



Relationship Between His Art And Pedagogy

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ABSTRACT

The interaction between art making and instructing is the focus of the study project Constructing a Relective Site. This study is conducted with two distinct perspectives on practice in mind. This study sought to explore the connection between reflective teaching and learning and artistic practice after concluding that the two do not necessarily constitute the same experience from an epistemological, cognitive, social, or historical standpoint.

KEYWORDS: Relective, Teaching, Relationship, Art and Pedagogy.

INTRODUCTION

To communicate technical mastery, aesthetic value, emotional impact, or theoretical concepts, art encompasses a wide variety of human endeavors and their respective end results. Throughout history and throughout cultures, there has been no universally accepted definition of what constitutes art. Painting, sculpture, and architecture are the three classical visual art forms in the Western canon. A more inclusive definition of the arts would encompass not just the visual and performing arts but also literary works, musical works, motion pictures, and other media such as interactive media. Before the 17th century, there was no clear demarcation between the arts and the sciences; all forms of expertise were considered to be art. Since the 17th century, when aesthetics became more important than ever, the fine arts have been considered to be distinct from other types of artistic training, such as the decorative and applied arts.

Aesthetics is the philosophical study of art and its associated ideas, such as imagination and interpretation. More than just a method of instruction, pedagogy encompasses the study of how teaching and learning affect students' personal, professional, and civic growth. As a field of study, pedagogy examines the processes and interactions that occur between teachers and students as they acquire new information and abilities. Different historical, political, and cultural periods are reflected in pedagogical theories and practices.

Teaching, or pedagogy, is a term with common use. Its goals might be as broad as improving access to higher education or as particular as preparing students for certain careers. While traditional western pedagogies position the instructor as

the source of information and the student as the receiver, newer pedagogical theories increasingly consider the student as the active participant and the teacher as the passive facilitator. The learning objectives of the student and the instructor, the student's prior knowledge and experience, the context in which the learning will occur, and other factors all influence the instructional approach used. The Socratic approach is one such example.

The study of how students learn by exposure to the arts is a growing subfield of educational psychology. Included in this definition of "arts education" are not just the performing arts (dancing, theater, music), but also the visual arts (cinema, craft, design, digital arts, media, and photography).

LITERATURE REVIEW

Katrine Hjelde (2016) The relationship between studio art and the classroom was the focus of the "Constructing a Reactive Site" dissertation. The project's goal was to determine what the most important potential is for a practice and teaching interconnection via a Ph.D. research study done inside the art school from a dual position on practice. This article describes how the two Ph.D. candidates involved in this study drew on constructions of locations to investigate topic specie city in Fine Art education from the perspective of both art and theory. Concepts of response from the fields of philosophy, art, and education were used there to clarify and challenge this interdependence of knowledge. In this study, we mapped the experience of response across the domains of art, education, cognition, and epistemology and discovered that the two domains do not always correspond. Critically fruitful connections between theory and practice are essential not just for the Ph.D. program itself but also for the larger fields of art and art education. An enlarged or dual practice in the arts is discussed, as is the coupling of critical and constructive thinking.

Hans Örtegren, Anna Widén (2015) A partnership between a university and a museum is discussed in this article. The Ume Contemporary Art Museum is one of the biggest museums dedicated to modern and contemporary art in all of Sweden. Together, they are taking a class called "Art Pedagogy," in which they will develop, implement, and share an art-based educational initiative. We choose to analyze two projects that were gathered in the spring of 2018. The findings demonstrate that all parties involved in a project may benefit from it, even if they bring diverse skill sets and resources to the table. This can only occur if students and instructors both are invested in the project and have some background knowledge to draw on as they get started.

