

Fine Art practice, research and
education across europe

PARADOX

Fine Art European Forum

FINE ART PRACTICE, RESEARCH AND EDUCATION ACROSS EUROPE

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Coordinator:

Dra. Ana García López

Authors (texts on paper):

Dr. VÍCTOR MEDINA FLÓREZ: Dean. Faculty of Fine Art (UGR)

Dr. ISIDRO LÓPEZ APARICIO: PARADOX President and PFabric Coordinator

Dra. BELEN MAZUECOS SÁNCHEZ: Vicedean for cultural Affairs. Faculty of Fine Arts (UGR).
PFabric Coordinator

Dra. ANA GARCÍA LÓPEZ. Vicedean for Institutional Relations, Mobility Programmes and Research. Faculty
of Fine Arts (UGR) Paradox Conference coordinator

Associate Editors:

Carolina Segura Segovia

María Cano Martínez

María José Barquier-Pérez

Graphic Designer:

César González Martín

Technical Secretariat

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CONTENT (texts on paper):

EL PROCESO CREATIVO COMO CATALIZADOR EN INVESTIGACIÓN EN BELLAS ARTES	15
THE CREATIVE PROCESS AS A CATALYST FOR FINE ART RESEARCH	19
Víctor Medína	
EL FORO COMO UN VÍNCULO NECESARIO	23
FORUM AS A NECESSARY LINK	31
Isidro López Aparicio	
GLOBALIZACIÓN, INTERCULTURALIDAD Y PRODUCCIÓN ARTÍSTICA	39
El evento artístico P-Fabric en el marco del Fine Art European Forum Biennial Conference de Granada.	
GLOBALISATION, INTERCULTURALITY AND ART PRODUCTION	43
The P-Fabric art event in the framework of the Fine Art European Forum Biennial Conference in Granada.	
Belén Mazuecos	
LA REUNIÓN BIANUAL DE PARADOX FINE ART EUROPEAN FORUM EN GRANADA 2013	47
THE PARADOX FINE ART EUROPEAN FORUM BIENNIAL MEETING IN GRANADA 2013	51
Ana García López	
INDEX OF AUTHORS	55

CONTENT (texts on CD):

STRAND A - Material Matters: On material as a matter of meaning and meaning as a matter of material

A MATTER OF SURFACE	61
Kassianidou, Marina	
APPLICATION OF SYNTHETIC RESINS IN THE FIELD OF CONSERVATION-RESTORATION OF CULTURAL HERITAGE. ACCELERATED AGEING TEST IN CONSOLIDATING	75
García-Ruiz Gallego, Helena	
ART FOR HUMAN RIGHTS IN WESTERN SAHARA: THE USE OF DIVERSE	85
Pérez Martín, Fernando	

BEYOND DISCOURSE: PERSPECTIVES TO THE MATERIALITY OF THE VISUAL ARTS	95
Heikkilä, Martta	
CREATION OF ARTWORKS FROM PEACH LEAF PULP	105
Villalba, José Victor; Castillo Moriano, Carmen & Cuervo Pando, Alfredo	
DIALOGUE FROM NARELLE JUBELIN BETWEEN TIME, MATERIALS, ARTISTIC CONCEPTS AND CONSERVATION CONTEMPORARY	119
Bellido Márquez, María del Carmen	
EXHALE INHALE: THE CONCEPT OF MATTER BY JAVIER GARCERÁ	131
Martínez Silvente, María Jesús	
EXTIMACY: REVEALING THE HIDDEN EMOBODIED GESTURES OF CHILD'S PLAY THROUGH VIDEO ART	137
Nolan, Colette	
INDUSTRY, MATTER AND SCULPTURE	155
Martínez Villa, Antonio; Hernandez Manzano, Cesar David & Montiano Benitez, Balbino	
LIGHT: A MATERIAL INTERROGATION	165
O'Hare Riba, Niall	
MATTER AS THE MEANING. MA'A, AN ARTISTIC INSTALLATION FOR THE GRANADA MILLENNIUM BIENNALE	173
López Diezma, Luis Ángel & Ortega Centella, Visitación	
MARKERS POSCA	181
Gallego Martínez, María Dolores	
NEW TECHNIQUES AND MATERIALS IN THE CURRENT ARTISTIC CASTING	191
Lozano, Isabel; Sorroche, Antonio & Durán, Jorge A.	
POETICS OF MATERIALS IN THE PROCESSES OF EMPATHY CREATION. MEANINGS AND SIGNIFIERS OF MATERIALS IN THE ARTISTIC RESEARCH ON THE RELATIONSHIP BETWEEN CULTURE AND NATURE WITHIN THE CONTEXT OF AN ECOLOGICAL CRISIS	207
Ranieri, Marco	
READING MATTER: ACCOUNTING FOR DIFFERENT APPROACHES TO READING IN RELATION TO ARTISTS' BOOKS	221
Jones, Phil	

