



INSEA SELF PORTRAIT EXHIBITION 2 0 1 4 CATALOGUE



IN REMEMBERING...





ELLIOT W. EISNER (1933-2014)



SELF-PORTRAITS IN THE XXI CENTURY

Ana Barbero, Angela Saldanha and Teresa Torres de Eça

"Selfie", and "Selfies"... flood in the internet.

Photography and the digital technologies have opened Pandora's box, highlighting the deep necessity of humans being for self-expression. Maybe because of this, we don't give the same importance to the self-portraits that, for example, people in the Early Renaissance did . But we must bear into our minds that self portraits have much to say, no matter the reason of its creation: introspection, self-scrutiny, vanity, or just a form of advertising for the person.

So, let's say (and talking about the artists), that a self-portrait is the portrait painted by an artist, in which he or she appears alone, or included in a larger work... Jan Van Eycks, Diego Velázquez, Albrecht Dürer, Leonardo da Vinci, Rembrandt, Boticelli, Massacio, Catarina Van Hemessens, Sofonisba Anguissola, Élisabeth Vigée-Lebrun, Van Gogh, Goya, Ylya-Repin - to name just a few of the great Masters that let us magnificent examples of self-portraits, offering a unique possibility for investigating, not only the techniques or the characteristic of an époque, but about their self-perception. In someways, it is a form to bring us into contact with the painter's opinion of him/herself.

In this catalogue, we will find precisely an opportunity to be in contact with artists, art professors, and art students all over the world, who have depicted themselves, opening so, their souls to us. In some of this portraits, we will discover the artist represented in an intimate moment; in others, we can discover a deep desire of showing just the beauty of a painting or a drawing; but, we find too, fresh and original works revealing moral and psychological features of the authors or showing a deep concern with a search for the identity.

And, because we believe we need to respect the author's unique self representations we decided to present in this catalogue all the art works we received without any restrictions.

InSEA Self-Portraits

Art teachers work in the duality of their identity. Between the artistic way of inquiring knowing and living, and the educational way of relating and working with others. In between these borders they construct their identity through sharing experiences in their learning communities.

They may approach teaching as a social engaged aesthetic activity. They also may understand it as a relational aesthetic approach. Art production and educational experiences may be entwined. The dual identity of art teachers has been widely referenced in art education (Daichent, 2010; Irwin & de Cosson, 2004; Kalin, 2007). Artist-teachers had been mentioned as significant models in art education, Daichent (2010) pointed out some referential artist- teachers such as George Wallis. Arthur Wesley Dow, Josef and Ani Albers, Walter Gropius, Joahnnnes Itten, Hans Hoffman, Richard Hamilton and Victor Pasmore in the way they had used art processes as teaching strategies:

...teaching is an aesthetic process: artists-teachers manipulate classroom techniques, materials, and characteristics similar to the artist's manipulation of the elements and principles of design, artist-teachers apply artistic aptitudes- drawing, painting, performance- in educational contexts- classrooms, boardrooms, planning sessions, mentorship opportunities, teaching processes, research practices- to enrich the learning experience ... (Daichent, 2010, p.147)



Art teachers usually use art language to describe their memories, to reflect upon their experience, to express their feelings and expectations, to gain insights into themselves as continually evolving professionals. Their living inquiry is processed through making art. Our identities as art teachers are built from our experiences, our memories, and perceptions' representations. Furthermore making sense of prior and current experiences while making connections between personal and professional life worlds is foundational in continual professional development (Kalin, 2007, p77). Thinking with images od self, reflecting through image making of the self is about seeing the world in a very particular way, in order to understand it and to make sense of our own life. Through self-portraits we experiment questions of identity (Thomson, 2008, p. 147), self-portraiture is a typical task art teachers and art education researchers use to ask children and young people to do. And what about art educators portraits? How do they visual represent their identities?

This exhibition aims to recognise autobiographical representations of art techers, to reveal how teachers form and reform their identities and practices through image making. A call for self-potraits was launched through InSEA newsletter in January 2014, the call was integrated in the Tangled Exhibitions (enREDadas), a chain of exhibitions promoted by the InSEA's affiliated group E@ who wanted to give visibility to the work of artist/teachers in the world. By the third week of May 2014, the international week of art education, we finished the collection of images for the virtual and physical exhibition. Eighty self-portraits were collected from very different countries showing the power of InSEA to engage art teachers around the world. We need to a acknowledge, here, our sincere thanks to all the art teachers who had reply to that call and send their self-portraits to make this exhibition possible. This project may continue spreading out ramifications through art educators communities, adding more self-portraits to the collection. We expect it to grow in the upcoming years.

By this way we remember Elliot Eisner, a distinguished InSEA member, who deeply influenced our way of seeing and valuing art education. We bring, here, our small tribute to the great art educator and researcher in art education, who made us dream about the possibility to use art thinking and art making processes as authentic tools for inquire in art education (Eisner, 1997).

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"What we see is not simply a function of what we take from the world, but what we make of it." E.W. Eisner



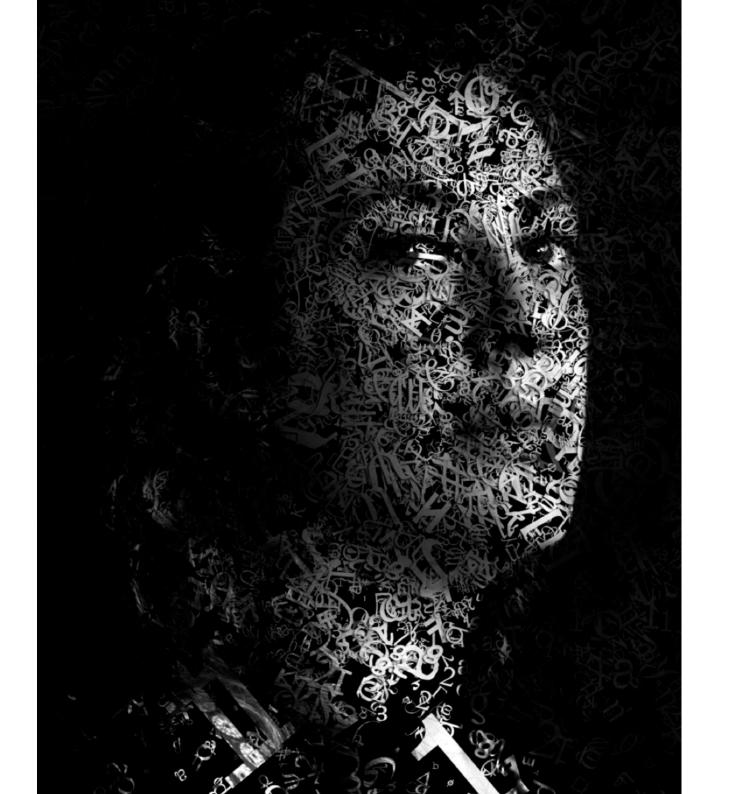


InSEA SelfPortraits EXHIBITION images/authors

"Through the arts we learn to see what we had not noticed, to feel what we had not felt, and to employ forms of thinking that are indigenous to the arts." E.W. Eisner



ÁIBDEM SÇRÇT



ÁLMUDENA GRANDE

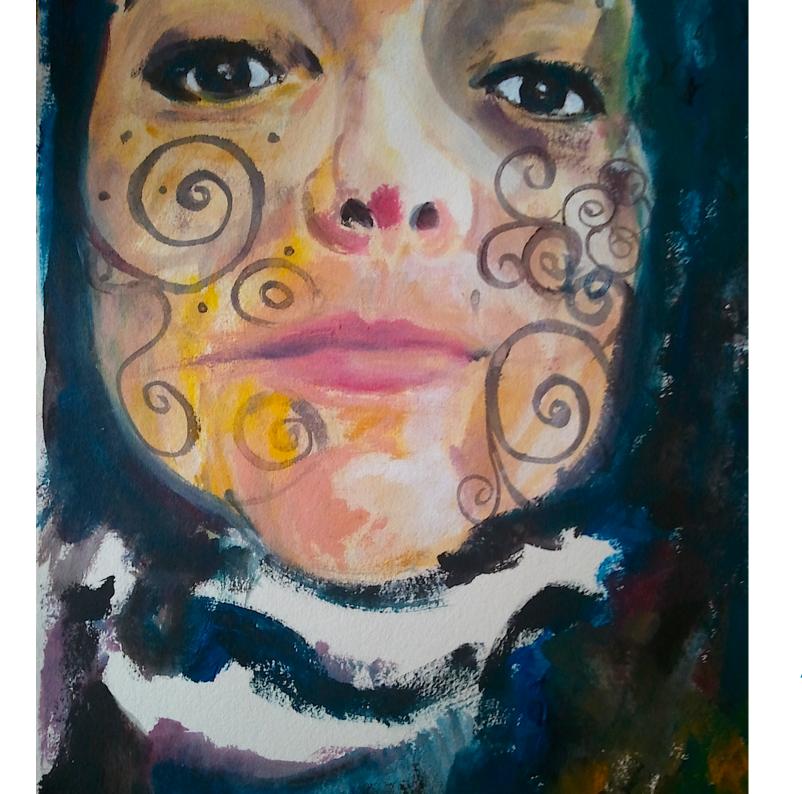


ALISON AUNE



AMANDA MOISUK

"Experience is central to growth because experience is the medium of education" E.W. Eisner



