a person who was not involved in the process. Nevertheless, and precisely because of this fact, the traces that became visible in this late screenshot lead into an enigmatic space, which will remain related to this kind of open and vital experience as a singular one.

Many of the students can be observed as active participants in the final part of the film, but also few who remained still and quiet.

That they also took part in their own way was communicated afterwards. In the common reflection following the seminar L. began to talk about his problems accepting the unusual frame, which could not give clear orientation with regard to how to behave. After a very long talk and facing further challenges in his studies, he has since become one of the most engaged and reflective students with regard to the transfer of artistic experience to pedagogical and didactical situations at school. The comments made by P., who spent most of the lesson sitting on the chair in the corner, show a deeper understanding of the fundamental

relationships that arisen, when he said: “No matter what you did, you always were inside of the topical subject.”

Also another image of memory offers an understanding of the principle possibility of being an actively reflecting part of a situation in silence.

me in my silent bubble

the sounds, especially the quiet howling,
the activity of the others,
me in my silent bubble,
the darkness,
the scraping of the pencil on the cardboard in silence.

I have slowed down the rhythm.
Seeing what the others are doing,
having totally different ideas.
The serious faces, the personal rules, not to be constrained.
Being able to follow the impulses that arise.
Deciding whether to act and what I want to do,
not talking to the others,
but being attentive together,
an indirect demand.

Conclusion

In retrospect, the internal transformation of this seminar has exhibited some features related to structural development, which should be understood more precisely in their relevance. This relevance concerns the conditions, the quality and the interrelatedness of the central developmental steps, both amongst themselves and in relation to the individual and common experiences of the participants. The peculiarity of this situation was an arrangement, open to a common experience in a creative relationship to the seminar topic, which was created by the students themselves and on the basis of three preconditions: their ambitious interest concerning the scientific topic, combined with a certain practical knowledge concerning the stance and lastly, the mindsets their colleagues would bring to the situation. In addition, and as a general point, a central role was played by the high

artistic requirements of the students, linked with the creative effort of bringing together the power of the critical ideas of a theoretical system and a non-verbal mimetically mediating practice. The peculiarity and the special relevance therein was that they worked (consciously or unconsciously) with the expectations of their fellow students without following them up.

Despite the leeway offered by the creative arrangement prepared, the vital dynamics developed at the borders of the expected proceedings. Irritation and uncertainties linked with expectations with regard to their own behaviour challenged the participants to reflect not only upon their own role as participants in the situation, but also on their bodily perceptions, recognizing their impulses to participate fully in development or not. In the beginning, the processes were challenged especially through irritations and breaks (such as introducing a new order into the seminar, closing the curtains, not talking), which did not meet normal expectations. These breaks alone provoked moments of uncertainty followed by a new reflectiveness that included the students' own perceptions of their presence, related either to their bodily perceptions or to further perceptible constellations of the processes unfolding. Already the paradoxical impression of the starting position led the experience into a void, which can be observed in the almost non-moving timeframes (cf. screenshot 10) and depicted in the written presentation of the image in the memory of the student. But how we can see, based on the remaining material, this experience also opened the process towards something new. The brief remembrances of the students allow us to take part in the transformation of their viewpoints and their attention into a consciousness of bodily awareness. I suggest that Rudolf zur Lippe refers to this kind of phenomenon, when he speaks of “*Sinnenbewusstsein*” in his aesthetic hermeneutic. (cf. zur Lippe 2000). In any case we can assert that a new kind of awareness and reflectiveness came into play, which was not oriented towards strategic attempts to cut a good figure, but rather towards their own connectedness with the dynamics of the situation and the subject matter. Whilst Dieter Mersch emphasizes that creativity is closely related with the work of reflection as the result of a break (Mersch 2005, 12) I would add that this reflectiveness is connected with the change of view towards one's own bodily perceptions, which he himself may refer to as a fundamental change of viewpoint and perception, described using the term “*Blickumkehr*” (Mersch 2005, 13). In the case this has been one of the central preconditions related to the further development of the situation. In this and further examples (see Engel 2004/2010b/2011, 115ff.) we have learned to understand irritations and breaks as a possible

precondition for developments with an open creative responsiveness. Mersch goes so far as to perceive them as a movens of productivity and of the development of the new. (Mersch 2005, 12)