RECYDLING MARBLE SCULPTURE	231
Ausilli, Michele Enrico	
RELEVANCE, MEANING AND PIETIC OF THE MATERIAL WITHIN THE SCULPTORICLA CONFIGURATION. A PEDAGOGICAL EXPERIENCE	241
Martín Rodríguez, Ana Lilia & Hernández González, Román	
THE CHOICE OF MATERIALS, THEORETICAL AND PLASTIC RESEARCH OF WORKS MADE WITH MONEY IN RELATION TOSOCIO-CULTURAL CONTEXT	251
Nogaledo, Laura	
THE GAME PENCIL ON PAPER.....	261
Caracuel, José	
THE GAP BETWEEN THE TEXT AND THE TEXTILE	273
Karen Nickell & Karen Fleming	
THE MATERIAL AS A SEMIOTIC RESOURCE IN THE ARTISTIC-SCENIC CREATION	287
Montes de Oca, Ana	
THE MATERIALITY OF AUSTERITY: AN EXPLORATION OF THE INTERNATIONAL SCULPTURAL IRON CASTING MOVEMENT & ITS ASSOCIATED RELATIONSHIP TO MATERIALITY, PERFORMANCE, RITUAL AND CONFERENCE	297
Hayes, James L	
THE MATTER MATTERS: THE MATERIAL AS SIGNIFIER AND THE SIGNIFICATION OF THE MATERIAL "LA PIETRIFICAZIONE DEI RIFIUTI"	313
Aversano, Raquel	
THE PARTICIPATION OF THE MATTER AND MATERIAL IN THE ART WORK	325
Rubio Garrido, Alberto & Takkal Fernández, Aixa	
THE SHADOW: INTANGIBLE MATERIAL IN THE CONTEMPORARY WORK OF ART	333
Salazar Peña, Carmen	
THE SELF-EXPRESSION PLAYFUL, PRIMARY MATTER OF THE DRAWING	345
Martínez Barragán, Carlos	
THE WASTES AND MISERIES OF TERRITORY	353
Rodríguez Cunill, Inmaculada	

TOY ART. HOW CATCH THE EXPERIENCE	369
Machuca, Blanca	
SOUND-GESTALT	381
García González, Concha	
URBAN SIGN. THE POLIS FURNISHED	395
Cabezas, María del Mar	

STRAND B - Viewing Time Based Practice Through Time

A NEW WAY TO THINK ART AND SCIENCE. THE EXPERIENCE SCIENCE OF THE CITY	409
Pastó, Cristina; Agustí, Eugenia & Puig, Eloi	
ART, FILE AND MNEMONIC MAPS	417
Tutosaus, Úrsula	
ARTISTIC PRACTICES IN WHICH PEOPLE AND ACTION CONSTITUTE THE MÉDIUM AND MATERIAL	425
Muñoz del Amo, Aurea	
ARTS AND CRAFTS: BACK TO THE WOODS IN ART AND DESIGN	433
González Martín, César	
BEAUTY OF VIOLENCE AND REPRESENTATION OF THE IMAGE OF THE MOVING BODY FROM A MULTIPERSPECTIVE FRAGMENTATION SPACE/TIME IN ARTWORK	445
Pineda Pérez, Juan Bernardo	
BETWEEN CONCEPTUAL ART AND VIRTUAL THOUGHT PERFORMANCE AND PERFORMATIVITY	457
Carrasco Gimena, María Teresa	
BEYOND THE ART: MAIL ART	467
Vallejo Delgado, Consuelo	
HOMAGE TO FRANCO'S WOMEN POLITICAL PRISONERS LESCORTS, BARCELONA 2013	477
Ricart, Núria & Remesar, Antoni	
DURATIONAL PERFORMANCE IN THE TIME 2.0	487
Melgares, Miguel Angel	
IMAGINING, REPRESENTING AND KNOWING THE CITY: A EUROPEAN EXCHANGE AND VISUAL ART TRAINING EXPERIENCE IN HIGHER EDUCATION	497
Álvarez-Rodríguez, Dolores	