ANA MARÍA BARBERO



ANDY YEOSUNG



ANGELA SALDANHA



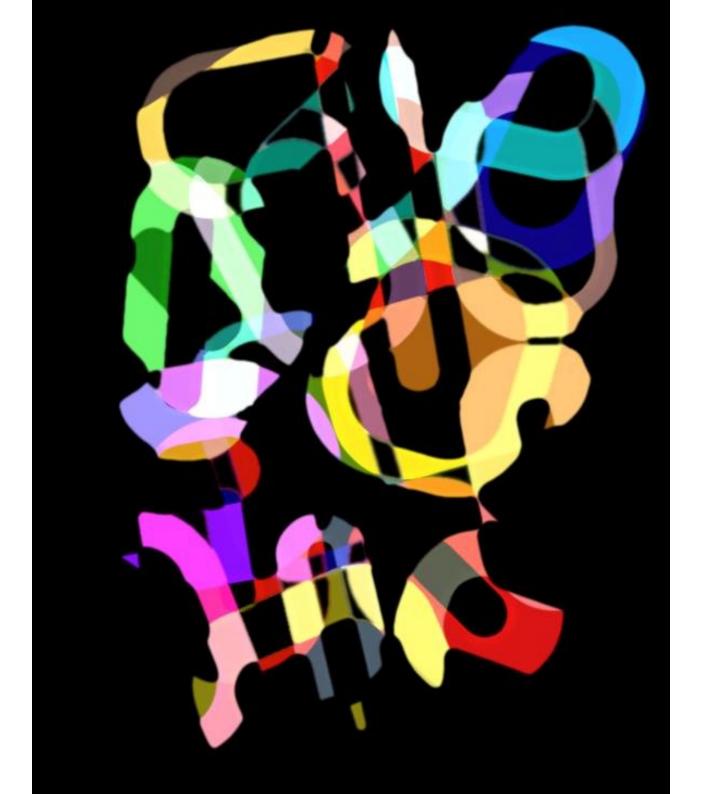
Autorretrato Ángeles Saura angeles.saura@uam.es Madrid; España, 2013



Cita visual: Retrato de Jean Cocteau

Autor: Halsman Fuente: http://cort.as/6vBq

Consultada: 26/11/2013



ANTONIO BECH



ANGELA EDMUNS





AMY KOSKIE



ANA MARCO

"(...)The arts, in all their manifestations, are close in attitude to play". E.W. Eisner