Furthermore, it is necessary to take into account that the subsequent vitality and creativity, the experimentation with new behaviour and the development of unknown constellations seem to be deeply related to the process, when the “boxes as terms”, “the objects as subject matter” came into play. Both the movements of the students observed in the frames selected and the changing views of the camera can document aspects of this emerging vitality. Looking back, it was one of the most important impulses, which arose from the “terms as things” as part of the subject matter to evoke the common experience. The connectedness of the terms with the material quality of the boxes continued in a certain manner the concreteness of the sensory experience that had begun previously. In moving the boxes into various orders and constellations, the students were establishing vital contact with their own intentions and relationships. But the aim of the exercise was not to arrange them in a normative “correctness”, as feared in the remembrance of one of the students. By moving the boxes with the terms on them to form new constellations, changing them again and again – took the sense that had been interpreted by the students in the meantime and made it performative. In this way the terms were treated in a certain kind of reflection in a concrete and abstract way at the same time. Regained thereby, was a common openness, which asked for bringing along own concepts and experiences or imaginations related with their sense and use. Reflecting theoretically on them and perceiving their meaning in the presence of the situation could come together (still without language). In this kind the process opened towards a reflexive (self-) positioning by relating the participant’s own experience and reflections to the attempt to understand the meaning of Adorno’s aesthetic theory, also as a possible base to be developed further. Thus, the theoretical impulses developed could subsequently be brought into a reflective relationship with the theoretical reflections on the aesthetic theories and presumptions. The fact that subject matter could come into play in this manner played a highly important role for the vital development. Based on further research, we have learned that common experiences can become productive in the form of a creative responsiveness when the activities involved are jointly oriented together towards a third thing, that is, towards theoretical or practical problems (see Engel 2004/2010a/2011, 84ff). Furthermore, this special seminar situation could demonstrate the particular potentiality, acting and communicating together with the materiality of things, if they are

given a certain degree of attention as part of the common situation. The materiality and perceptible presence of the things also became evident in the small cut, which documents in a couple of frames a development in relation to a small paper ball (cf. screenshot 13). Käte Meyer-Drawe speaks about an impressibility which can occur in contact with the “Things” and which can lead us out of the dualistic splitting of subject and object. She proposes an interpretation of this kind connected with our vital contact in this regard:

Things do not look at us and they do not whisper their meanings. Their expressiveness arises in our answer to their look or scent. Children and artists are entitled to sense the appeal of things. They do not bow to the dictation of thinking. However, since we have, in the service of cognition, become accustomed to the modern opposition of subject and object, it is difficult for us in our thinking to verbalize the experience that objects concern us in some way... (Meyer-Drawe 2012, 17)

Based on a presumption of people being intersubjectively situated together in a common world, Merleau-Ponty characterizes this common kind of existence when he states that “the thing does not necessarily show itself as absolute truth to each recognising subject, but rather appears as real to every subject that shares my perception.” (Merleau-Ponty 2003, 36)

When we focus more closely on the matter of arranging situations in which learning and creative experiences can occur, we must be conscious of the interrelationship between all aspects of the situational development. Consequently, I argue in favour of orienting (art) educational processes towards forming situational frameworks, which also constitute responses to the specific context. In this regard, I do not mean merely experiences of arbitrary value, but rather those that support further creative and reflective development and critical interest in the world, others, objects and their subject matters. As part of this process, we have to pay particular attention to and even more beyond the potentialities and interests of the individuals as part of their biographical and social development. I see this as one of the ethical challenges of our pedagogical and didactical efforts. This challenge cannot function in an environment of pedagogical morality, but must be encouraged as part of the responsibility of a teacher who is aware of being part of a common situation, reflecting the situational contexts in a creative logic, which could trigger vital experiences. “We alone do not create meaning, but rather, we are guided towards a meaning by things. ... The concreteness lies within the situation.” (Meyer-Drawe 2012, 18)

