

Ana Tomás López /  
Sara Navarro Lalanda /  
Paola Eunice Rivera Salas (eds.)

## Las artes como expresión vital

Ciencias sociales en abierto 2



PETER LANG

### **Información bibliográfica publicada por la Deutsche Nationalbibliothek**

La Deutsche Nationalbibliothek recoge esta publicación en la Deutsche Nationalbibliografie; los datos bibliográficos detallados están disponibles en Internet en <http://dnb.d-nb.d>.

### **Catalogación en publicación de la Biblioteca del Congreso**

Para este libro ha sido solicitado un registro en el catálogo CIP de la Biblioteca del Congreso.

Ni Fórum XXI ni el editor se hacen responsables de las opiniones recogidas, comentarios y manifestaciones vertidas por los autores. La presente obra recoge exclusivamente la opinión de su autor como manifestación de su derecho de libertad de expression.

La Editorial se opone expresamente a que cualquiera de las páginas de esta obra o partes de ella sean utilizadas para la realización de resúmenes de prensa.



ISSN 2944-4276

ISBN 978-3-631-91588-2 (Print)

E-ISBN 978-3-631-93116-5 (E-PDF)

E-ISBN 978-3-631-93117-2 (EPUB)

DOI 10.3726/b22580

© 2024 Peter Lang Group AG, Lausanne  
Publicado por Peter Lang GmbH, Berlín, Alemania  
[info@peterlang.com](mailto:info@peterlang.com) - [www.peterlang.com](http://www.peterlang.com)

Todos los derechos reservados.

Esta publicación no puede ser reproducida, ni en todo ni en parte, ni registrada o transmitida por un sistema de recuperación de información, en ninguna forma ni por ningún medio, sea mecánico, fotoquímico, electrónico, magnético, electroóptico, por fotocopia, o cualquier otro, sin el permiso previo por escrito de la editorial.

*Personal Contributor's Complimentary Copy*

*Not for Sale*

© 2025 Peter Lang Group AG

# ÍNDICE

## PRÓLOGO

Ana Cristina Tomás López, Sara Navarro Lalanda, Paola Eunice Rivera Salas .....	21
GRAMÁTICAS DE LA VISIÓN. CONTEXTO Y ANÁLISIS DE LA OBRA GRÁFICA DE RAMÓN GAYA (1923-2000)	
Julia Alarcón Luna .....	23
EL TRATAMIENTO CINEMATOGRAFICO DEL MONASTERIO DE POBLET EN EL NO-DO: REFUNDACIÓN, RECONSTRUCCIÓN, ESCENIFICACIÓN Y DIVULGACIÓN DEL CENOBIO CISTERCIENSE	
José Javier Aliaga Cárceles .....	37
EL PENSAMIENTO VISUAL ESTÉTICO: ANÁLISIS DE UNA IMAGEN MEDIADA ESTÉTICA Y TECNOLÓGICAMENTE	
Maria del Mar Aragón Miñana, Dolores Furió Vita .....	51
LA CENSURA EN EL DOBLAJE DE LAS SERIES ESPAÑOLAS AL ÁRABE	
Ouassima Bakkali Hassani .....	65
EL SILENCIO EN LA ESCULTURA SONORA	
María del Carmen Bellido Márquez, Antonio Travé Mesa .....	79
DEFINICIÓN DE PERFORMANCE A TRAVÉS DEL ANÁLISIS COMPARADO DE LOS FUNDAMENTOS METODOLÓGICOS DE CUATRO AUTORES CONTEMPORÁNEOS	
Nereida Bueno-Guerra .....	89
EL MITO DEL ETERNO RETORNO EN LA PELÍCULA LAS FORMAS ANTIGUAS. MADRE MÍTICA Y MODERNIDAD	
Azul Kikey Castelli Olvera .....	103
TRADICIÓN Y PERVIVENCIA EN LA HISTORIETA MEXICANA: LA LIMPIEZA DE HUESOS EN NUBE (2020)	
Sarahi Isuki Castelli Olvera .....	117

LAS VIRTUDES DEL CREADOR: JOAQUÍN SOROLLA Y SU TRIUNFO EN LA EXPOSICIÓN UNIVERSAL DE PARÍS

Blanca Cerdá Aznar ..... 131

EL MUSEO HABITADO: MUSEO DELL'ALTRO E DELL'ALTROVE DI METROPOLIZ EN ROMA. ARTE EN PERIFERIA

Miguel Ángel Chaves Martín..... 139

POLÍTICA, CERÁMICA Y PRENSA: ESTUDIO E INTERVENCIÓN DE UN PLATO CERÁMICO CON LA CARICATURA DEL POLÍTICO PRÁXEDES MATEO-SAGASTA

Gema Climent Camacho, Elena Vázquez-Jiménez ..... 153

COVID-19 EN EL CONTEXTO ESPAÑOL: PRÁCTICAS ARTÍSTICAS DURANTE LA PANDEMIA DE 2020-2022

Oihana Cordero Rodríguez, María Isabel Moreno Montoro, Alfonso del Río Almagro ..... 167