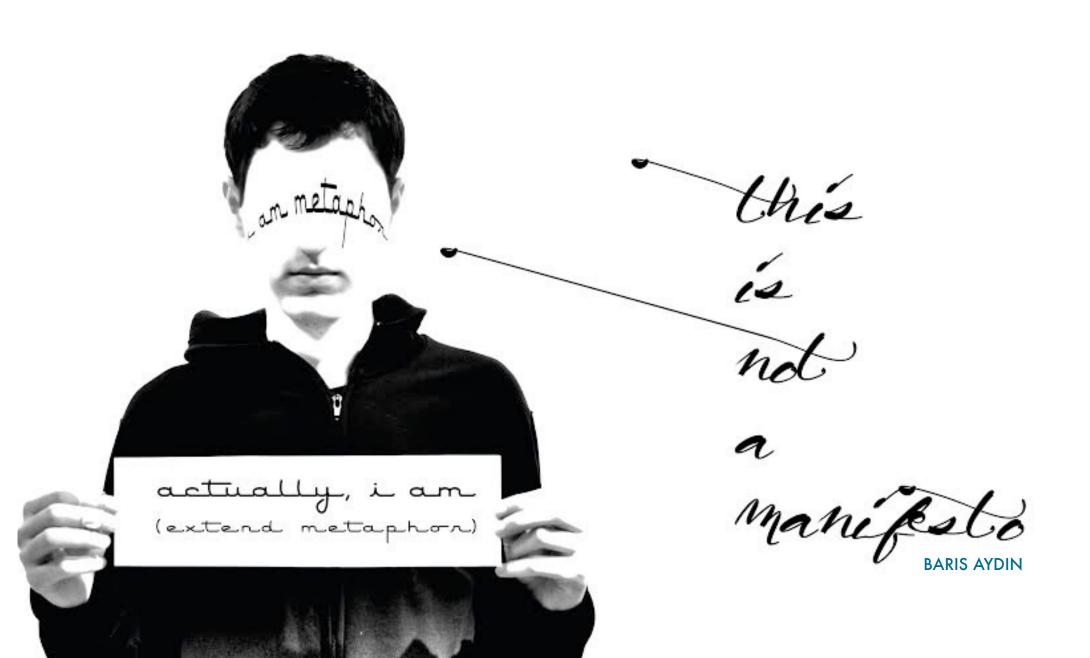




AYSUN GANDOBDU



AYÜË GÎKBAYRAK





BEKIR BABA

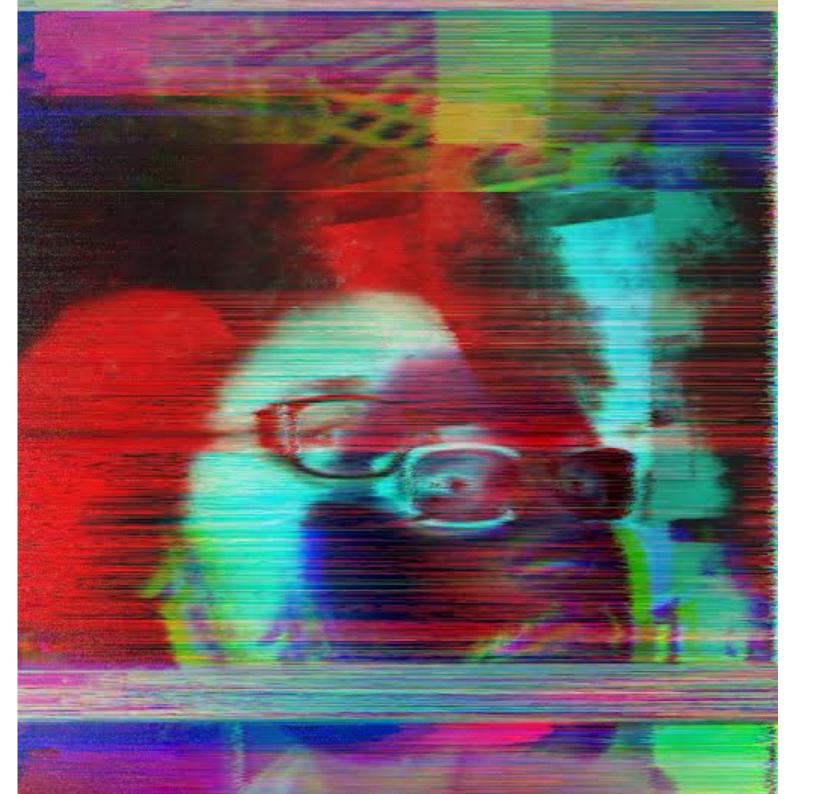


BERNA COSKUN



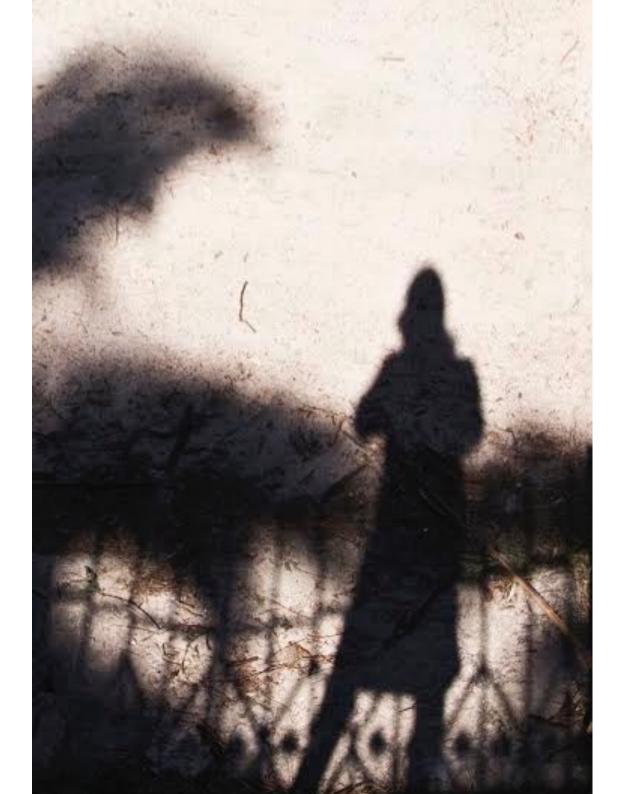


BILGE YALÁCN



CARLOS ROBÉRIO





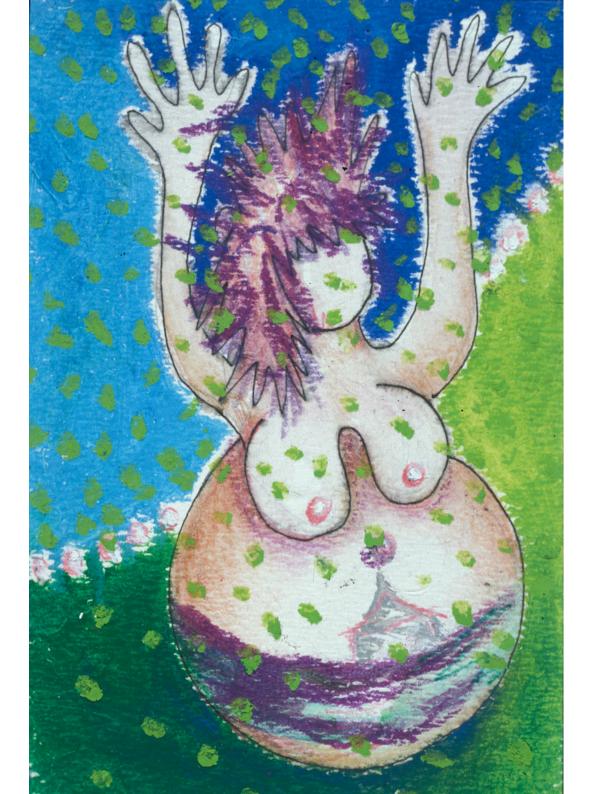
CARMEN MOLINA



CEBRAIL GÎKDEMIR



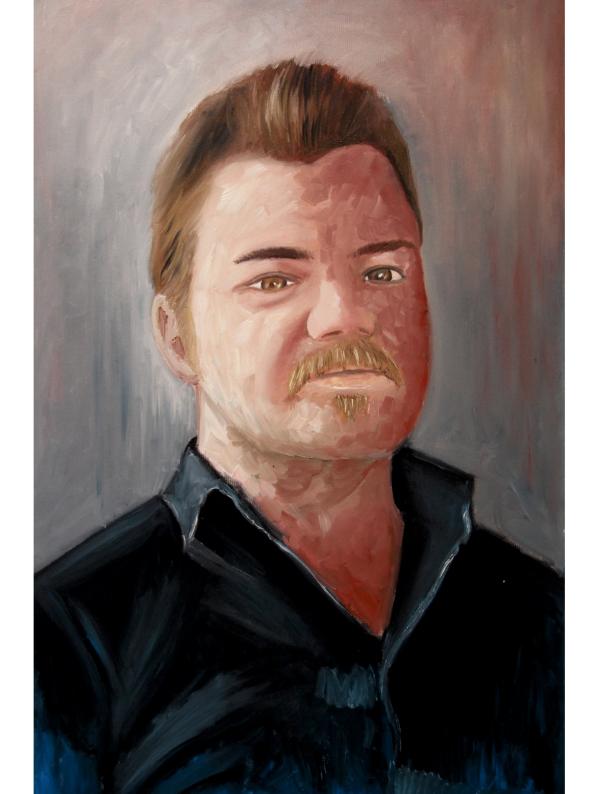
DANIELLE C. HOGAN



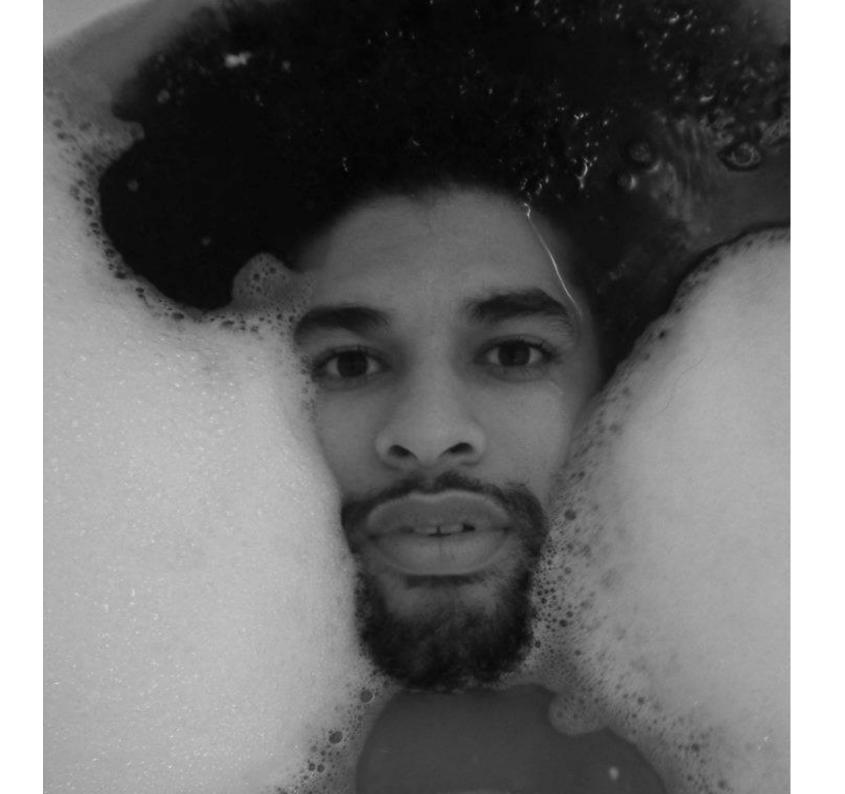
DEBBIE SMITH-SHANK



DIJANA NAZOR



DOBAN KARAKAYA



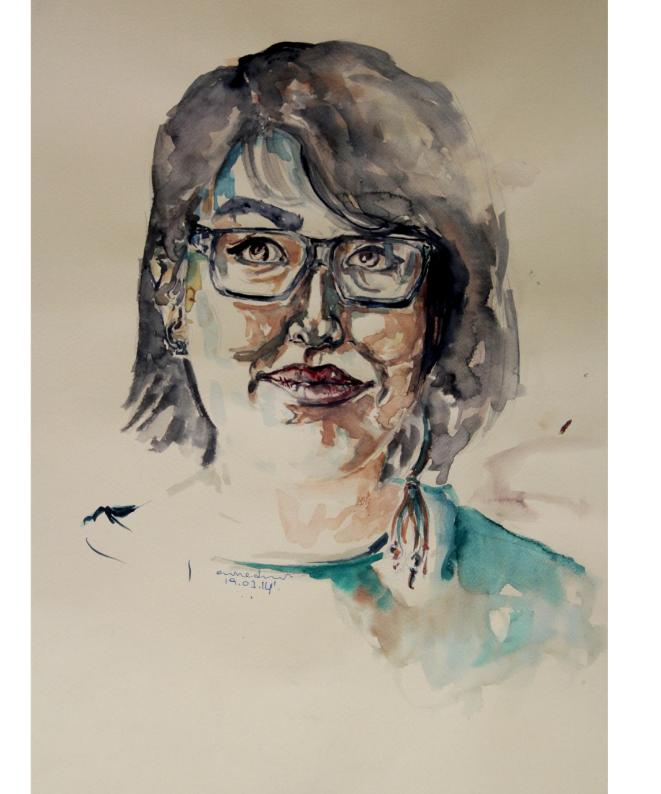
DORI NIGRO



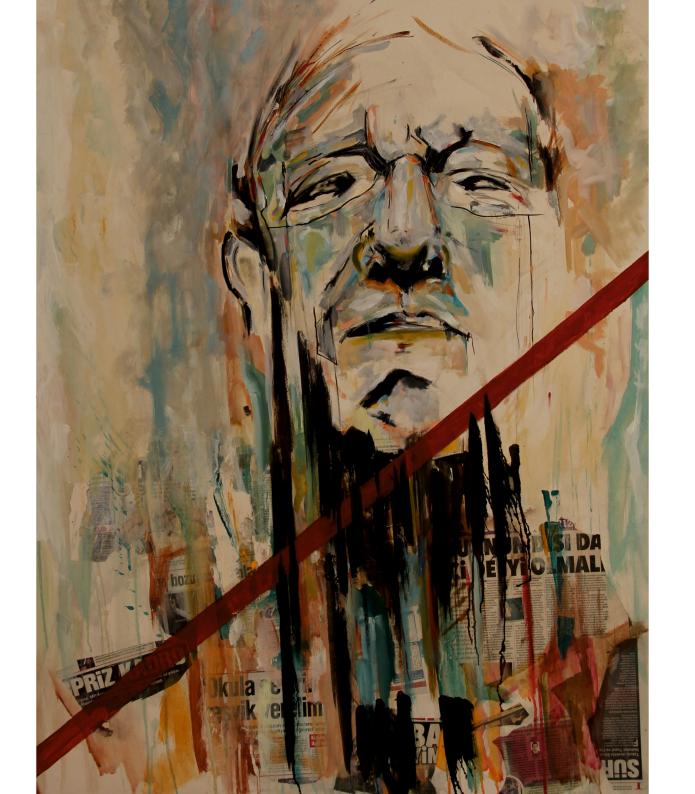
EKIN BOTZAS



EKIN HALÁAN



EMIN DEMIR



ERDAL KAPLAN



ESRA EKERBIÁER



JENNIFER SCHIEBEL

"As for sensibility, the arts invite us to attend to the qualities of sound, sight, taste, and touch so that we experience them; what we are after in the arts is the ability to perceive things, not merely to recognize them." E.W. Eisner