If we become aware of these deeply rooted interrelationships, which influence the developments of mediating, educational and artistic processes, it becomes apparent to us that both kinds of experiences cannot be separated completely from each other. It was John Dewey who founded an understanding of experience, which is related to both: to the educational experience as well as the experience of art. In his recent work "Art as Experience", he has developed the central potentiality of an understanding of arts and aesthetic experience, if we want to understand what experience means in general. Thereby he characterizes the value of an experience based on its aesthetic and artistic quality, on which the possibility of growth and further development would depend. (Dewey 2005/1934, Engel 2004/2011 150ff) Based on a qualitative meaning of experience oriented, he thus argued in favour of an educational system and attitude based on democratic pupil participation in the creative development of schools. He perceived this as a way of focusing on the future of society, but not in the sense of pure employability. Accordingly, he did not expect teachers to sacrifice the vital present experience of the children for the needs of a future that cannot be foreseen. On the contrary, he argued that experiences that support growth and development must be part of an inner vital dynamic as a central part of the learning processes in educational systems. He attributed a key role in the development and continuity of the experience as a whole to the vitality of the aesthetic experience. We should actualise his assumptions and theories, especially with regard to the relatedness he has illustrated between art experience and educational experience. Nowadays, Dewey's work is still – and perhaps even more so - of great interest in America and Europe (cf. Hickman 2007, Latta 2013, Eisner 2002, Reich 2000). As welcome, as that may be, it is possible that the orientations Dewey developed are not yet being applied to real-life situations in a deep enough sense. In any case, there might be a danger that his theoretical presumptions, which also were based on practical experiences in his laboratory school in Chicago, might be used more as methodical instruments than as part of a truly practical reflected effort to take learning experiences seriously as both a risk and a challenge, in which teachers themselves are involved.

The challenge of the recent possibility required to deepen and actualise the common experience of mediation to form a living process we can be learned from art. Making reference to Adorno's work, Hartle confirms that art can be interpreted only in terms of its law of inner movement and not in terms of invariants (cf. Hartle 2007). The experience of otherness in art is based on and yet also exceeds the experience of

the (social) reality. Taking into consideration central aspects of the works of Mersch and Ricoeur, we have to add that this otherness is not an absolute otherness but is related to a common symbolism, to habits, discourses and narratives that remain connected with the context. But the example should also have shown, how the possible development of a new, singular and vital order was evidently based on the break with the familiar orientations (cf. Mersch 2005, P.12). The further development was accompanied by the interim stages of a void and a non-order or non-structure, out of which the new formation could develop, combined with the fact that the intended outcome, at least concerning the specification of the formal and content-related shape, was not known to anyone before. Mersch also speaks of an off-state, or non-state (Nichtzustand), as a productive state in artistic processes. Such a state can be like a dowser, bringing a new paradigm into a situation. They bring in something new, when the potentialities of a system had been brought to the limit. (cf. Mersch 2005, 13)

Art-students learn to respond, particularly to these undefined and unavailable moments within a situation in a creative way. Teacher education has the chance to support a transfer to educational and didactical practice that is supplemented by critical reflections on the context. We should and could cultivate these potentialities further, especially in the education of art teachers, but also in other educational and learning processes, in the form of a vital responsiveness towards objects and others and this especially together with children and the youth.