MODELLED FROM MY OWN SELF	507
Fernández Garrido, Emilio Luis	
NANCY DREW, MISS MARPLE AND MY HEAD	517
Tommerberg, Tove	
PERFORMANCE AND PHOTOGRAPHY: A UNIQUE RELATIONSHIP	531
Vélez Alvez, Juan María	
PHOTOGRAPHIC HERITAGE AND COLLECTIVE AUTHORSHIP THROUGH SOCIAL NETWORKS: THE PUBLIC CONTRIBUTION TO VISUAL MEMORY	543
Marfil-Carmona, Rafael; Barquier-Pérez, María José & Álvarez-Rodríguez, Dolores	
PLAYED AGAIN. ARTISTIC RE-PRACTICES IN A PROCESS OF CREATING TEMPORARY ENTITIES	553
Wójtowicz, Ewa	
REPEAT FRAME – THE CAMERA AS PROTAGONIST, DOCUMENT AS ARTWORK	563
Baines, Jenny	
STUDIES ON THE USE OF ICT'S IN ARTISTIC FIELD AND ITS INRUSH INTO SOCIETY	575
Salas Acosta, Luz Marina & Sáez Pradas, Fernando	
THE ARTIST'S REPRESENTATION AND IDENTITY IN HIS ARTISTIC PRODUCTION	585
Oller Navarro, José Manuel	
THE CONFERENCE AS A WORK OF ART AND THE BOOK AS PRODUCT	593
Negre, Marta & Cantalozella, Joaquim	
THE EXISTENCE AS AN ART PROJECT: THE DOMESTIC TIME	605
García Ranedo, Mar	
THE INSTALLATION AS THE ARTISTIC MEDIATION IN CONTEXT OF IDENTITY CRISIS. THE CASE OF RIOJA ALAVESA.	615
Marañón Martínez de la Puente, Ruth	
THE TEMPORAL DIMENSION OF NEW TECHNOLOGIES IN CONTEMPORARY ART	625
Traldi, Andrea	
TO GET BORED, NOW	635
Velasco, Sergio	
THE PROCESS OF GRAPHIC TRACE	641
Vivoda, Ana	

TRANSITIONS_ MODES OF MAKING ART AND EDUCATION	651
Sanfèlix, Neus L.; Samper, Carmen M ^a & Méndez, Holga	
USE IN CASE OF PERFORMANCE: THE CREATIVE PROCESS IN THE PERFORMANCE	659
Terrones, Álvaro	
WEAKNESSES OF BEING IN THE POSTMODERN. THE IMPORTANCE OF THE CONTEXT IN THE PAIN REPRESENTATION	669
Cano Martínez, María Jesús	

STRAND C - Challenging Fine Art Pedagogies

A STUDY ON THE RELATIONSHIP BETWEEN PHOTOGRAPHY AND BLINDNESS IN THE CONTEXT OF A/R/TOGRAPHY	677
Peña Sánchez, Noemi	
ANIMAL CROSSING. TRANSMITTER AND THOUGHT GENERATOR	693
Montero Navarro, Andrés	
ART AND CULTURAL HERITAGE IN THE SCHOOLS OF A HYBRID COUNTRY: CHALLENGES OF ARTS EDUCATION IN CHILE	701
Montenegro González, Catalina	
ART FORMS. THE CLASSROOM AS A PRODUCTION CENTER	709
Cruz González, Manuel & Díaz Alemán, M. Drago	
CHALLENGES AND CREATIVE LIMITATIONS IN FINE ARTS EDUCATION	719
Cano Rojas, Guillermo	
COLLABORATIVE PRACTICES IN MULTIMEDIA CONTEXTS. MEMORY AND IDENTITY IN “LA PAZ INTERVENIDA” AND “LANIFICIOS: ARQUEOLOGÍA DO PRESENTE” PROJECTS	725
Ortuño Mengual, Pedro	
“CONTEXT IS HALF THE WORK” -THE LIVE BRIEF IN FINE ART EDUCATION.-	737
Randall, Jill	
CULTIVATING AND DEVELOPING COGNITIVE PROCESSES THROUGH PAINTING	751
Corbella, Domenech	
DESCHOOLING THE ART SCHOOL	761
Wasilewski, Marek	

