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Rendering the multiplicities of self in an a/r/tist book for creativity in initial teacher education.

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Artist Belinda Allen, says that “teaching for creativity involves the development of a personal disposition to act in socially aware ways and adventurousness to re-imagining and recreating the world, rather than reproduction of the world” (2015, p. 14). This definition sits neatly with Anne Harris’ (2014; 2015) various ways of defining the nature of creativity as fluid in nature - a fluidity that reflects the differing lenses and perspectives that guide my creative practices and pedagogies where I teach in initial teacher education. Creativity directs and leads my a/r/tographic wanderings, learning design, activism and education. As an a/r/tographer my learning design is practice-based, conceptually rendered to offer openings to the multiplicities of self, as artists and designers learn to learn as relational pedagogues. As Irwin and Springgay (2008) define, “renderings...guide our active participation in making meaning through artful, educational and creative inquiry. Renderings offer possibilities for engagement and do not exist alone” (p.xxviii). In the studio these renderings overlap, and move in and out and “allow each to impact one another” while providing the opportunity for “*new insights*” (Irwin & Springgay, 2008, p.xxxi). To support these transitions and boundary crossings, this a/r/tist book assessment was designed to support “self-actualization” (hooks, 1994, p.15) through the artist-researcher-teacher’s ‘creative becoming’. This paper explores the learning design of the task and demonstrates how as Wes Imms suggests, art provides “an alternative way of learning, a different interpretation of knowledge” (2003, p.34), a place to experience knowing through doing and making, for creativity.