The brief insights I have offered on the basis of one selected seminar provide an example of an approach towards the traces leading to the conditions for supporting the vital experience. Some connections between the development of the process, the bodily and the topical communication could be observed and characterised in an internal logic of development. These connections should be substantiated further in terms of their theoretical and practical relevance, also with regard to teaching methodology and course design. Furthermore, the material I have presented points out the importance that John Dewey's democratic and aesthetic vision of education should be developed further in qualitative empirical research, which requires the theoretical background of current (post-)hermeneutically and phenomenologically orientated educational philosophy. This could widen the viewpoint regarding the qualitative potentialities of aesthetic and artistic experiences. As a result for the didactical practice, this can support the cultivation of a systematic alternative to the dominant methodical and pedagogical behaviour, which still seeks safety in the patterns of mundane routines. Such behaviour means that the vital interests and

potentialities that are still to be discovered and encouraged by the pupils themselves remain dormant. Most of the orientations that are currently common, which are connected with terms such as “self-organisation” or “self-management”, do not take account of the fact that a learning formation is based on the experience of a common world. (cf. Meyer-Drawe 2012, 17). Furthermore, the definition of “individualisation” as it is disseminated nowadays does not guarantee this openness towards otherness. In addition, a well-executed diagnostic of the child can attribute a certain image to him or her, which in fact prevents that which it should encourage. Käte Meyer-Drawe expressly warns against developing an interpretive image of the other, which can develop into a stigmatisation when she writes:

The denial of the inscrutable by the other, who always knows precisely what one is and what one will become narrows the realm of possibility of the self and can be perceived as oppressive especially when, in the development of the child... patterns of involvement are established. The process of stigmatisation combats... the potential of the self for protestation, which has its basis in the fact that it is what it is in relation to others and objects, but not through simple repetition, rather in creative adaptation. (Meyer-Drawe, 2000, 22)

Young people and especially children are highly sensitive to the question of whether or not learning situations are open to their own reflections, emotions and creative responses. They long for more of a challenge than simply doing their jobs as pupils. This should be taken into consideration in teacher education and especially in art teacher education. It includes supporting a critical-reflexive stance towards the unavailable and undefinable, but also with regard to perceptible moments in contact with others, objects, subject matter, place and context. There is no doubt that this will be both a creative and an ethical challenge and that there is a huge potential for a new culture of learning and reflexivity.

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Tobias Loemke was born in Augsburg, Germany, in 1974. Since 2008 he is teaching as senior lecturer (Akademischer Rat) at the Chair of Art Education of the Friedrich-Alexander-University in Erlangen-Nuremberg. Before that he taught art at the Burghausen Kurfürst-Maximilian-Gymnasium. He studied painting and art education at the Nuremberg Academy of Fine Arts and the University of Arts and Design (HfG) in Karlsruhe.

Maddalena Mazzocut-Mis

Maddalena Mazzocut-Mis is an essayist and a leading scholar in her field. She is Professor of Esthetics and the Esthetics of the Performing Arts at Milan University (Universita degli Studi di Milano). She has published, amongst other things, *Forma come destino* (Firenze, 1998), *Deformazioni fantastiche* (Milano, 1999), *Voyeurismo Tattile. Un'estetica dei valori tattili e visivi* (Genova, 2002), *Animalita. Idee estetiche sull'anima degli animali* (Firenze, 2003), *Gli enigmi della forma* (Milano, 1995 and reprint: Milano, 2005), *Estetica. Temi e problemi* (Firenze, 2006), *Corpo e voce*

della passione. L'estetica attoriale di Jean-Baptiste Du Bos (Milano, 2010), *Estetica, with Elio Franzini* (2nd edition: Milano, 2010), *Il gonzo sublime. Dal patetico al kitsch* (Milano, 2005; French translation: Paris, 2010), *Mostro. L'anomalia e il deforme nella natura e nell'arte* (2nd edition: Milano, 2013), *Il senso del limite* (Firenze, 2009; French translation: Paris, 2012; English translation: Newcastle upon Tyne 2012).