DRAWING AND GRAPHIC ACTION, MAPS OF NATURE AND LIFE	769
Villalobos Chaves ,Carlos	
EX BIBLIO, ART IN THE LIBRARY. ART IN THE USER ´S SPACE. INTERSTITIALS READINGS BETWEEN THEORY AND ARTISTIC PRACTICE	781
Juanpere, Salvador; Valera, Albert & Viladomiu, Àngels	
LEARNING HOW TO MAKE ART	793
Montalvo, Blanca	
LIGHT PAINTING: PHOTOGRAPHIC ARTWORK AS A FORM OF EXPRESSION IN ART EDUCATION	803
Marqués Ibañez, Ana	
LONG-TERM COMMITMENT AND FREE-FLOWING CONVERSATIONS	815
Lillebostad, Sissel	
MAKING HISTORY: THE INHERITANCE	823
Dawson, Ian & Minkin, Louisa	
NEW CHALLENGES IN THE PEDAGOGY OF THE FINE ARTS	839
Viña, Francisco	
PLACING THE READERS	849
Simonetta Gorga	
REDEFINITION OF THE EXHIBITION AND THE CONTEMPORARY CURATORIAL PRACTICE AS SPACES FOR PEDAGOGICAL EXPERIMENTATION AND DISCIPLINAR INTERACTION. SOME PARTICULAR AND SPECIFIC CASES	859
de la Torre Amerighi, Iván	
REMAINING THE SAME	871
Hughes, Dean	
SOME COMMENTS ON THE FORMALIZATION OF AN ENVIRONMENT-BASED CREATIVE METHODOLOGY	881
Pérez Jiménez, Mauricio	
STACKING, HANGING, KNOTTING AS ACTIVE METHODOLOGICAL EXPERIENCES IN THE FIELD OF SCULPTURE	891
Cueto, María Jesús; Herrera, José María; Zubiaga, Augusto & Liceranzu, José Antonio	
STILL BELLAS ARTES? THOUGHTS ON THE VALIDITY OF A TERM	903
Porquer Rigo, Joan Miquel	

<p>STRATEGIES FOR DIVULGATION AND COHESION OF THE MECHANISMS AIMED TO ENHANCE THE TEACHING ACTIVITY AND PROVIDE IT WITH PROFESSIONAL PRACTICES IN THE FIELD OF SCULPTURE</p>	913
Asensio Fernández, José Antonio	
<p>THE BODY AS A SPACE OF POSSIBILITY AND CONTESTATION WITHIN ARTISTIC EDUCATIONAL PRACTICES</p>	921
Carrasco Segovia, Sara Victoria	
<p>THE CONCEPTUAL TURN AND THE FINE ART CURRICULUM</p>	933
Houghton, Nicholas	
<p>USE OF AUDIOVISUAL RESOURCES FOR TEACHING-LEARNING LIFEDRAWING.....</p>	945
Blancas, Sara & Muñoz Moreno, Liliana	
<p>WINIFRED KNIGHTS (1899-1947) AND MODA WK (2013)</p>	959
Hebson, Nadia	

LIGHT PAINTING: PHOTOGRAPHIC ARTWORK AS A FORM OF EXPRESSION IN ART EDUCATION

Ana Marques Ibáñez, amarquez@ull.es

Faculty of Education, University of La Laguna, Tenerife (Spain)

Abstract

Creation of the result of photographic artwork resource in Art Education, with the use of a light - painting technique. Using the print record of light on a photographic medium in the context of natural space, architectural, urban or through the intervention of the artist. The practical experience is a collaborative project that is shared as part of the learning process, with two themes: identity, (the images as a reference of personal identity and community) and the spaces of installation and artistic intervention. The contribution is the introduction of new photographic resources, to display content in an innovative way, studying compositional aspects like technical and artistic image. The theoretical content related to Arts Education is made with Image Based Research and A/r/tography methodology created by Rita Irwin, which conforms to the teacher in the role as a teacher, artist and researcher and the materials of Wendy Ewald's projects. It encourages the construction of a critical analysis of the Contemporary Visual Culture through artistic advertising, media and photography.

Keywords: Light Painting, Photography, Art Education, Visual Culture, A/r/tography.