Arianna Mazzeo (2019) This doctoral dissertation situates design, the creative process, and teaching at its center. My research focuses on how design-based learning approaches, such as open design and design ethnography, may encourage

a collaborative approach to education and take classroom discussions outside the classroom. My primary goal in doing this study is to further the use of design-based learning strategies in the area of creative arts education. Second, I introduce embodiment as an interdisciplinary lens to investigate the potential contributions of open design and design ethnography to conventional arts education. This study builds on previous work that use design-based learning approaches to introduce the notion of co-learning. Later, I zero in on creating and testing a co-learning pedagogical model that uses embodiment to encourage students, teachers, and researchers to collaborate on a learning process based on co-creativity, self-experimentation, and curiosity about the unknown. As a result, under this paradigm, the boundaries between the classroom and "real life" are porous, and the learning process develops on a continuum with "real life," welcoming the public and social space and emphasizing physical knowledge. The open protocol I provide serves as a roadmap for educators in the performing arts or those looking to apply this framework to other forms of creative education.

Franks, Anton & Thomson, Pat & Hall, Christine & Jones, Ken. (2014). In what ways could classroom education and artistic pursuits intersect? When educators participate in artistic activities, how does this influence their subjectivity and pedagogy? We draw on studies of the Learning Performance Network (LPN), an initiative that brought together educators from around the country to work with the Royal Shakespeare Company and the University of Warwick. The purpose of the funded study was to investigate how combining active pedagogical strategies and ensemble approaches to understanding Shakespearean text and performance influences the growth of educators. The LPN placed a premium on the pedagogy of working together as an ensemble in rehearsal. Our research focuses on identifying any changes in teachers' subjectivity, or how they see themselves. What opportunities, constraints, adjustments, and conflicts do educators face when taking lessons from the rehearsal hall to the classroom? Among the many cultural theories from which we draw, Vygotskian approaches to the psychology of art and acting are particularly useful for their complementing viewpoints on elements of subjectivity. Scholarly contributions by Raymond Williams ('dramatized society') and Jacques Rancière (spectatorship, education) are discussed.

Kirsi Tirri and Auli Toom (2019) This chapter's focus is on providing a foundational understanding of pedagogy and didactics as they relate to formal schooling. We advocate a broad curriculum because we believe that adults should continue their education throughout their lives. This chapter explores the role that pedagogy—the study and practice of teaching—plays in achieving curriculum-based objectives. In this section, we follow the Didaktik curricular tradition, which places an emphasis on moral principles as a means of directing the educational process. This suggests that education is moral in character, and that the primary responsibility of the educator is to model the values and goals she hopes to achieve

in the classroom. We also talk about the contemporary pedagogical difficulties that educators face while preparing students for the twenty-first century, in both K-12 and higher education.

1. PRACTICE-BASED RESEARCH

It might be argued that the effort to investigate what an artistic paradigm of inquiry is or could be lies at the heart of the declaration, building, and theoretical framing of designated locations. Working in a volatile and unpredictable research area is, to paraphrase Hannula, Souranta, and Vadén, a chance to help shape a new field.¹⁴ There is still a lot of unpredictability and doubt in the field of art research based on studio practice. For instance, Borgdorff notes that the term "practice-based" may have a variety of distinct meanings depending on the country, the institution, and the theory.

2. METHODOLOGICAL APPROACH

Due to the modular structure of the sites, I was able to tailor my approach to each individual site based on the specifics of my research questions and my reaction to the findings. In this work, the boundaries between ontology, epistemology, and methodology are porous at best. Henk Borgdorff has pointed out one problem: epistemological and methodological concerns get linked with ontological ones. The Constructivist paradigm of research inquiry, as espoused by Gray and Malins, provides a useful framework for comprehending this work. This paradigm posits that people construct their own understanding and knowledge of the world via experience and reflection. Therefore, the study takes a relativist ontological stance and a subjectivist epistemological stance, in which the researcher and the researched become one and any findings emerge from the interaction between them. This study, like many others in the field of practice-based art research, does not fit well within this or other established academic paradigms.

3. REFLECTION

The manner in which reflexion is often blindly exploited in teaching and learning offered a connection between my practice and pedagogy, even though it was evident from the outset that reflexion was unlikely to be the same thing throughout the numerous sites of study. As I said at the outset of this site, my own explorations into reflection as a pedagogic notion, a philosophical statement, and a means of creating and engaging with artistic works prompted a wider interest in reflection more generally. Reflection evolved not as a single item with a single meaning or application, but as I explored many conceptions of it, the phrase felt pertinent to my teaching and very much to art study. Particularly for art students and art researchers who are frequently expressly encouraged to reflect as part of evaluation processes, the thought that certain types of reflection may be

unsuitable and perhaps damaging to their growth struck me as potentially important.

