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## Additional Material

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### Chapter 10: Aesthetics

#### Artist statements

This link will include artist statements and various material related to aesthetics and chapter Ten. More statements will be added in the future. However, for now, first artist statement is by Professor Barbara Bickel, President of the Arts-Based Educational Research Special Interest Group of the American Educational Research Association.

"Reviled in patriarchal ideologies and theologies for millennia, feminist physiology and corporeal cognition is redeemed in Bickel's images" (Yvonne Owens, 2006, art historian & art writer). I understand and experience art making to be a co-relational and performative ritual act that takes me to a threshold of opportunity to witness rather than a transcendent place of escape. Post Lacanian artist/theorist Bracha Ettinger articulates this co-relational experience as "[t]he artist in the matrixial dimension [a]s wit(h)ness in compassionate hospitality." Within the generative womb space of my studio I physically, emotionally and spiritually enter a matrixial aesthetic inquiry. As I make art I enter a co-relational dialogue with an-other mediated by the physical mark-making process and its encounter with the ground of the art piece. Within these dialogic co-encounters memory and becoming intermingle.

Throughout my art career I have enacted the traditional practice of figurative drawing. Not satisfied with the traditional artist/model relationship, a co-creative feminine process of working with an-other developed. In re-performing the traditional practice of figure drawing I return to, and at the same time appeal to, a source of trauma: the objectification of women in the phallic sphere. In doing so, I expose myself, my collaborators, and the viewer to the vulnerability and fragility of intimacy. In entering the matrixial borderspace of art we have the

opportunity to join-with/in difference and to transform the trauma of objectification into the potentiality of knowing from/of the other.

Within the gestating womb-space of matrixial bordertime the other is encountered and revealed. My art practice. It serves release of the female body/voice from the paranoid gaze of hegemonic phallic cultural norms that have dis/placed all that is feminine into the location of the other. The viewers the opportunity to be transported beside, before, below and beyond the phallic gaze.

Sharing dialogue with an-other through drawing has led me to performative co-inquiry with collaborators. The enactment of performance rituals—as collective social events that draw upon and honor all aspects of the artworking process have been the result. The documentation of these shared performance rituals turned me in the direction of video art and video projection. Re-performing the body in the real time of ritual and digital experimentation as become a further co-encounter of co-wit(h)nessing within traces of the matrixial sphere. The past, present and future of my art is devoted to understanding art as an embodiment of sharable co-encounter events within matrixial borderspace(s) and its possibilities for individual and cultural re-attunement, critical inquiry, and transformation.

My teaching philosophy, always in process, is based on understanding art making as a passage of encounter, a co-inquiry process that brings us to new understandings about ourselves and our world. As an artist-teacher, I hold a desire to integrate mastery and respect for the medium, craft, discipline and tradition with an epistemology of unknowing. Within this processual philosophy, I enter the student and teacher relationship with respect and clear boundaries as mentor, facilitator and guide for entering the unknown. In my teaching practice I engage what Suzi Gablik (1995) calls "radical relationality," which for me includes relational aesthetics (Bourriaud, 1998), relational inquiry (Alexander, 2005), and relational learning (MacKeracher, 2004) As such, I often employ a relational pedagogy grounded in the practice of listening to the sound of the art. Listening as much for what is presented/said as what is left unrepresented/unsaid. Deeply and critically listening to students and the sound of their art assists tradition to come forward and at the same time allows one to escape tradition. Relational pedagogy allows the invisible to be represented and drawn out and at the same time validates the location of the artist and art as significant actors in a dynamic and rapidly changing world.

Catherine de Zegher wrote "Art is congruent with our acting in the world, art draws from life as much as life draws from art." I believe we are not by necessity isolated as learners in life and that the collective dynamic of a group of diverse students does in and the art produce as much as an instructor does.

I am particularly passionate about teaching environments and practices that are open to and encourage diverse subjectivities, cultural contexts, relational dialogic learning as inquiry and interdisciplinary practices. To assist the specific site of learning and the dynamic social learning environment, I encourage the inclusion of all aspects of the person: the intellectual, physical, emotional and spiritual as expressed through what social activist educator David Abalos (1998) calls the "personal," the "historical," the "political," and the "sacred" faces. Teaching the whole person requires multiple approaches. As an artist-teacher, I work to incorporate methods that include transmitting content knowledge, modeling artistic ways of being, encouraging divergent thinking, nurturing self-efficacy, and instilling critical social awareness.

Similar to the philosophy of artist educator Carol Becker (2002), I am interested in educating artists for the role of "organic intellectual" or "public intellectual" in our society. As public intellectuals, artists do the cultural work of critical educators and researchers within society, bringing forward what is hidden or silenced through publicly presenting art within local and international communities. As an artist-teacher, I am interested in the development of artists as informed civic performers.


My teaching practice and background is predominantly situated in diverse adult learning and post-secondary settings. I have developed and taught university-level studio courses with young adults and mature students in drawing, textiles, arts-based research and art education. The art education courses I have taught for artist-teachers in training include an integration of studio, theory, and community engagement.

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