Leah Mc Laughlin

I studied Fine Art (Ceramics) at Galway-Mayo Institute of technology, Ireland (2001-2005). There I became interested in the ways material and the processes involved in the forming of artworks, created tensions with my conceptual ideas. An MA Ceramics in Cardiff School of Art and Design (2007-2008) allowed me to locate my practice within debates that focused on 'thinking through practice', and specifically to develop visual methods which could reveal these relationships. This grounded my current PhD project, 'The ways moving-images can reveal the interaction between ceramicists and their materials' at Cardiff School of Art and Design (2008-present). I am in the process of developing findings and applying them to related areas of research as a research assistant under CARIAD (Centre for Applied Research In Inclusive Art and Design) <http://www3.cardiffmet.ac.uk/english/cariad/pages/home.aspx>.

Camila Moreira

Camila Moreira é artista plástica, nascida em 10 de agosto de 1981, em Formiga- Minas Gerais, Brasil. Sua formação acadêmica é Bacharelado e Licenciatura em Artes Plásticas pela Universidade Federal de Uberlândia, Brasil; seguido de mestrado em Artes Plásticas pela Université Paris I- Panthéon Sorbonne, França e atualmente realiza seu doutorado em Artes Plásticas pela mesma Université Paris I, França. Ela vive e trabalha em Paris, aonde desenvolve uma pesquisa teórica e plástica ligada à sua genealogia, aos objetos de coleção e uma análise de sua alteridade íntima. É membro do NUPPE-UFU. Agenda de exposições: **2013** Exposição Individual : « *De anima* », CROUS BEAUX ARTS- Paris/ Exposições coletivas: Galeria Juan Pardo Heeren- ICPNA, Peru / Centre Cultural Casona de San Marcos, Peru/ Espace Saint Rémi, Bordeaux, France.

Gloria Luque Moya

Gloria Luque Moya graduated from Malaga University with a B.A. in Philosophy. She was awarded a prize for Excellence in Academic Achievements and had a Predoctoral Research Grant in the field of Aesthetics and Art Theory. She also has a B.A. in Social and Cultural

Anthropology and a M.A. in Practical Philosophy from UNED. She is currently doing her PhD thesis on John Dewey's Aesthetics at the University of Granada and is also researching at the University of Málaga, where she has a National Research Scholarship. Her areas of research are Aesthetics, Cultural Studies, Pragmatism and John Dewey's Philosophy. She has published various articles, such as "Everyday Aesthetics", "Approach to everyday aesthetics as an intercultural meeting point", in Spanish Scientific Journals.

Ana Nolasco

Teaches Art and Aesthetics at the College of Education of Setúbal. She is an integrated member of the Centre of Philosophy of the University of Lisbon and a researcher at CIEBA (Centre for Research and Studies in Fine Arts of the Faculty of Fine Arts of the University of Lisbon). She holds a PhD in Aesthetics and Philosophy of Art by the Faculty of Letters of the University of Lisbon, having published several essays in her field and delivered many oral presentations at national and international academic events.

Marge-Marie Paas

Marge-Marie Paas (b. 1976), doctoral student in Tallinn University. As young researcher in contemporary aesthetics, Marge Paas focus her research into new phenomena in aesthetics and philosophy of art. She holds a MA in Interactive Multimedia from Tallinn Academy of Arts and has been a researcher/guest student for 2 semesters at La Sapienza, Università degli studi di Roma, in 2010 and 2011. She is interested in empathy, manipulation and simulation in aesthetic experience, according to contemporary art practices, and her dissertation focus on the problems of empathy in aesthetic experience. She has several publications on contemporary art and culture theories.

So-Young Park

I grew up in Korea and immigrated to Canada, where I studied photography and interactive media. Currently I am finishing my MPhil study in Visual Cultures at Goldsmiths, University of London. I have practised across a broad spectrum, including internet art, video, live visual performance, photography, and printmaking. In addition I have practised contemporary dance for the last 12 years. My current artistic interest concentrates on prehistoric belief systems, such as shamanism and animism, in relation to ritual suicide.