- **Reflexion**

In this paper, reflection is defined and used in a variety of contexts in accordance with the theories of philosophers and educational theorists including John Dewey, Donald Schön, and Jurgen Habermas. To the extent that a more general definition of reflection is suitable for this Paper, it would be critical reflection in the sense of examining and analyzing experiences, observations, ideas, beliefs, and assumptions. What is at risk, however, is the fact that the word "reflection" might be understood to have varying and even contradictory meanings depending on the specific context in which it is used. These may be expressed by returning to the philosophical or other provenances that give each situation its own significance. I believe this will have implications for the many kinds of art-related articulations that people like artists, art scholars, students, and theorists engage in.

- **REFLECTION AS A PHILOSOPHICAL TERM**

Reflection, as a noun and a process, may be untangled by philosophical interpretations. Although Dewey and Habermas characterize reflection and its applications differently, Jennifer Moon argues that they are still 'the backbone philosophies of reflection' in her helpful introductory book on the topic. The educational concept of "reflective practice" seems to be grounded in Dewey's use of reflection. It also supports the majority of the literature on reflection as a whole (from self-help to academic study of the arts). Dewey was an American philosopher, psychologist, and educational reformer who helped establish the Pragmatist philosophical school and is widely considered one of the century's most consequential ideas on education. Dewey may have popularized the word "reflection" to describe philosophical reflection and thought, but he is far from the first to do so.

Viewer/reader rigor must be applied alongside creator/researcher rigor in order to actively engage with works of this kind. Here, the idea of place might be presented as a useful framing element for reflective aesthetic contemplation. In a literal sense, as with Dan Graham's pavilions; in an institutional sense, as with art institutions; and in a broader discursive meaning, as when an artist-researcher establishes a location via reflection. Therefore, art studies may be seen as a unique location, one that is always evolving and changing as a result of inward reflection.



FIG 1. Sculpture/Pavilion for Argonne (1978-81) at Argonne

FIG 2. Karlsruhe / Dan Graham / Pavilion Sculpture for Argonne (large model)

In the following paragraphs, I provide my first "case study," an examination of the many types of reflection that may be seen as part of the actual process of creating an artwork. Using this case study as a starting point, I will attempt to conjecture on the nature of the knowledge that results from reflective processes.

4. CASE STUDY I:

One example of a work of art This case study makes an effort, at least in part, to reflect the research process in its structure and style. It is written in a conversational style, as if a discussion were taking place between myself and the work; this format appeared to provide the best opportunity for 'recording' such a process. This kind of conversational writing might be seen as an effort to make use of writing that is both creative and detailed. This latter kind of writing, as described by Katy MacLeod, is "revealing" because it exposes the interconnected nature of the author's experience, their thoughts, and their investigation and Paper. Prior professional experience, before starting the PhD, is the focus of this case study. This project is essential because it serves as a bridge between my PhD Paper and the evolution of my profession over the last 15 years. That's because it's representative of the method I used to guide my classes before starting this PhD program.

5. CASE STUDY 2:

A team effort I knew exactly what my practice was before beginning this investigation. In my opinion, this is a kind of "material" art that investigates both the physical and conceptual distance between the viewer, the environment, and the work itself. I have been in several curated international group shows and had my own solo shows. Because of the huge size nature of my artwork, I have also been successful in securing art funding from institutions like the London Arts Board. I've been working with the Oslo firm b+r architects since the year 2000, and we've won many awards for our contributions to public art contests, including one for the Holocaust Museum in Oslo, which first opened to the public in 2006.



FIG 3. Future Relections: Future Reiterations, Installation for the 'Art of Research - Research Narratives', 2008. Photo: Marsha Bradiel.

