

# Bridging Arts Education: Possibilities through Images as Visual Narratives of a Research

Flavia Pedrosa Vasconcelos<sup>1</sup>, Danilson Vasconcelos<sup>2</sup>

<sup>1</sup>Federal University of San Francisco Valley, Brazil

<sup>2</sup>School of Militar Police, CPM, Petrolina, PE, Brazil; flapedrosa@gmail.com

**“Dis-seño: ‘Dis’ (distinto, aparte, separado), ‘signo’ (representación, señal, trazo). Realizar señales o trazos representativos de las cosas, pero separadas de ellas. Cuando se habla del diseño se entiende tanto la acción de diseñar como sus resultados.” (HERNÁNDEZ, 1989: 1 4).**

**“[...] el «Dibujo» es siempre una acción ontológica que se establece como problema de sí mismo. En este sentido, tanto la vida como el quehacer del dibujo se establecen en lo que hay de hacer, en la necesidad de su propia definición, aquello que problematiza es lo que establece el sentido de su acción, redefiniendo en ello la propia condición de aquello que entendemos como dibujo.” (MOLINA, 2002: 25).**

## Introduction

This work intends to articulate through images contextualities and cartographies of living experiences in bridging Art Education from Portugal, Brazil, Australia and Finland. We are married and lived together some experiences of a PhD out of our home country, Brazil. Flávia was making a PhD in Arts Education at Porto. University, Portugal. We lived in Juazeiro, Bahia, Brazil and from 2013 to 2015 we became and connect bridges in traveling and seeing, drawing

through Arts other possibilities of thinking. So, this work is also part of a expanded research in the field of Arts Education in Muti, Inter and Trans in Arts Research Group - MITA at Federal University of San Francisco Valley - UNIVASF, Juazeiro, Bahia, Brazil.

The choose of the images above was qualitative and oriented by those questions:

- How can we articulate different contextualities and cartografies bridging Art Education?

and

- What kind of connections can we find when we discuss and dialogue beyond frontiers?

In those places we could dialogue between texts, contexts and interpretations of investigative experiences in Visual Arts, since “[...] enseñar es conversar, aprender es conversar, experimentar es conversar.”, (WAGENSBERG, 2008, p.102), understanding the imbricate connection between the context experienced thus exposing a formal conversation in narratives, knowing that these can also be understood through images as visual narratives.



Figure 1: *Juscelino Kubistechk bridge and San Francisco river.*  
in-between Juazeiro – Bahia and Petrolina – Pernambuco, Brazil. 2014

Hernández (1989) states and Molina (2002), understanding that image and texts (visual and written narratives) complement each other. Hernández (1989) states that the etymology of the word drawing is connected to the concept that the drawing exists at the same time in its representational action and in its results as a production of mind.



Figure 2: *Flávia biking. Danilson looking.*  
She: in-between Juazeiro – Bahia and Petrolina – Pernambuco, Brazil and  
He: Serralves Museum, Porto, Portugal. 2014.

Molina (2002) emphasizes the need to define the drawing, conceptualizing the processes of thinking and creating that establishes a meaning in the action of doing through representation. In this thesis, I agree with concepts by Hernández and Molina, and we understand that they complement each other.

Both researchers claim that drawing is a representation of experience and a narrative discourse that comes with the action of experiencing. In this case it is only possible for researching drawing if a researcher experience drawing. We understand that we are drawing out researching trajectories and trying to interact with the places and objects we see and met.

Those images was chosen using *A/r/tography*, a research methodology that was developed and published by Canadian researcher Rita Irwin and can also be considered a qualitative



Figure 3: *Flávia and the risks of too much Drawing with a pencil.*  
At University of Lapland, Finland. 2014.



Figure 4: *Flávia Drawing during observation.* At Poveiros place, Porto, Portugal. 2014.

methodology of an Arts- based Educational Research in visual arts. It refers to developing theories and practices through a dialogue of the experience of being artist, being researcher and being teacher, thus bridging multiple meaningful professional identities.