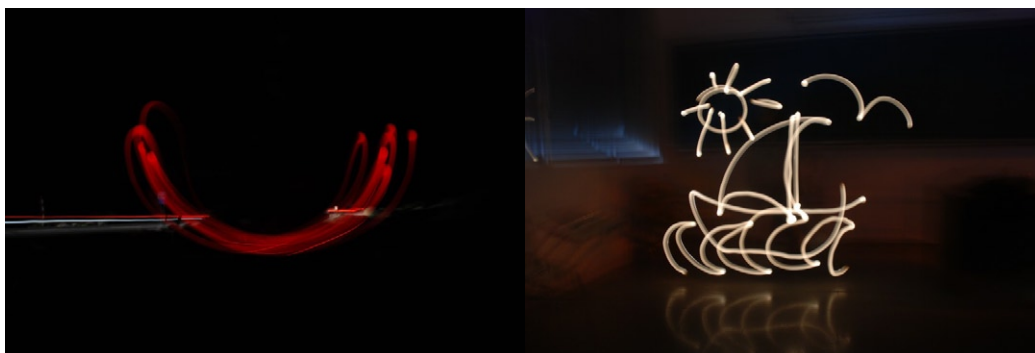
Photographic artwork: Light painting

The proposal is basically the making of twelve photographs with the technique of Light Painting with the following themes:

Firstly, identity with the creation of two portrait photographs, two photographs in relation to the self-portrait and a theme called fragmented body parts that define our personality and physical aspects with the development of the two photographs.

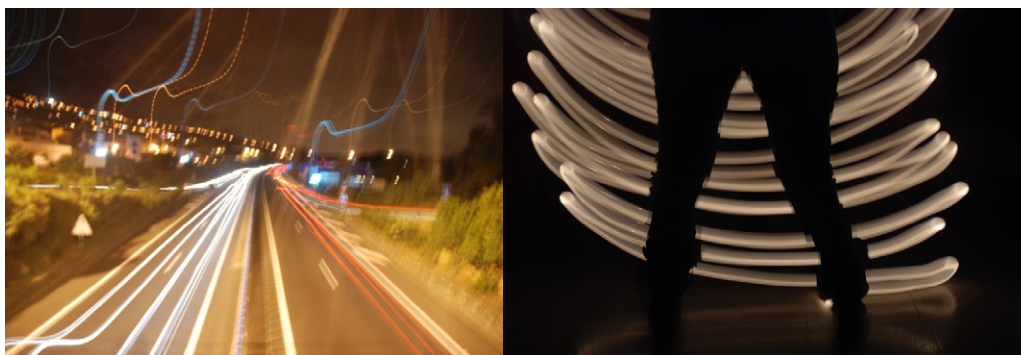
Secondly, another group is the concept of the space with regard to the urban, landscape and installation taking two of photographs of each. The concept of installation

art is to play with the effects of light in creating an ephemeral installation with light as recorded in the photograph.



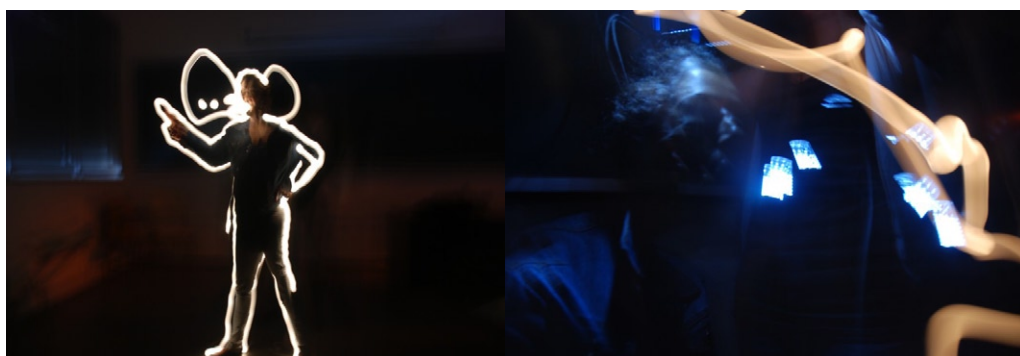
Picture 1: *Instalation Space*, 2013.
María García Romero, Dácil Vilela García,
Damari Melian Diaz. Esther Guanche Dorta.

Picture 2: *Landscape Space*, 2013.
María García Romero, Dácil Vilela García,
Damari Melian Diaz. Esther Guanche Dorta.



Picture 3: *Urban Space*, 2013.
María García Romero, Dácil Vilela García,
Damari Melian Diaz. Esther Guanche Dorta.