- **Future Reflections**

Marsha Bradiel, Catherine Mafioletti, Aaron McPeake, and I have founded a research group called Future Reflections (FR). Our goal as PhD candidates in Fine Art at Chelsea College of Art and Design was to make the process of our collaborative practice visible and transparent to "a public" through the various art forms through which we disseminated it. We then proceeded to conduct site-specific, collaborative study on the nature of art research. Specifically, we disseminated our findings via art-focused conferences and print publications—two of what are known as the 'structural sites' of art study. As a type of deliberate reflection, we used a performative approach to our engagement with this field. We were able to learn about and experiment with the norms of these specific institutional and discursive settings by adopting this method. This was accomplished via both oral and written outputs presented at conferences and published in art-research journals.⁸³ All of the various FR outputs are archived on our website, and I have included two of our publications to this Paper as appendices since they are cited here.

6. REFLECTING (ART) KNOWLEDGE

Can the information reflected in the first two case studies be deduced and applied to other learning situations? To use the rhetoric that surrounds notions of the so-called "knowledge economy," artists may be seen as both creators and consumers of information, as members of a "knowledge producing enterprise," and even as "knowledge society" contributors. Therefore, it is required of us as art educators to pass on our expertise to our pupils. Despite the difficulty of defining knowledge, this portion of the Paper will seek to analyze the case studies through the lens of "knowledge production" and the part played by reflection in the formation of this

concept. The main focus will be on how different modes of introspection shape or build our understanding of the creative process. In this first part, we'll examine some foundational concepts of knowledge and how they relate to the broader concepts of inquiry. The aim of this article is to provide a concise epistemology (theory of knowledge) in connection to art that addresses the issue of knowing in art from a historical and philosophical standpoint. Which may be used as context for learning about modern and contemporary art. Site 2 (the Teaching Site) explores the implications for classroom practice of understanding the interplay between different types of knowledge in the field of art (in particular, the role of reflection in the development of expertise).

- **Aesthetics**

The philosophical interpretation of art in terms of knowledge is based on the notion of mimesis, which was developed by Plato and Aristotle. Mimesis (Greek) was defined by both Plato and Aristotle as a portrayal of nature. To Plato, however, this representation was doubly detached from the "truth," since it was itself an imitation of an abstract god-given concept. Aristotle, on the other hand, saw people as beings motivated by a dual desire to represent and better, with mimesis playing a role in this quest for the eternal and perfect. Mimetic representation was a path to learning; the artist would use it to shed light on specific instances and material objects.

- **Art Knowledge(s)**

There are a number of distinct models available today for thinking about the 'creation' of knowledge in the arts, each with its own strengths, weaknesses, and connections to academic inquiry. The potential of art knowledge in connection to society and politics may also be considered from a more basic, philosophical perspective. The renewed interest in Ranciere and his works like *The Politics of Aesthetics: The Distribution of the Sensible* demonstrates the continued importance of aesthetics to contemporary thought and theory outside the realm of art theory. However, there is no agreement on what constitutes optimal methods of information gathering or analysis, least of all in the field of art study. The difficulty in assigning credit for acquired information is not unique to the creative process, although it may be more pronounced in the arts.¹⁰⁶ Due to the novelty of the field, there is also some apprehension around art-based research.

CONCLUSION

This study examined the relationship between reflection and the potential of knowledge(s) claimed via artistic activity, with the goal of gaining insight into how different modes of reflection might be used to characterize or make sense of the act of "mapping" knowledge. Discussion focused on three prominent philosophers

of reflection (Dewey, Habermas, and Schön), outlining and contrasting the various ways in which they offer reflection as a knowledge-forming process. At this time, we began presenting two case studies. At this time, we began presenting two case studies. Following Katy MacLeod's typology, where practice may be exposed via writing, I endeavored to write reflectively in the first case study, both in terms of a process of reflection and as a technique to conduct art-based reflection. To investigate the ways in which this is conveyed or spread throughout instructional interactions. Thus, this site's study did not attempt to identify a single, novel knowledge-claim stated via practice or reflection on practice but rather to investigate a range of interconnected practices' potential for embodying and conveying knowledge.

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