O CORPO NA VIDA, O CORPO NA ARTE CÉNICA

Maria José dos Santos Cunha ..... 179

DOLCE & GABBANA Y LA HISTORIA DEL ARTE

Sonia Enamorado Corpas ..... 187

COMPARATIVA DE LA OBRA DE DANIELE BUETTI Y BARBARA KRUGER. EL USO DE LA FOTOGRAFÍA Y EL TEXTO ESCRITO COMO ELEMENTOS PARA EL MENSAJE SOCIAL EN EL ARTE

María Victoria Esgueva López, Alejandro Arros Aravena ..... 203

CUANDO LAS PAREDES TAMBIÉN REZAN: EL CAMARÍN DEL CRISTO DE LAS PENAS DE ANTEQUERA, DISCURSO ICONOGRÁFICO, FUENTES Y MENTALIDADES

Antonio Rafael Fernández Paradas, Rubén Sánchez Guzmán ..... 217

PINTAR EL TIEMPO: ALBERTO GIRONELLA

Laura Gemma Flores García ..... 231

ALFREDO RAMOS MARTÍNEZ. PINTURA Y EDUCACIÓN ESTÉTICA EN EL MÉXICO DEL SIGLO XX

Karen Viviana Gutiérrez Gutiérrez, Rita Vega Baeza ..... 241

EL ARTISTA GLOBAL Y LA HÍPER-VISUALIZACIÓN. ADAPTACIONES DE LA RED DEL ARTE ACTUAL

Antonio Labella Martínez ..... 249

DE LA PLURALIDAD DE LO BELLO

Pablo López Raso ..... 263

MAPPING LOCAL MEMORY: ENGAGING SCHOOL AND COMMUNITY THROUGH VISUAL ARTS PROJECT

Teresa Matos Pereira, Sandra Pereira Antunes, Joana Gaudêncio Matos & Kátia Sá ..... 275

COMO FLOR ENRAIZADA ENTRE RAYOS DE SOL: "EL MISTERIO DE LA INMACULADA CONCEPCIÓN" DE PEDRO LÓPEZ CALDERÓN (1731)

José Ignacio Mayorga Chamorro..... 287

A PICTORIAL PARADISE: AIDAN HIGGINS'S SPAIN IN *BALCONY OF EUROPE*

Verónica Membrive Pérez..... 301

APROXIMACIÓN A LA DOCUMENTACIÓN DE *LA PERFORMANCE*: EL REGISTRO DE UNA ACCIÓN EFÍMERA

Marc Montijano Cañellas ..... 313

DE PIEDRAS Y TIERRAS. ANÁLISIS Y EXPERIMENTACIÓN CON MATERIALES ORIGINARIOS DEL PAISAJE RURAL VALENCIANO DESDE LAS ARTES PLÁSTICAS Y VISUALES.