José Pereira

Professor Adjunto do Departamento de Comunicação e Arte na Escola Superior de Educação do Instituto Politécnico de Viseu. Doutorando em Belas-Artes, na especialidade de Arte Multimédia, na Faculdade de Belas-Artes da Universidade de Lisboa. Desenvolve atividade profissional nas áreas de Artes Plásticas (com particular ênfase no domínio da Arte Digital), Teoria da Arte e ensaísmo de arte.

Teresa Matos Pereira

Escola Superior de Educação de Setúbal.

Licenciatura em Artes Plásticas – Pintura, Mestrado em Teorias da Arte e Doutoramento em Belas artes – Pintura pela Faculdade de Belas Artes de Lisboa.

Membro do CIEBA – secção de Ciberarte; Professora na Escola Superior de Educação de Setúbal

João Paulo Queiroz

Curso de Pintura pela ESBAL. Mestre em Comunicação pelo ISCTE. Doutor em Belas-Artes pela Universidade de Lisboa. É professor na Faculdade de Belas-Artes da Universidade de Lisboa (FBAUL), responsável pelo doutoramento na área de Arte Multimédia e professor nos diversos cursos de Licenciatura, Mestrado e Doutoramento. Co autor dos programas de Desenho A e B (10º ao 12º anos) do Ensino Secundário. Coordenador do Congresso Internacional CSO (2010, 2011, 2012, 2013) e diretor das revistas académicas :Estúdio, Gama, e Croma. Coordenador do Congresso Matéria-Prima, Práticas das Artes Visuais no Ensino Básico e Secundário (2012, 2013).

Ana Duarte Rodrigues

Ana Duarte Rodrigues is currently Lecturer at Landscape post-graduate studies of FCSH/UNL. She has received her BA (2002) in Art History, Master (2005) and PhD (2009) in Art History of Early Modern period from the FCSH/UNL. She is an associated researcher of CHAIA/UE, IHA and of CHAM/FCSH. Her PhD on *Garden Sculpture of the 17th and 18th centuries in Portugal* has been published by FCT and FCG. Her Master thesis has been the base for the exhibition *O Virtuoso Criador. Joaquim Machado de Castro (1731-1822)* that occurred at the MNAA between the 18 May to the 30 September 2012.

Mirko Sablich

Mirko Sablich was born in Lima, Peru. He started his involvement in music during elementary school as a member of the school band where

he played various instruments by ear including the clarinet and the euphonium. Later he formed an improvisation rock band in which he sang, played guitar and wrote songs. He enrolled at the University of Lima and studied for a time, mathematics and economics. After moving to Montreal he obtained a bachelor of Commerce in Economics, a bachelor of Fine Arts in Music Composition from Concordia University and later, a masters in Music Composition from l'Université de Montréal.

Pedro Cabral Santo

(Lisboa, 1968)

Estudou Pintura e Escultura nas Faculdades de Belas-Artes de Lisboa e Porto, especializando-se nas áreas expressivas afectas à instalação e à vídeo-instalação.

Em paralelo, nos últimos 20 anos, tem vindo a desenvolver as actividades de artista plástico e comissário de exposições, destacando-se os eventos *Tilt* (Fundação Calouste Gulbenkian, Lisboa), *O Pedro e o Lobo* (Museu do Neo-realismo, Vila Franca de Xira), *Il Communication* (com Carlos Roque, Sala do Veado, Lisboa), *X-Rated/Autores em Movimento* (Galeria ZDB, Lisboa), *O Império Contra-Ataca* (co-comissariado, Galeria ZDB/ Instituto La Capella (MACBA), Lisboa e Barcelona), *Espaço 1999* (co-organizador, Museu de História Natural, Lisboa), *Fernando Brito 1983-2010* (Centro Cultural Vila Flor, Guimarães) e *Manuel Vieira - CASA* (Cordoaria Nacional, Lisboa). Recentemente expôs no Museu do Chiado (2012) a obra *Sem Dó, com Ré (homenagem a Sá de Miranda)*, trabalho incluído nas comemorações dos painéis de São Vicente de Nuno Gonçalves, realizado em parceria com a artista Lula Pena. Como membro do Pogo Teatro participou em diversos espectáculos levados à cena pelo Grupo, através da produção de textos, realização cenográfica e também como *performer/actor*. Foi também fundador dos projectos artísticos *Autores em Movimento (Greenhouse/Jetlag/X-Rated)* e *featuring (Unlovable)*. No plano musical, foi membro fundador do projecto musical *IK-MUX* e, actualmente, coordena o *PROJECTO FUZIVEL*, música experimental de fusão.