EVRIM ÖZASKICI



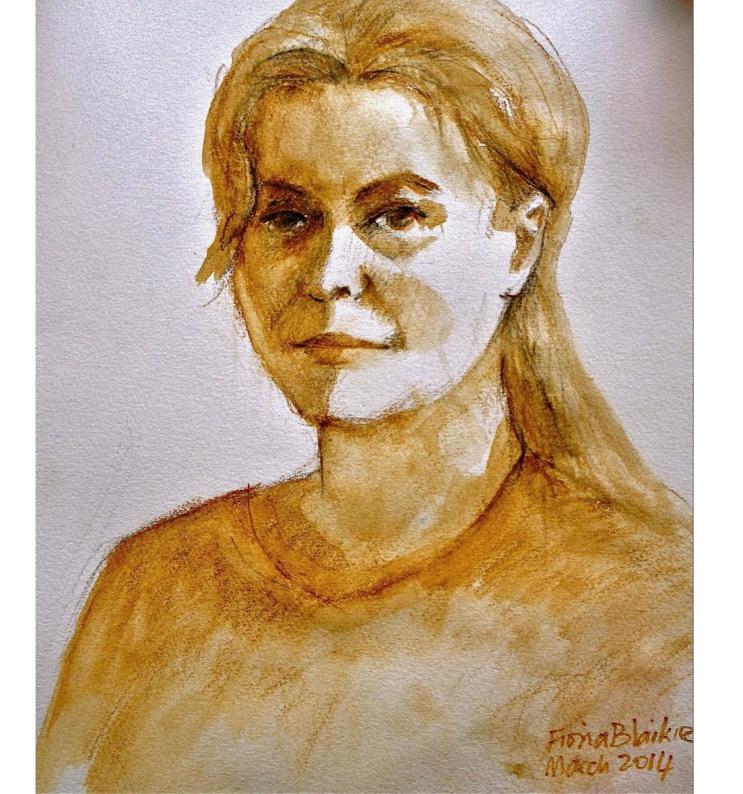
EYLEM ÇÜÇKTAÜ



FADIME DEMIR



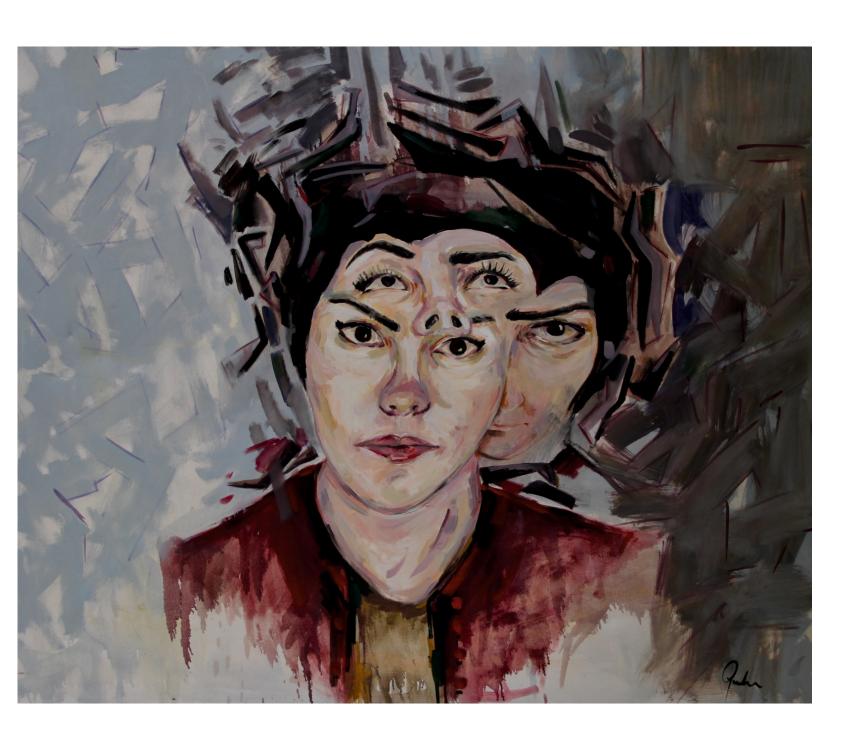
FERIDE ÜOLPAN



FIONA BLAIKIE



GALÜAH BAÜ



GEVHER BAÜALP



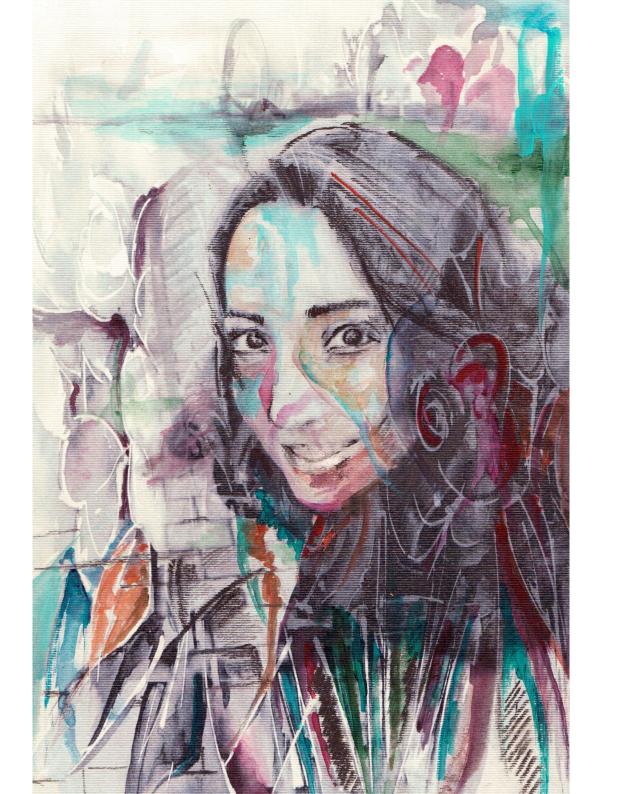
GÎNAL GALÜAH



GLENN COUTTS



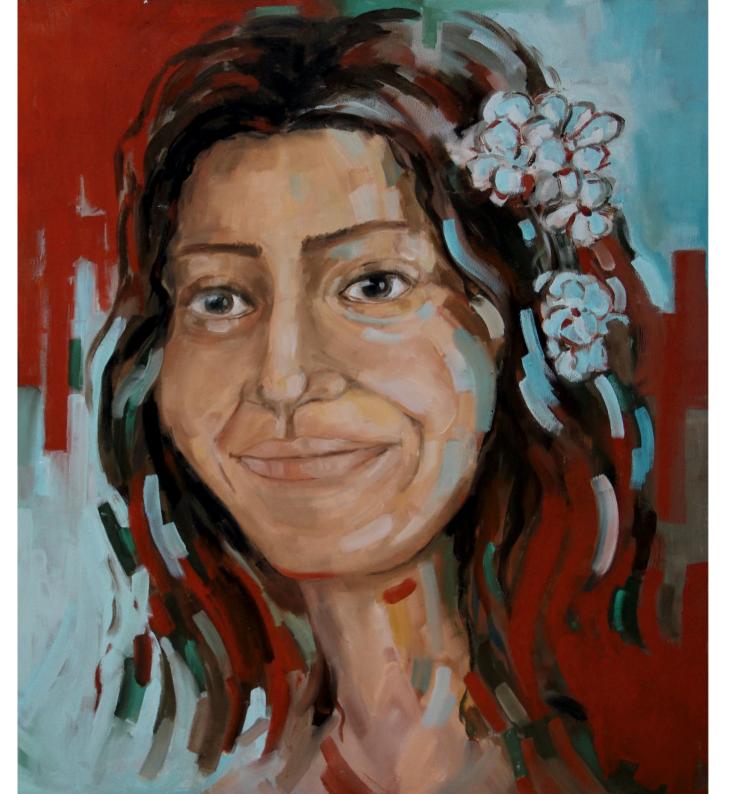
GLORIE SAMODIO



H.KABRA ÎZALP



HADICE ELGAN



HANDAN BAYAMBUDAK



HATICE KATAOBLAN



HATICE KÇLÇÁ

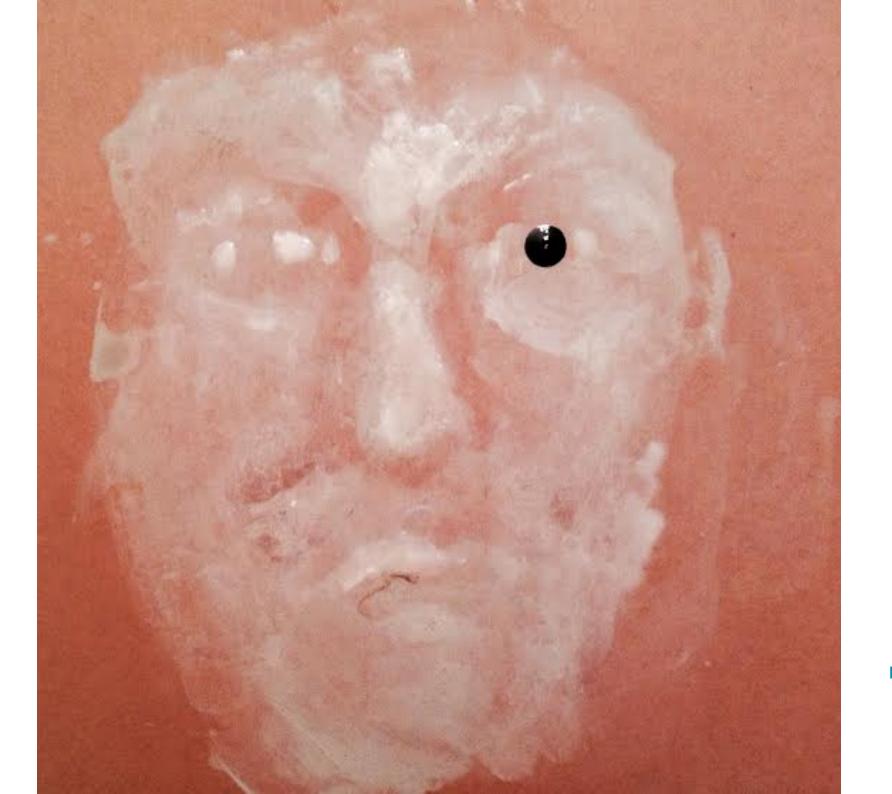


HEDIYE ERGUN

"How does speech, or an imagined image, or a melody we hearin our head get communicated? What must the maker do? Andthen what must the 'reader' do for it to make sense, that is, to be be meaningful?" E.W. Eisner