Picture 4: *Fragmented Identity*, 2013.
María García Romero, Dácil Vilela García,
Damari Melian Diaz. Esther Guanche Dorta.



Picture 5: *Selfportrait Identity*, 2013.
María García Romero, Dácil Vilela García,
Damari Melian Diaz. Esther Guanche Dorta.

Picture 6: *Portrait Identity*, 2013.
María García Romero, Dácil Vilela García,
Damari Melian Diaz. Esther Guanche Dorta.

Methodology

The photographic process is done with the construction of the identity of the student through the portrait, self-portrait, and from new forms of visual representation of the local landscape or the immediate environment to generate critical thinking of visual culture that it is involved. We will investigate the different possibilities of the body in space, around dance and theater, as well as drawings that are created with light.

Historical Introduction: Light Painting

The etymology of the word Photography, from the Greek words phos: light and graphis: writing, define photography as a drawing - written with light. The use of the term light painting is relatively recent and is associated with generally light drawings made in dark conditions, in which light is used as a brush.

Etienne - Jules Marey and Georges Demeny

These physiologists created a research program in 1882 to develop photographic techniques for the study of the movements of objects and living things. Demeny placed incandescent bulbs on an assistant and made the picture "Pathological walk from the front", which is considered to be one of the first drawings with light.

Man Ray

He was one of the first artists who worked on drawings with light and although he was best known for his innovative photographs, was heavily involved in communications work. For his 1935 series "Space Writing", he is considered a pioneer in light drawings, and created a camera for self-portraits. With his camera shutter open and the use of a small flashlight, he made a series of swirls and lines in the air. Using a mirror in 2009 Ellen Carey discovered that Ray had signed these seemingly random drawings.

Gjon Mili

One of the pioneers of this technique, this Albanian artist came to the United States in 1923 and was an engineer but turned to photography in collaboration with Edgerton at the Massachusetts Institute of Technology (MIT). They used photographic techniques with blinking light and permanent flash. Gjon used a stroboscopic light to

capture the movement of dancers and musicians, and today his flash techniques are still used.

His greatest contribution to painting light photoflash was the creation of his wellknown images with this technique which was achieved by placing fourty small lights in the boots of ice skaters with his camera shutter open.

He was sent by Life magazine to photograph Pablo Picasso in 1949 at his home in southern France. Picasso seeing Mili's photographs became interested in the art, took a flashlight and began to draw in the air, while Gjon captured images. This meeting produced the famous drawings by Pablo Picasso, the most famous being "Picasso draws a centaur".

Barbara Morgan

This American artist was mostly devoted to painting and drawing, studied at California (UCLA) where she graduated in 1923. She took up photography with Wiliard Detering Morgan a writer who used photography to illustrate his books. His artistic activity was painting, using photography to document works, not as a means of artistic expression. By photographing a Sudanese icon of fertility and a totemic mask, she discovered that she could make these sculptures of benign rituals seem more threatening, with the use of lighting, this was her initiation into creative photography.

She began photographing dancers and studied the ubiquitous nature of vibration of the light that visualized the physical and spiritual energy of dance, "Suddenly, I decided to pay my respects to the light, and create a rhythmic lighting design" (Morgan 1938). Gestural drawings were created in her studio using a camera light in the darkness.

David Lebe

He started experimenting with pinhole cameras. This revealed that a photograph is not just a snapshot in time, but could capture an event as a whole. In 1976 in his dark apartment he photographed larger spaces. He opened the shutter of his camera and began working on a series of drawings of light that were self-portraits, using small lights to outline his own body.

Jacques Pugin

Landscape photographer Jacques Pugin was born in Bulle, Switzerland and moved to Zurich to become a photographer in 1972. In 1979 he began working on his series of light paintings, "Graffiti greffes". Jacques continued to work on his paintings with light until 1982, they were exhibited and published internationally. He was awarded, for three consecutive years, with the Federal Grant of Applied Arts.

Vicki DaSilva

She began creating light photographs in 1980 while studying at university. Her work is heavily influenced by Joan Jonas and Richard Serra, artists with whom she worked in her early years.

She was the first female artist to work with this technique by creating "Light Graffiti text", which is famous for its light graffiti and complex works based on light installation.