It is a dialectical perspective that combines theories and artistic practices, educational and investigative in-between (a concept-key of A/r/tography) spaces. From this perspective, processes are seen in their complexity, as being established by perception, as the questions are developed through specific experiences (Irwin & Springway, 2008).

Reflecting about the process of investigating and making Art, we connects with the indications of Hall (2003, p.15), the representation connects meaning and language. In drawing, this notion shows the acquired codes and graphic vocabulary in constant construction from the first years of any individual's life.



Figure 5: *Instalation. In this University I lose my mind.* Porto, Portugal. 2013.

The drawing is not limited to the use of a pencil and paper, a language based on communication issues or a unique language, but it makes use of language instruments in order to go beyond the communication of vision. It belongs to a complex system of representation that begins in the graphic vocabulary composition and allows its visualization through concrete or virtual surfaces.

Regarding the relation between words and pictures, I agree with Didi-Huberman's (2012) view that both are not opposite parts of language, because together they form a relevant con-

nection in memory, like an archeological treasure or tomb. Drawing is a significant part of humanity's memories.



Figure 6: *Places of being*. Porto, Portugal. 2014.

Even though the memory is a space of transience, the need for registration is expressed in a sense of urgency because each memory is always threatened by oblivion, each treasure threatened by looting, each tomb by grave desecration (DIDI-HUBERMAN, 2012, p. 209).

Words and images each articulate a record where it is possible that what one told in one language is not the same thing as the other. As described by Barros (1998, p. 55), the images are words that we lack, and in the absence of words, the image covers this abyss.

Understanding the space between words and images I chose some drawings produced during investigation process, rethinking that what an image can represent is not always the same as the word indicates.

The production of meanings comes from different contexts and intersections and this goes beyond in-between theories and practices of an Arts Education Research Based in Visual Arts.

Regarding the poetics of the creative gesture, writing and images are generated through creative processes within the tension between limits and freedom and the tensions that they



Figure 7: *Expanded Drawings collected.* Porto, Portugal. 2014.



Figure 8: *Bridging Drawing in the middle.* Melbourne, Australia. 2014.





educational practice, essential to human beings.

We brought those images as dots that connects the experiences of a research in-between (IRWIN, 2004), elaborating a particular view and highlighted the weight of contexts. Through understanding that there are no formulas to solve the problems in the experiencing drawing, just to follow from the abstract thought to the representation of it. This only can be solved in the day by day experiences and through dialogue between the drawer and the line in a ongoing process.

## References

- Didi-Huberman, G. (2012). Quando as imagens tocam o real. *Pós. Revista do Programa de Pós-Graduação em Artes da Escola de Belas Artes da UFMG*, 2(4), 204–219. Belo Horizonte: UFMG.
- Hall, S. (2003). The work of representation. In S. Hall (Ed.), *Representation: cultural representations and signifying practices* (pp. 13–64). London: Sage.
- Hernández, P. (1989). Reseñas sobre el diseño de la enseñanza. In P. Hernández (Ed.), *Diseñar y enseñar: teoría y técnicas de la programación y del proyecto docente* (pp. 5–21). Madrid: Narcea.
- Irwin, R. L. (2004). A/r/tography: a metonymic métissage. In R. L. Irwin & A. Cosson (Eds.), *A/r/tography: rendering self through arts-based living inquiry* (pp. 27–38). Vancouver: Pacific Educational Press.
- Irwin, R. L., & Springgay, S. (2008). A/r/tography as practice-based research. In M. Cahnmann-Taylor & R. Seigesmund (Eds.), *Arts-based research in education. foundations for practice* (pp. 103–124). New York, NY: Routledge.
- Molina, J. J. G. (2002). Máquinas de dibujar: territorios y escenarios del dibujo. In J. J. G. Molina (Ed.), *Máquinas y herramientas de dibujo* (pp. 15–81). Madrid: Cátedra.
- Salles, C. A. (1998). *Gesto inacabado: processo de criação artística*. São Paulo: FAPESP, Annablume.
- Wagensberg, J. (2008). *Si la naturaleza es la respuesta ¿ cuál era la pregunta? : y otros quinientos pensamientos sobre la incertidumbre*. Barcelona: Tusquets.