IDOIA IRIBERTEGUI



IGOR BOROZAN



IKAY YÇLDÇZ



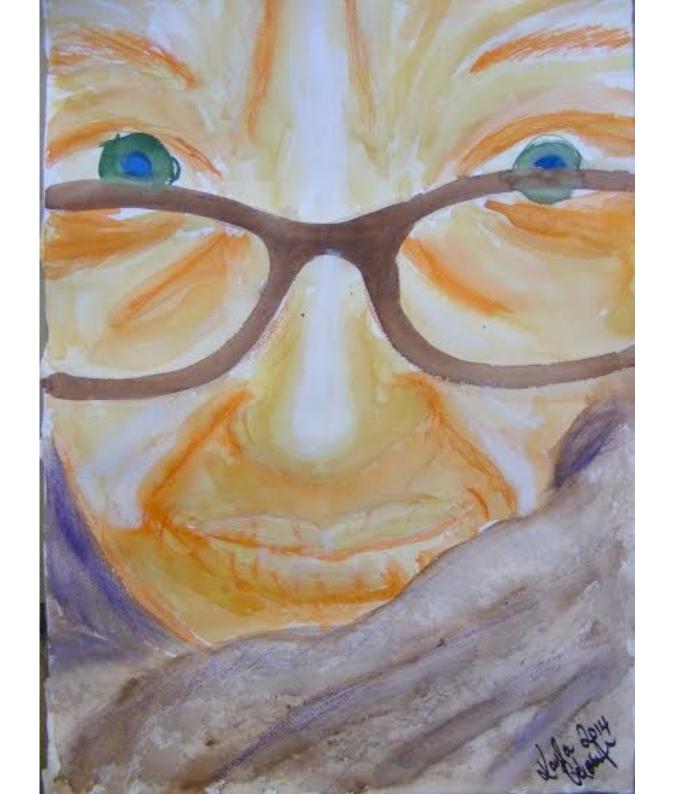
IKNUR DAB



JOSÉ MARÍA DIAZ



KATIA PANGRAZIE



KAYLA GELOWITH





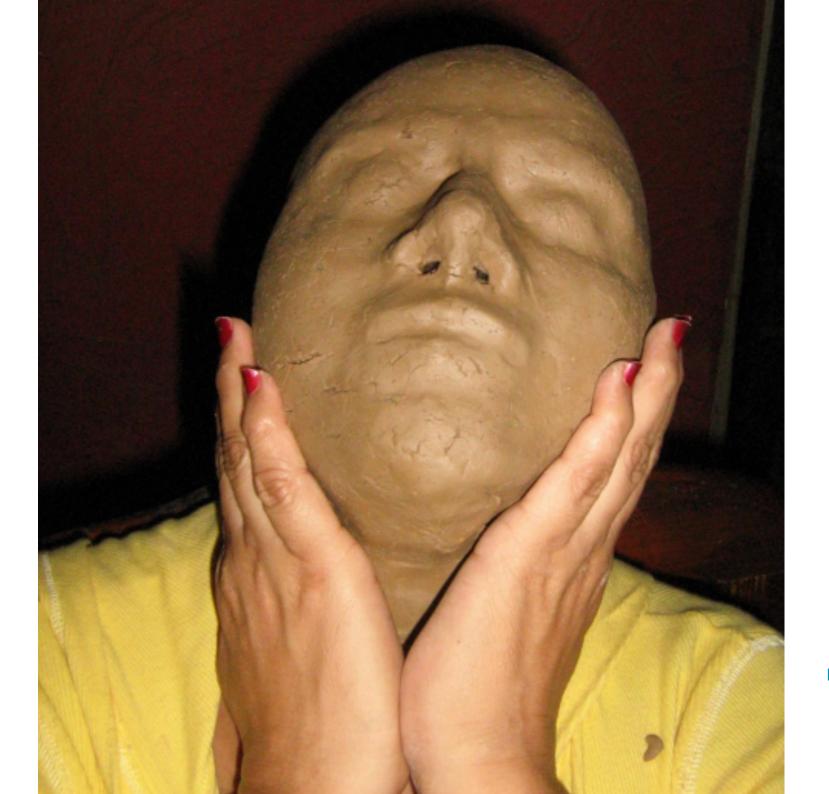
LAURA DE MIGUEL

Appl

"With respect to art and its meaning, I share Dewey's view that art is a mode of human experience that in principle can be secured whenever an individual interacts with any aspect of the world." E.W. Eisner