Tokihiko Sato

This well-known Japanese artist has a light painting artwork, he uses light in a continuous way over time and created especially poetic environmental narratives. Born in Sakata, Japan in 1957, his series: light painting photo-respiration (breathing light) is his most famous work. These black and white photographs were of varied topics including stairways, corridors, forests, dilapidated buildings, etc; and they were run at exposures up to three hours with a camera which was had a darkening filter.

The technique used is not new, what is interesting about his creations is the poetic and magical effects in urban environments and in nature where life sometimes leads to non-existent beings. Daytime uses the light reflection of a mirror directed toward the camera lens, sometimes in bursts.

Despite being a sculptor, he found in photography a form of expression and communication that made his dedication more able to gain exposed in public and private collections with light paintings that have been exhibited in museums around the

world. Currently he teaches at the University of Tokyo and continues to create pieces with this technique.

Process for creating photographs

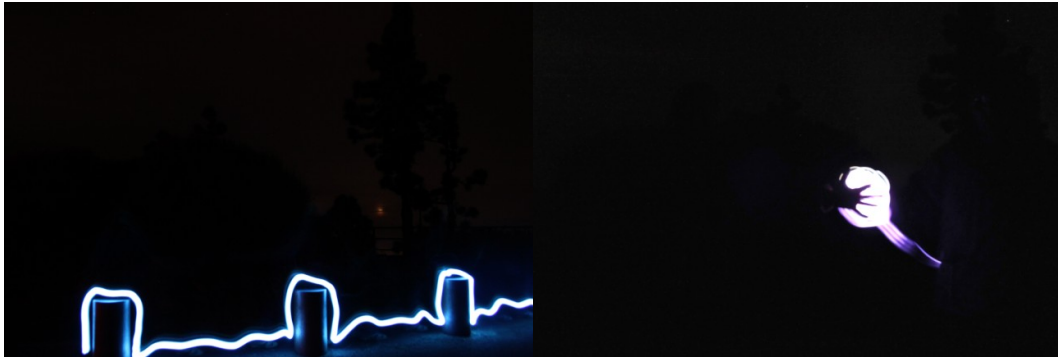
They are made with long exposure time about 1, 10 or 15 seconds, during that time what happens in front of the camera is recorded. In the case of the portrait the silhouette with light under a long exposure will be recorded with slow shutter speeds, so that each movement of light in the image is retained. This requires a dark or night scene to emphasize movement of light on the body. Artificial lights are used with different angles of lighting, exposure time and setting the camera to keep the frame.

It makes the study of the creative process by making a video of time - lapse retaining photo processes in time, for further evaluation of the results, self-evaluation and analysis in the work group.



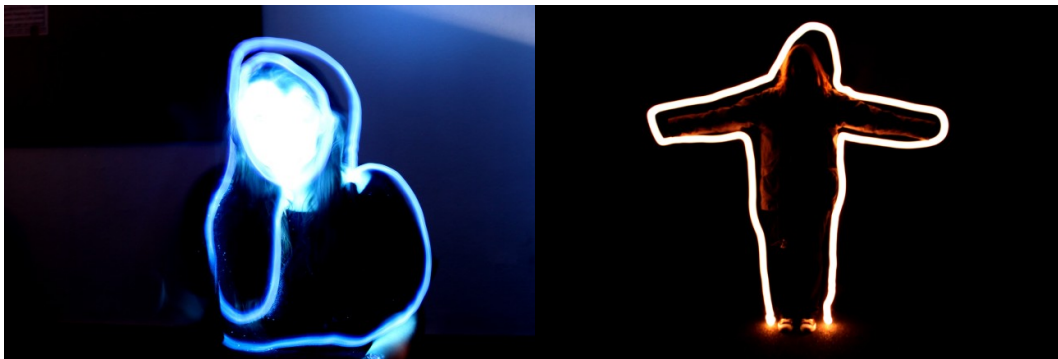
Picture 7: *Instalation Space*, 2013.
Cristina Vidal Ibáñez, Cecile Meier,
Lourdes Nelson Cabrera, Juan Matos Capote.

Picture 8: *Landscape Space*, 2013.
Cristina Vidal Ibáñez, Cecile Meier,
Lourdes Nelson Cabrera, Juan Matos Capote.



Picture 9: *Urban Space*, 2013.
Cristina Vidal Ibáñez, Cecile Meier,
Lourdes Nelson Cabrera, Juan Matos Capote.

Picture 10: *Fragmented Instalation*, 2013.
Cristina Vidal Ibáñez, Cecile Meier,
Lourdes Nelson Cabrera, Juan Matos Capote.