Alexandre Santos

É historiador, crítico de arte e professor de história da arte junto ao Instituto de Artes da Universidade Federal do Rio Grande do Sul – UFRGS, atuando nos cursos de graduação em Artes Visuais e História da Arte e no Programa de Pós-Graduação em Artes Visuais, onde orienta mestrandos e doutorandos. Concentra as suas pesquisas nas relações entre fotografia e arte moderna e contemporânea, tema sobre o qual tem diferentes textos e capítulos de livros publicados. Coordena o Grupo de

Pesquisa A imagem na arte e cultura desde a modernidade. Organizou as obras *A fotografia nos processos artísticos contemporâneos*. Porto Alegre: SMC/Editora da UFRGS, 2004 e *Imagens: arte e cultura*. Porto Alegre, Editora da UFRGS, 2012. Vive e trabalho em Porto Alegre, Rio Grande do Sul, Brasil.

Samantha Schramm

Samantha Schramm is postdoc-researcher at the University of Konstanz, department of media studies and member of the DFG research network "Media of Collective Intelligence". After her studies in art history, sociology and education at the University of Stuttgart she finished the Master of Arts at the University of Kansas with a Fulbright scholarship. She was member of the research training group "Image – Medium – Body. An Anthropological Perspective" at the Hochschule für Gestaltung Karlsruhe und Fellow at the Terra Summer Residency in Giverny, France. In 2012 she finished her Dissertation about concepts of site and media in Land Art.

Sami Siegelbaum

I specialize in the history of Modern and Contemporary art with a focus on the cultural politics of 1960s France. I have published articles in journals such as *Oxford Art Journal* and *Kunstlicht* and am preparing a book manuscript, titled *The Avant-Garde of Presence*, on the work of artists involved in the May 1968 events in France.

Filipe Rocha da Silva

Pintor. Licenciado em Pintura pelas Belas Artes de Lisboa, MFA pelo Pratt Institute em Nova Iorque, Doutorado em Artes Visuais pela Universidade de Évora, onde é Professor Auxiliar com Agregação. Expõe frequentemente em Portugal e no estrangeiro.

Cristina Azevedo Tavares

É licenciada em Filosofia pela Faculdade de Letras da Universidade de Lisboa (1980). Realizou o Mestrado em História de Arte pela Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (1984) e doutorou-se em História de Arte Contemporânea na mesma Universidade (2000). É Professora Associada da Faculdade de Belas-Artes de Lisboa onde lecciona as áreas de estética, teoria de arte e história de arte contemporânea (licenciaturas e mestrados). É membro integrado do CFCUL e colaboradora do Projecto FCT A Imagem na Ciência e na Arte .

Rogério Taveira

Born in 1966 in Lisbon. Works and lives in Mafra, Lisbon. Graduated in Architecture by the Faculty of Architecture of the Technical University of Lisbon. Co-founder of production and publishing company Insectos, Cinema e Multimedia.

Since 2006 teaches in the Multimedia Art Department at the Faculty of Fine Arts of the University of Lisbon, where he is a researcher at the Investigation Centre of Multimedia Art, focusing on photography, moving image and digital media in contemporary art. In 2011 he obtained his PhD degree by the Faculty of Fine Arts of the Polytechnic University of Valencia with the thesis: *The sculpted trees of Alberto Carneiro: Material and landscape in the confluence between Gaston Bachelard and a Taoist inspiration*.