LUIS DOMINGUEZ



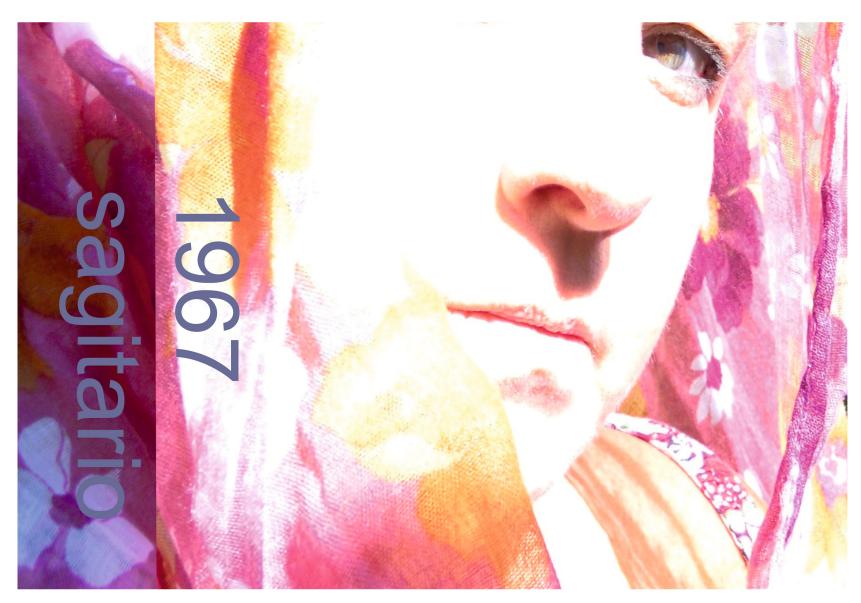
LUZ STELLA



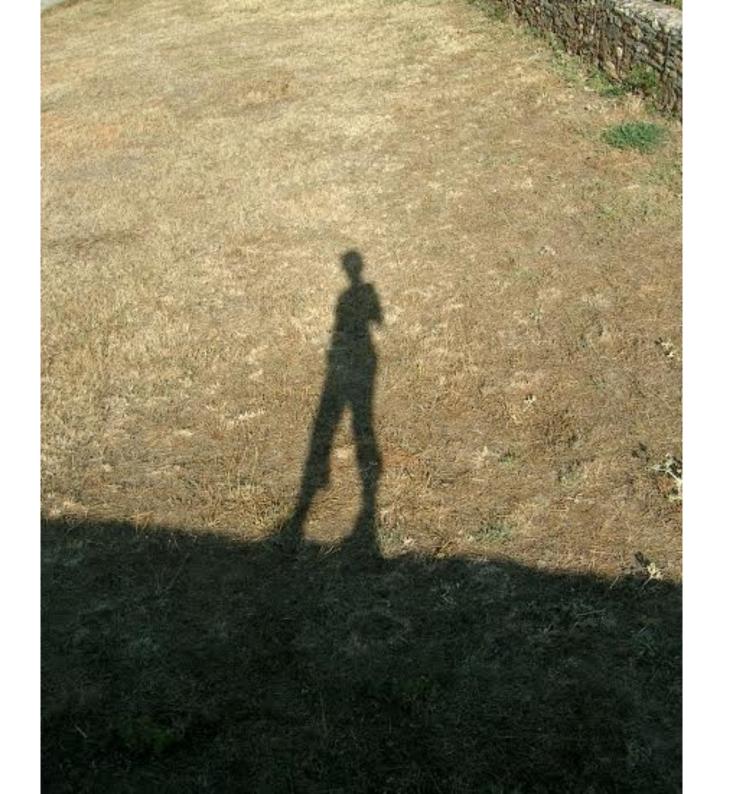
MAKBULE DAÜYUVARLAR



MARCELA L. GIUFFRIDA



M° DOLORES CHINCHILLA



Mª JOSÉ ACOSTA



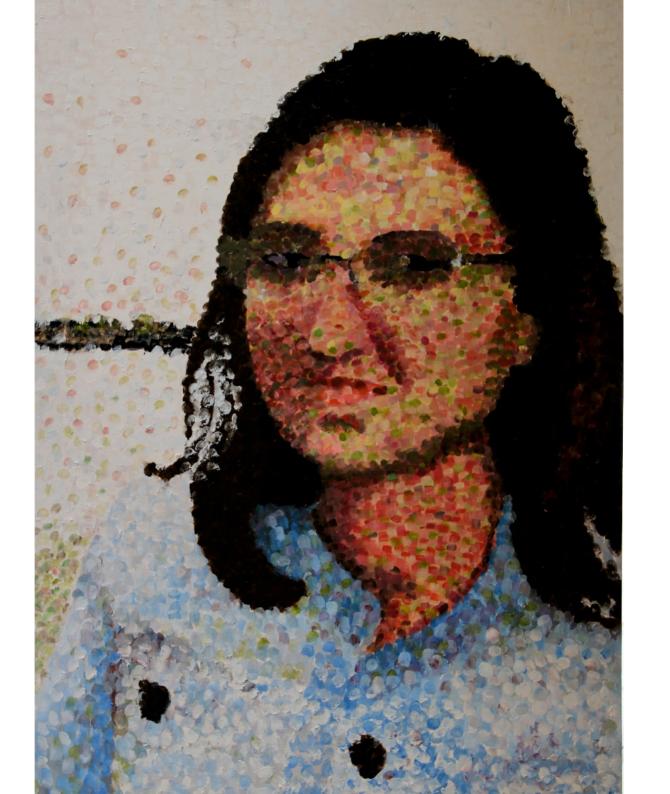
MARTA FOLCO



MEKIYE KAÁAR



MELEK GÎKAY



MELTEM VURGUM



MENTXU FERNANDEZ



MERIH TEKIN



MERVE DOBANER



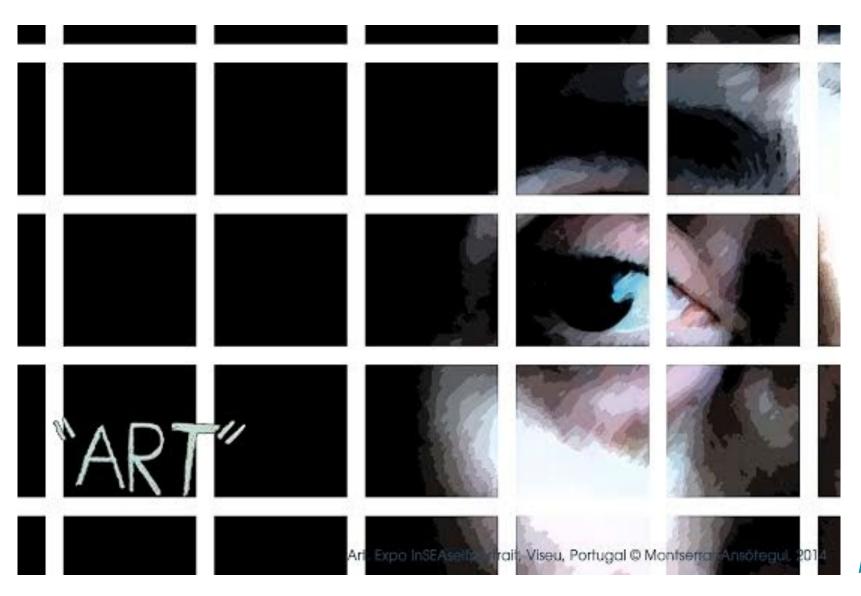
MERVE YÇLDÇZ



MERYEM DAÜANCELL



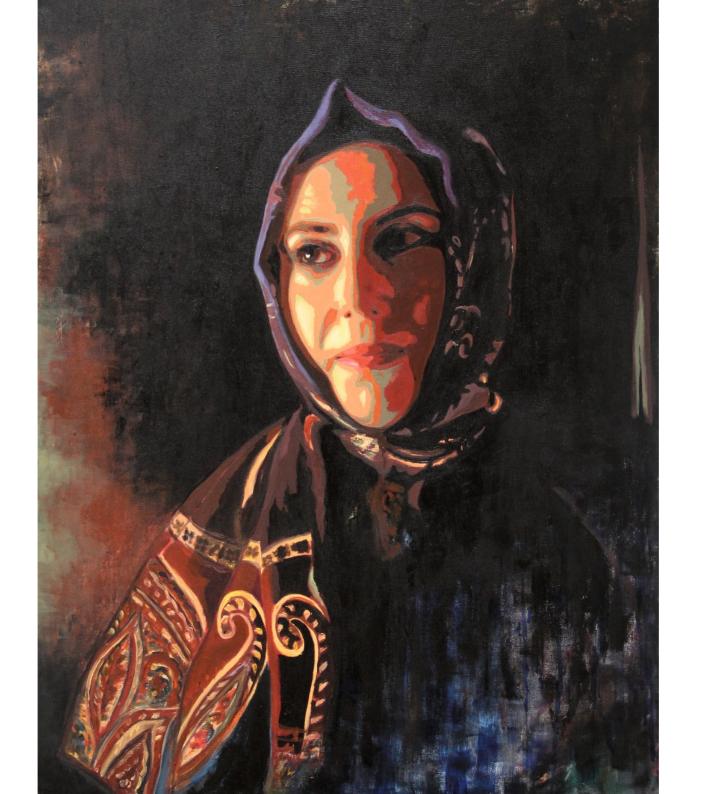
MERYEM KARACA



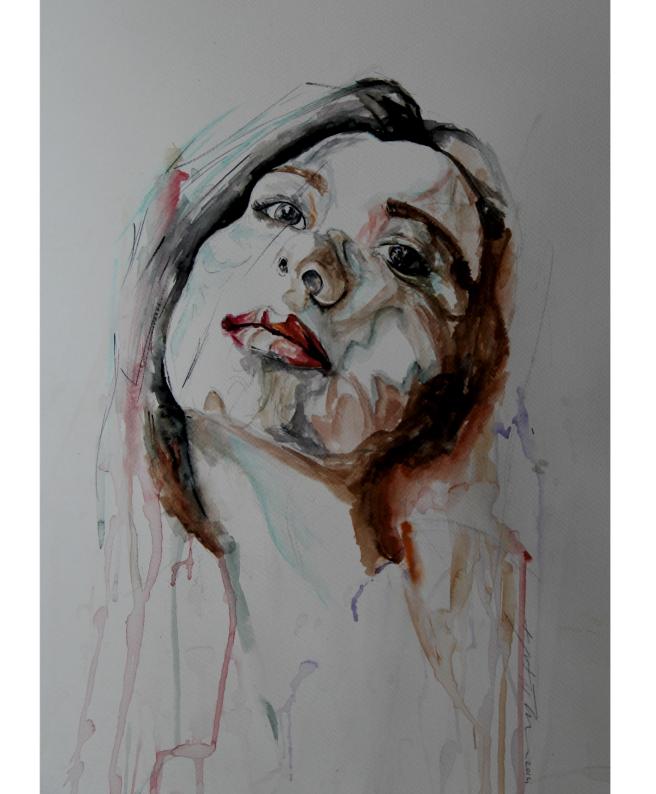
MONTSERRAT ANSÓTEGUI



MUSTAFA ÎZKAN



NILGAN BOBAKAN



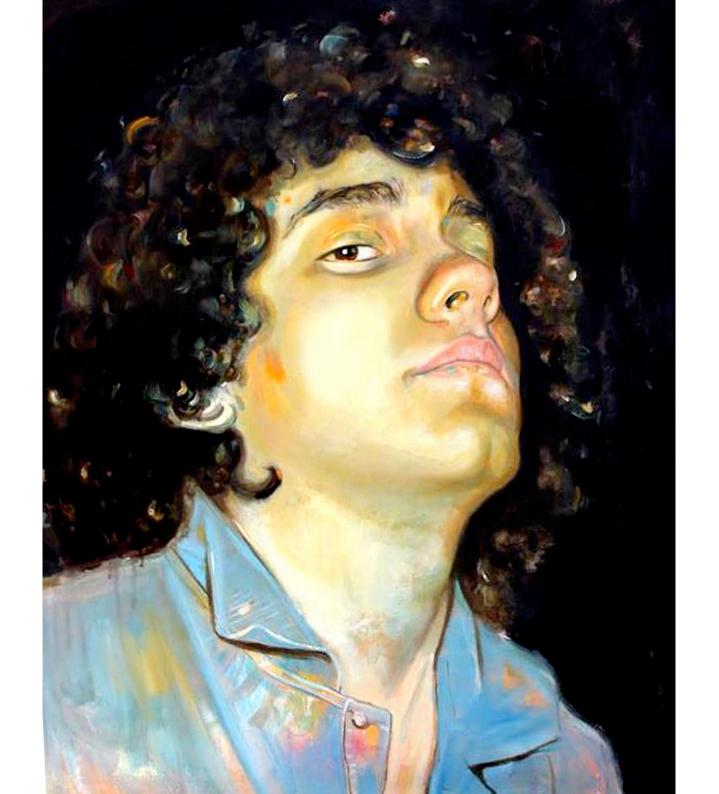
NURAN AYDÇN



NURAN ÜAHIN



NURULLAH SÎNMEZ



OBUZ KALELI

"The arts are typically crafted to make aesthetic forms of experience possible." E.W. Eisner