Picture 11: *Selfportrait Identity*, 2013.
Cristina Vidal Ibáñez, Cecile Meier,
Lourdes Nelson Cabrera, Juan Matos Capote.

Picture 12: *Portrait Identity #1*, 2013.
Cristina Vidal Ibáñez, Cecile Meier,
Lourdes Nelson Cabrera, Juan Matos Capote.



Picture 13: *Portrait Identity #2*, 2013.
Cristina Vidal Ibáñez, Cecile Meier,
Lourdes Nelson Cabrera, Juan Matos Capote.

Results

Practical experiences to establish a collaborative and cooperative learning, developing an open activity through photography that will take place in the classroom and in open spaces to encourage creativity and experimentation. It intends to make a material that is motivating for students and for them to apply it in their work as artists or teachers and to learn the fundamentals of photography, this inexhaustible resource.

Photographic narrative research

A reference of current research in this field is Wendy Ewald, photographer, artist and professor at Duke University. She has developed interesting work with children and adults in a long process over 30 years of research.

Inspired by the photographs of the farmers in the Depression Era by Walker Evans, she built her methodology by studying communities that were of interest to her, such as the Appalachians, Canada, North Carolina, New York, Colombia, Mexico, India, South Africa, Saudi Arabia and the Netherlands.

As a professor of Art Education she has undertaken projects like practical photographic studies with children and minorities. These include: "*Secret Games*" a case study and photos of Ethnography and what she calls the Literacy through Photography (LTP).

Literacy Through Photography (LTP)

This program was initiated by Wendy Ewald in 1989 in the Durhan public schools workshop for literacy through photography. The students used the cameras to create self-portraits and portraits of their communities to make their expectations and dreams visible, with an interaction of visual and oral communication. The experience improves observation skills and creativity through photography and writing.

The topics that were used to achieved what she called creativity in action were the self, community, family and dreams. Connections were established between the image and developing writing as critical interpretation of images. One factor which was considered to be of great interest is how the method helped the personal knowledge of

their environment and the establishment of interrelations.

Another project of the artist is the *Secret Games* with participation of families, communities and children, within the LTP program. Although the photos were conducted in an unpretentious and aesthetic way, surprisingly the results were sometimes beautiful or stunning, when considering the subjects related to life in difficult conditions, making visible the emotion and involvement of both the author and viewer.

Works in collaboration with children: 1969-1999

Her collaborative work with communities and children was aimed at understanding the function of a community, through the use of visual culture to understand the sociological structure of a group. Using photography for the production of a feature documentary, works to facilitate communication and knowledge. Poverty, class and race (ethnicity) and photographic ethnography are the issues giving prominence to the subjective aspects.

Ewald Approach

This proposes four photographic means that help in telling photographic stories and adopts a multidisciplinary approach through photography as a narrative tool and resource, to give voices to anonymous people.

Unlike traditional documentary photography that highlights the photographic object objectively, in which the subject is not actively involved in the community. In the Ewald's workshops the reality of the subject was expressed to reveal the ambiguity and complexity, in the group most involved. They encourage the juxtaposition of the self in a space within a dominant visual culture.

Photography as a narrative, intended to recognize how participants perceive the world and how they question it with their own perceptions. This type of photography creates self - narrative.

Photography as a resource promotes the widespread use of photography, based on the information that students naturally possess. It provides a resource for students to gain and develop photographic skills in education in their community and family.

Projects are a way to understand the experiences of others and are new experimental procedures that provide new avenues for research. "The main objective in the picture of the community, is to allow people a certain degree of autonomy in their own life and be able to express themselves more easily, thus obtaining solidarity with others" (Spence, 1995).

This new approach to documentary photography was characterized by social consciousness that occurs in visual images (Rosler, 1992). It can be used to promote a variety of concerns and proposals, and is especially effective in a group of people whose voices are often ignored. The visual media conveys the reality of the situation, the need for change, and the cry for help of the dispossessed (Hubbard, 1991).

Conclusions

Photography is used as a means to generate a self-artistic language and encourage a critical attitude to the media around it such as: television, film, advertising, counter-advertising, images of computer graphics, etc.

Photography and writing as an expressive and research tool that can be used in the classroom. The use of cameras and the written word as a tool for observation and the development of creativity are learnt. It helps participants to recognize the value of their own creations.

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