António Ângelo Vasconcelos

Natural de Vagos, distrito de Aveiro, estudou música no Conservatório de Música de Calouste Gulbenkian de Aveiro e é licenciado em Ciências Musicais - Ramo de Formação Educacional - pela Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa. Mestre em Ciências da Educação - Área de Administração Educacional - pela Faculdade de Psicologia e Ciências da Educação da Universidade de Lisboa. É doutorado em Educação pelo Instituto de Educação da Universidade de Lisboa com a tese intitulada "Educação artístico-musical: cenas, atores e políticas".

Sob o ponto de vista científico tem participado em diferentes encontros, congressos e seminários nacionais e internacionais em domínios diferenciados da educação e da cultura, tendo publicado vários tipos de trabalhos. Em termos profissionais trabalhou como professor de música em vários níveis de ensino, do pré-escolar ao ensino superior. Presentemente desempenha as funções de Professor-Adjunto no Departamento de Artes da Escola Superior de Educação do Instituto Politécnico de Setúbal.

Carlos Vidal

Artista, crítico e professor. Licenciado em Pintura pela Faculdade de Belas-Artes da Universidade de Lisboa, onde lecciona Pintura, Composição, Instalação, Crítica de Arte e Media (Mestrado de Pintura), Temas de Arte Contemporânea (Mestrado de Pintura) e seminários de doutoramento. É doutorado em Belas-Artes/Pintura com a tese «Invisibilidade da Pintura: História de uma Obsessão (de Caravaggio a Bruce Nauman)» (FBAUL, 2009).

Participou em algumas das mais significativas exposições da década

de 90: «Imagens para os Anos 90» (Serralves, 1993), «Espectáculo, Disseminação, Deriva, Exílio: um Projecto em Torno de Guy Debord» (Beja, 1995), «Anatomias Contemporâneas: o Corpo na Arte Portuguesa dos Anos 90» (Oeiras, 1998), várias edições dos Encontros de Fotografia de Coimbra, entre outros eventos, colectiva e individualmente.

Representado em colecções particulares e institucionais (Museu de Arte Contemporânea-Serralves, Porto; MEIAC, Badajoz; CAV, Coimbra, etc).

É desde 1992 correspondente de «Lapiz» (Madrid), colaborando ainda noutras publicações nacionais e estrangeiras. Entre várias participações em livros colectivos, destacar-se-á: «En Tiempo Real», Fundación Luís Seoane, A Curuña, 2001; «Del Arte Impuro», Generalitat Valenciana, 1997; «Over Here», volume 6 de «Documentary Sources in Contemporary Art» do New Museum of Contemporary Art de Nova Iorque (The MIT Press, 2004, com 2ª edição 2007). Publicou vários livros, sendo o mais recente «Deus e Caravaggio: A Negação do Claro-Escuro e a Invenção dos Corpos Compactos» (2011).

IN MEMORIAM



Eduardo Nery (1938-2013)

This book is dedicated to the memory of Eduardo Nery, who was one of the invited speakers of the International Colloquium Creative Processes in Art.



This volume is an outcome the international colloquium Creative Processes in Art, which took place at the Faculty of Fine Arts of the University of Lisbon in September 12-13, 2013. The aim of this event was to provide an interdisciplinary platform to the discussion of artistic creative processes. By bringing together artists and scholars from different academic backgrounds, we intended to trace a comprehensive overview of this theme and to present cutting-edge research that highlights the connection between art practice, philosophy and education.

O presente volume resulta do colóquio internacional Creative Processes in Art, que teve lugar em Lisboa, na Faculdade de Belas-Artes, nos dias 12 e 13 de Setembro de 2013. O objectivo principal deste evento foi o de facultar uma plataforma interdisciplinar para o debate dos núcleos temáticos associados aos processos criativos artísticos. Reunindo artistas e teóricos de diferentes áreas académicas, pretendeu-se proporcionar uma visão abrangente do tema e divulgar as mais recentes orientações de investigação que sublinham a relação entre a prática artística, a filosofia e a educação.