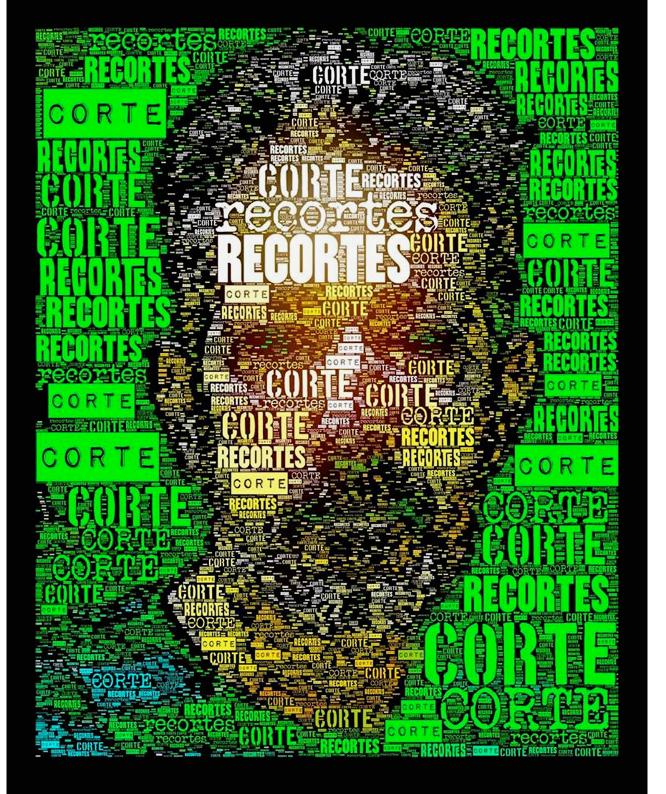




OLGA SÁNCHEZ



PAULO EMILIO



PEDRO VILLARUBIA



PILAR PÉREZ



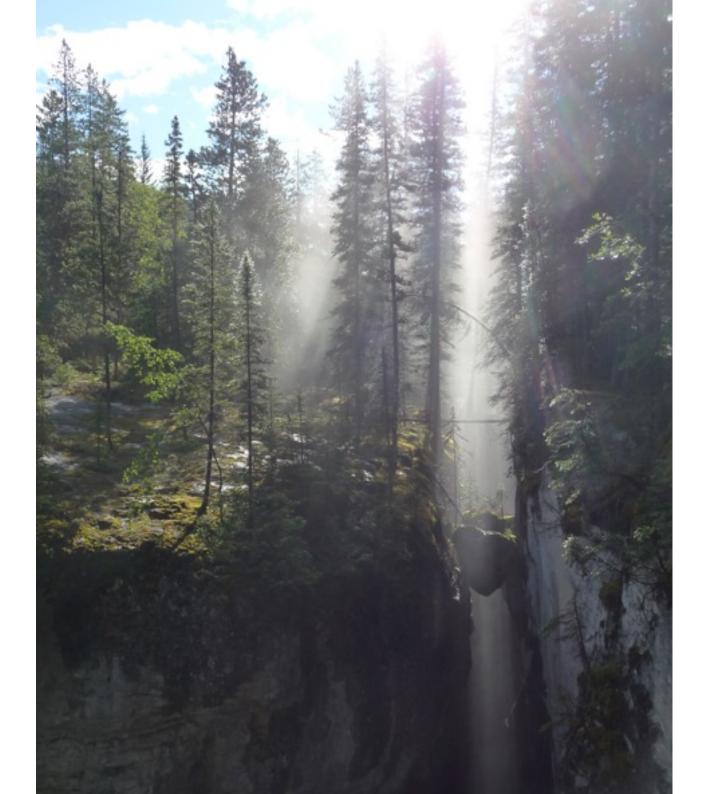
RÇDVAN BAYRAM



RAQUEL BALSA



RAMÓN BLANCO



RITA IRWIN



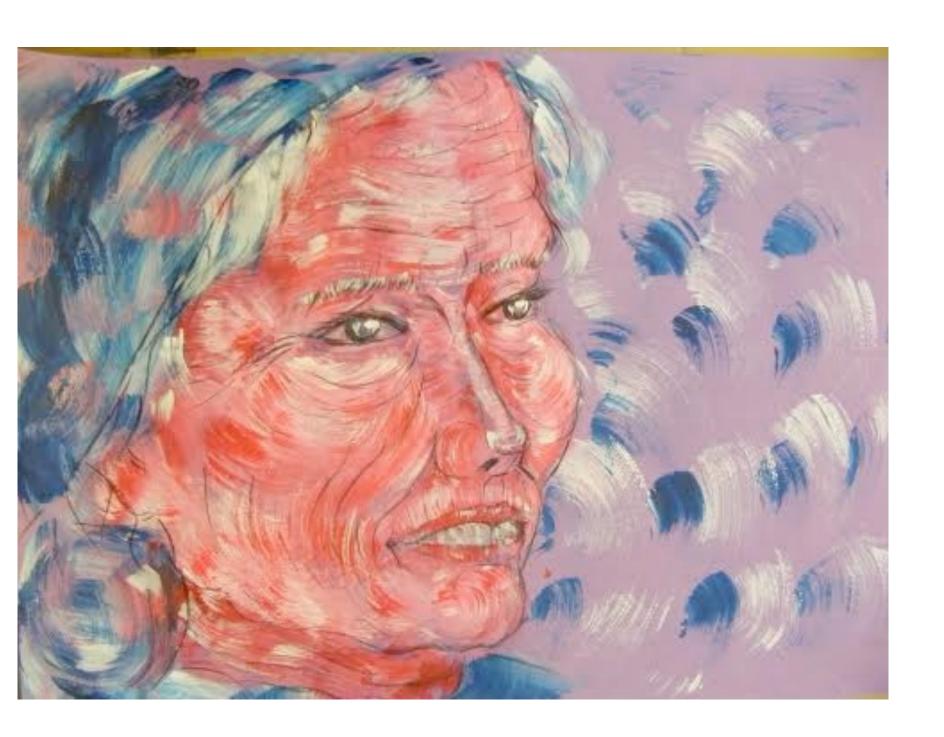
ROB NEUFELD



ROCÍO ARREGUI-PRADAS



ROSE BORGES



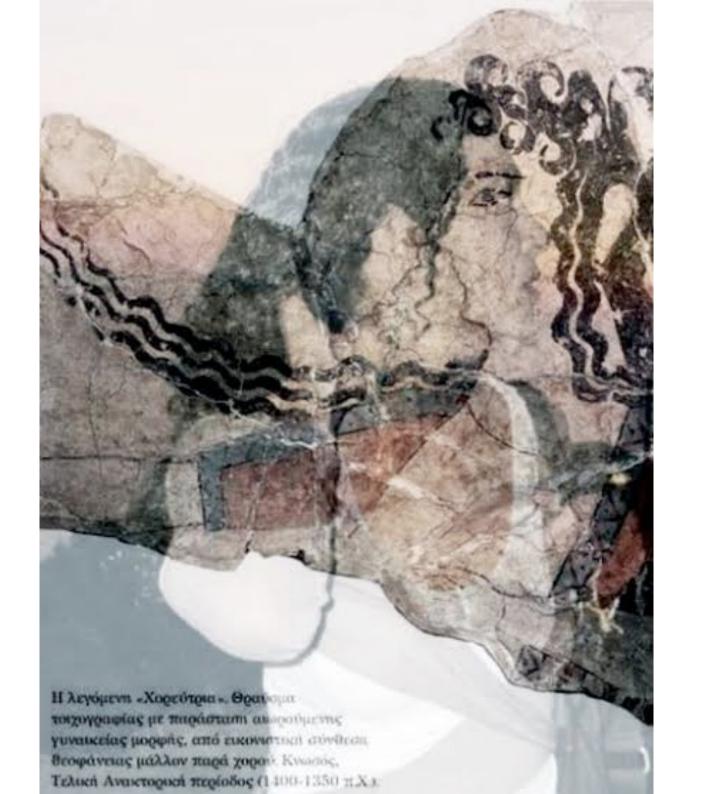
ROXAN McATEE



SAMEYYE AKKURT



SAMEYYE SAKARYA



SAWA ANDRI



SELMA ÎZDEMIR



SEN CANSÇN

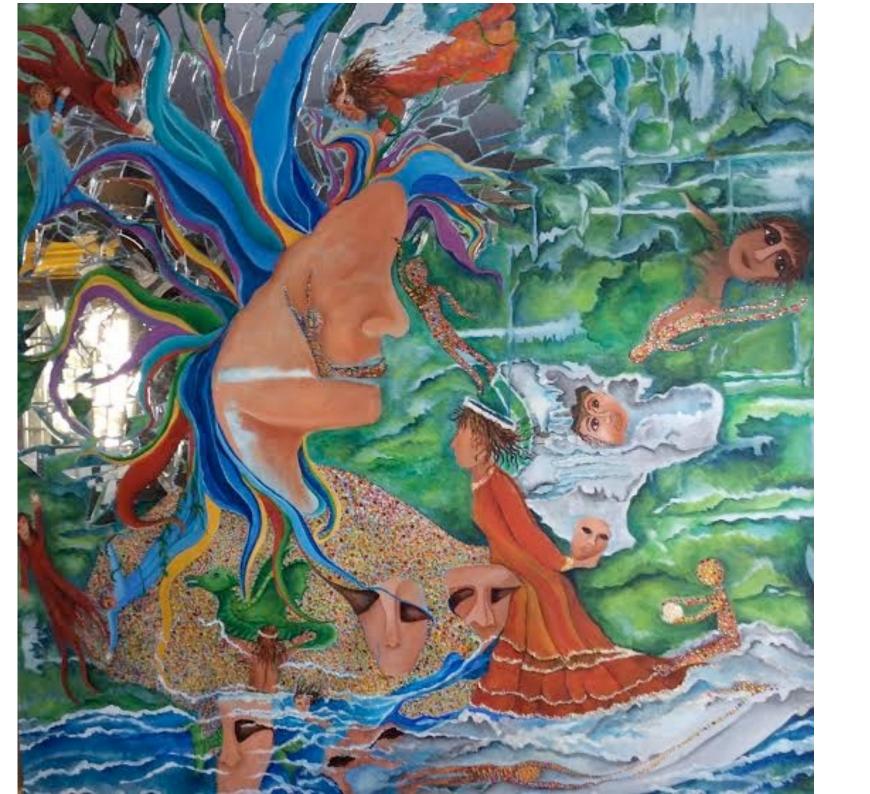


SINEM ERYEÜIL

"The arts liberate us from the literal; they enable us to step into the shoes of others and to experience vicariously what we have not experienced directly." E.W. Eisner



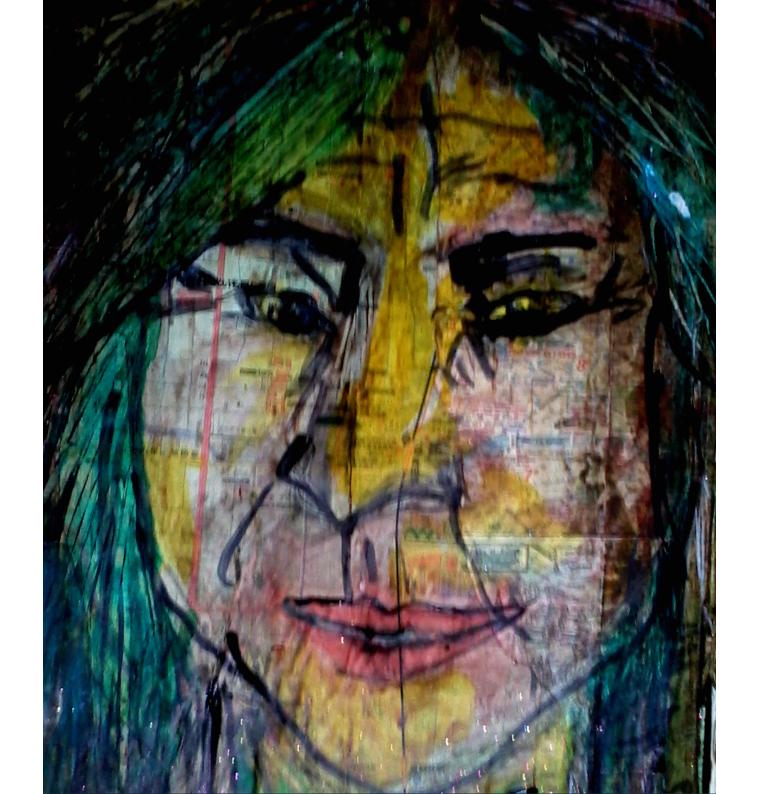
STEVEN C. WILLIS



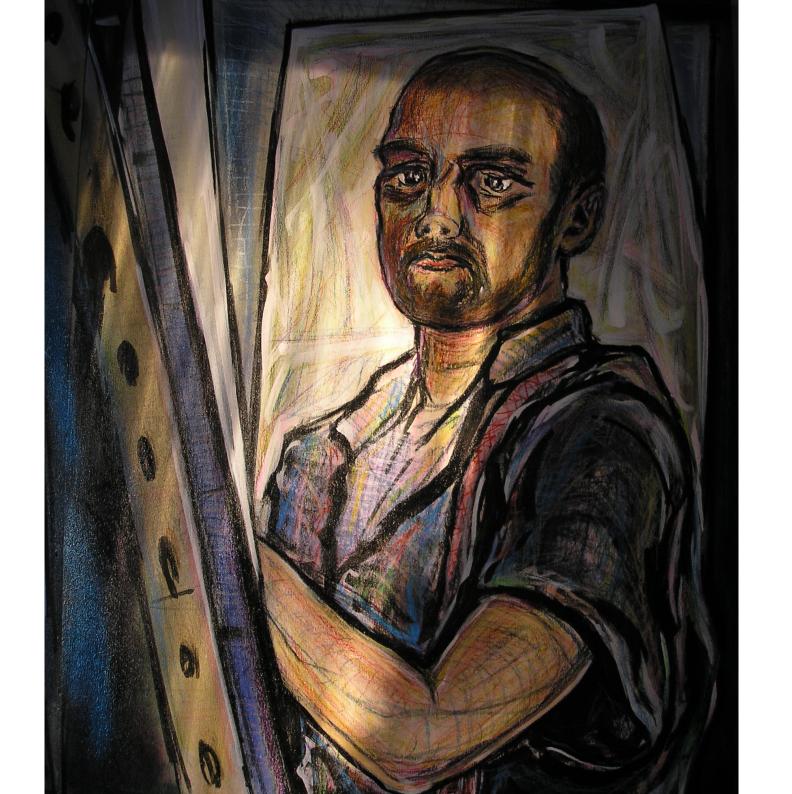
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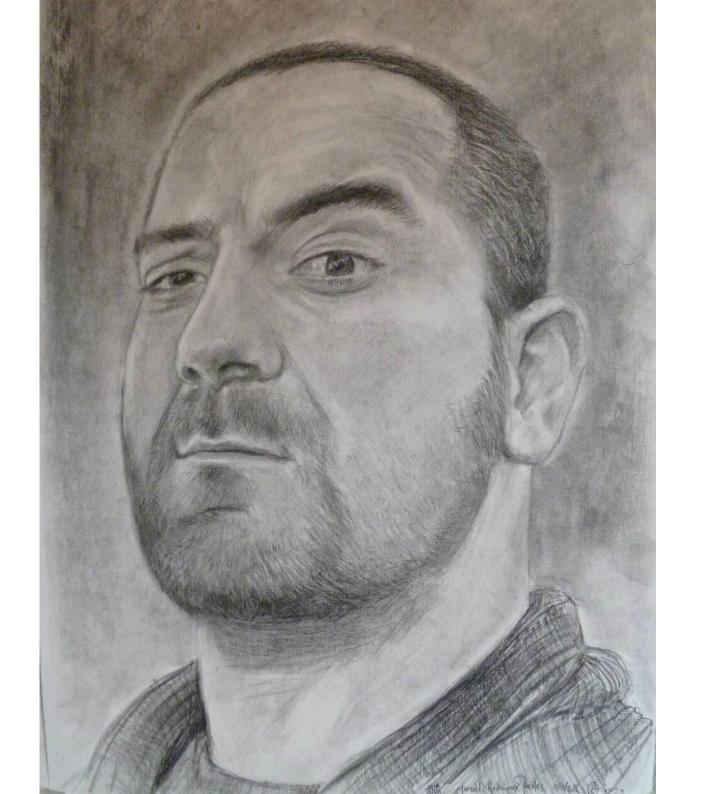
TUBBA HAKLÇ



ÜEYMA SAPMAZ



VAHIDE



YURALDI RODRIGUEZ



"(...) the arts are means of exploring our own interior landscape. When the arts genuinely move us, we discover what it is that we are capable of experiencing. In this sense, the arts help us discover the contours of our emotional selves. They provide resources for experiencing the range and varieties of our responsive capacities."

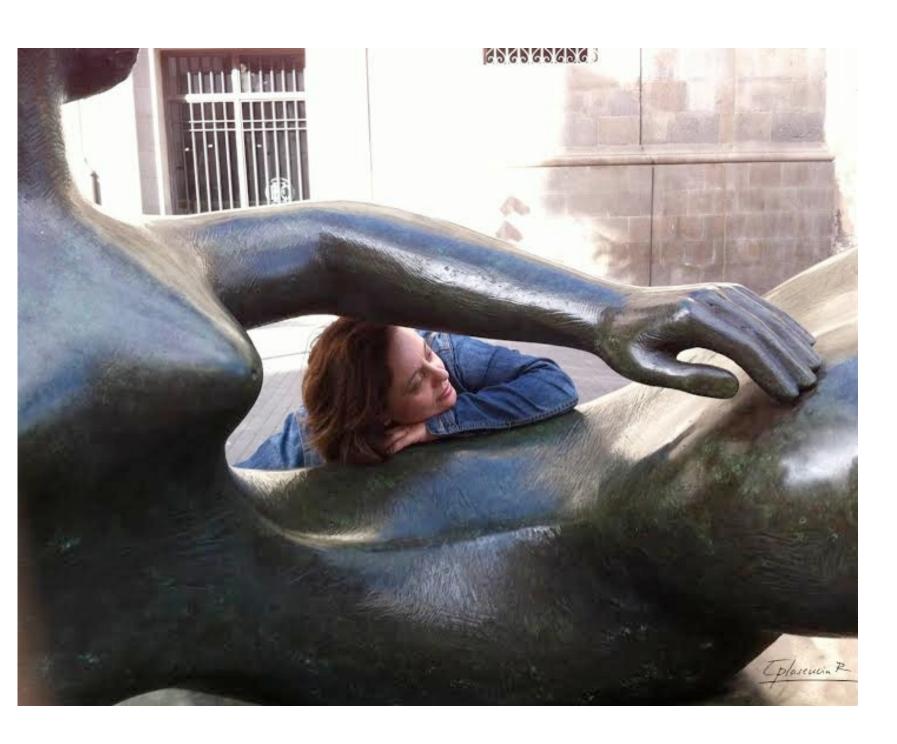
E.W. Eisner



AMBER WARD



CARLOS CUENILLAS



CARMEN PLASENCIA



FLAVIA PEDROSA



GAUL EMIL



JAVIER ARIAS

Profesora Coordinadora, Lota Sárichez Arjona. Aphigorius & Shoomus com-C.E.S. San Jose Wilson Planteamiento: A simple on inchebral to present fall to Compar to common or Common y Africa as the Ancida. Personners energical is we surrous of contract should be surrous or contract of the Common and the Common and Common Agent to the control of the control rent for cursos 2008 y 20 cm minutes in P of the WEST on CES San book him recoping, improvement with a status y hard mounts 100 obsessed 25 to movie the dissessor Apolice. Some Mark NOVIE a Moving, Art Services and an advanced Objetivos Pedagogicos Mitter a de product empotodos a de Proceso Seguido NAME AND ADDRESS OF THE OWNER, WHEN PERSON AND POST OFFICE ADDRESS OF THE OWNER, WHEN PERSON AND POST OFFI ADDRESS OF THE OWNER, WHEN PERSON A

LOLA SÁNCHEZ



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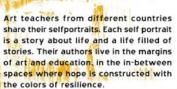






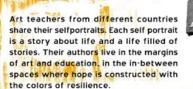
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martenanta (Harrist Harrist)







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First Exhition: InSEA 2014 World Congress Olympic Lounge, Melbourne Cricket Ground (MCG), Victoria, Australia.

> Tangled Exhibitions/Exposiciones enREDadas 2014



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enREDadas 2014

First Exhition: InSEA 2014 World Congress

Olympic Lounge, Melbourne Cricket Ground (MCG), Victoria, Australia.

Tangled Exhibitions/Exposiciones





ABOUT

The International Society for Education through Art (InSEA) is a non-governmental organization in consultative relations with UNESCO. Created in 1954, InSEA is an association of visual arts and design educators from around the world who are committed to advocating for art education across the lifespan. InSEA members enjoy access to:

- a resourceful WEBSITE with rich advocacy and research blogs, with valuable networking possibilities, capable of distributing information widely.
- a searchable membership PORTAL where you can locate art teachers from all around the world. Many InSEA members welcome collaborations with other InSEA members.
- A NEWSLETTTER. Where you will find the most updated information about art education news and where you, as an InSEA member can promote your events.
- the on-line International Journal for Education through Art (IJETA) is an internationally renown journal where you can find great articles about art education.

- annual regional CONGRESSES and triennial world congresses representing all regions of the world: where you can meet your peers and start joint projects.
- E-publications: where you can download Ebooks with In-SEA reduction discounts and participate with your own Epublication project.

Membership in InSEA supports the advancement of art education through our political efforts to keep art education on the agenda of policy makers. Join our efforts to encourage cultural understanding, creative engagement and community development.

Become a member of InSEA!

Join the community!!!!

For more information, please see our website (www.insea.org).



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InSEA Selfportraits Exhibition is Integrated in the project enREDadas

enREDadas project is coordinated by Ángeles Saura at the Autonomous University of Madrid (Spain). It is a collective, international, travelling exhibition, open to the participation of artists-teachers worldwide