Ana M<sup>a</sup> Monzó Minguet..... 325

MEDIOS AUDIOVISUALES, GAMIFICACIÓN Y *SLOW MOVEMENT*: UNA EXPERIENCIA DIDÁCTICA PARA EL ESTUDIO DEL ARTE MEDIEVAL

Sonia Morales Cano..... 337

MUJER, ESPARTO Y MEMORIA EN LA CREACIÓN ARTÍSTICA

Bartolomé Palazón Cascales ..... 347

POSTMODERNISMO EN CINE Y LITERATURA: LA SRA. DALLOWAY DE WOOLF Y LAS HORAS DE CUNNINGHAM Y DALDRY

Carolina Pascual Pérez..... 361

COMPENDIO DE LA CATARSIS ARTÍSTICA: EL ARTE COMO MEDIO EMANCIPADOR EN LA CREACIÓN FEMENINA

Claudia Pena López ..... 371

LA INVESTIGACIÓN ARTÍSTICA A TRAVÉS DEL ENSAYO AUDIOVISUAL

Ana Pérez Valdés, M<sup>a</sup> Dolores Dopico Aneiros..... 379

LA AUDIODESCRIPCIÓN DE DANZA CONTEMPORÁNEA: LA IMPORTANCIA DEL SÍMIL EN LA TRANSMISIÓN DEL MENSAJE ABSTRACTO

Marina Ramos Caro..... 391

ESCRIBIENDO SOBRE LA IDEA DE DISEÑO EN EL CONTEXTO DEL ARTS & CRAFTS. PRINCIPALES TEÓRICOS

Sonia Rios-Moyano..... 403

PINCELES QUE DOCUMENTAN LA HISTORIA DE MADRID: IMÁGENES DE LAS IGLESIAS DE SANTA MARÍA, SAN SALVADOR Y BUEN SUCESO

María Rodríguez Velasco ..... 417

NARRATIVAS TEMPORALES Y ESPACIALES EN LA OBRA DE MELIK OHANIAN

Toni Simó Mulet , Jesús Segura Cabañero, Angela Simón Casanova ..... 431

L'EROE TRA STORIA, ARTE E RETORICA CLASSICA: IL CASO DI SCIPIONE L'AFRICANO

Antonella Tedeschi ..... 445

JOSÉ FILGUEIRA VALVERDE (1928-1976), PROFESOR Y DRAMATURGO. BENEFICIOS DE LA PRÁCTICA TEATRAL EN LA ESCUELA

Germán Manuel Torres de Aboal ..... 457

ABSTRACCIÓN E INFORMALISMO MATÉRICO EN LA OBRA DE DELHY TEJERO

Judith Urbano Lorente, Albert Moya Ruiz, Carolina Hayes Vidal-Quadras ..... 469

CON LAS MANOS. UNA REFLEXIÓN SOBRE EL HACER EN LA PRÁCTICA ARTÍSTICA CONTEMPORÁNEA

Sara Vilar Garcia..... 483

# MAPPING LOCAL MEMORY: ENGAGING SCHOOL AND COMMUNITY THROUGH VISUAL ARTS PROJECT

*Teresa Matos Pereira<sup>1</sup>, Sandra Pereira Antunes<sup>1</sup>, Joana Gaudêncio Matos<sup>2</sup> & Kátia Sá<sup>1</sup>*

*This paper takes shape in the research project IMAGO MUNDI - Cartographies, arts practices, community and representations of the territory, financed under the ID&CA - Lisbon's Polytechnic University, reference: IPL/2022/IMAGOMUNDI\_ESELx.*

## 1. INTRODUCTION

This text presents the results of an arts-practice-based work project, carried out with students from higher, basic and secondary education, in close collaboration between themselves and with a local community and developed as part of the research project - IMAGO MUNDI. In this scope, our project proposal was to develop arts-practice-based research processes, within the field of the visual arts, assuming as key concepts the ones of cartography and psychogeography. Departing from the mentioned concepts and aiming to address the links between school, artistic practices and community, a set of activities (as school subject or extracurricular in nature) were designed and carried out. Our aim was the development of creative processes, which, by means of arts-practice-based research, with and within the community, were able to assume the territory as its locus, thus enabling the construction of visions of the world arising from the experience (be it perceptive/sensory, social, cultural, emotional...) of the territory.

Considering the intentionality of developing processes of participatory and collaborative nature, involving students, teachers and the community, the project assumed local memory as a general framework, bringing together 380 students, 10 teachers from various levels of education and 34 local retailers and shopkeepers.

As mentioned above and considering the will to decentralize and integrate knowledge epistemologies, the project was developed in a city located in the south of Portugal (Santiago do Cacém). It mobilised and has involved students and teachers from the Visual Arts and Technology degree of the Lisbon's Polytechnic University of Education; students, teachers and a resident artist from Manuel da Fonseca High School (MFHS) in Santiago do Cacém; technicians from the City Council and local retailers and shopkeepers —being the project, as the last stage of the process, devolved to and appropriated by the local community.

---

1 Professor at Lisbon's Polytechnic University of Education (ESELx), Portugal.

2 Professor at Setúbal's Polytechnic University of Education Portugal

Through exploratory visits into the territory and the developments arising from several interactions (in the form of direct dialogues) between various actors, it was decided that the project would take the form of an intervention in urban space. It would start from a mapping of human and cultural dimensions of local commerce.

The analysis of the contents gathered from the interaction with local retailers and shopkeepers, namely through non-structured interviews, shows that, although in increasing decline, local commerce appears in collective memory as a factor of development, but also of self-identity, community/territory identity, resiliency, conviviality and preservation of knowledge.

## 2. CARTOGRAPHY AND CULTURAL MAPPING. THEORETICAL PERSPECTIVES

Conventionally, mapping is seen as the act of traversing a space and representing it through normative visual codes, but it cannot be ignored that it also incorporates a sum of experiences and visions about the reality to which it refers. Cultural mapping modalities, to which we can associate counter-mapping, community-based mapping or participatory mapping, structurally imply methodological intersections that call for community-based research, artistic practice, the development of participatory and collaborative processes of knowledge generation, analysis and presentation. The thus constructed cartographies seek to highlight the ways by which space is signified, through social and cultural experiences (Crawhall, 2009). Cultural mapping has recently gained legitimacy as an interdisciplinary research field and research tool at the service of participatory community development. As such understood, cartography allows us to unveil the multiple forms of meaning that surround the connections established between memory, rituals, cultural heritage and territory, serving as entry gates into a broader debate about the nature of spatial knowledge, its awareness and its representations (Duxbury *et al.*, 2018).

Mapping is an on-going process. It does not end with the map-object but is rather a search for common terms of reference (Abrams & Hall, 2006). It constitutes a creative, liberating activity - a process of exploration and discovery, an act of empowerment, of research and community participation (Corner, 1999). It can make the intangible tangible and became a bridge of intercultural and intergenerational knowledge communication (Crawhall, 2009).

To cartograph involves an action toward the uncovering of possible connections between the physical space, its social and cultural experiences and the plural construction of narratives that may emerge from it. In this case the map assumes itself as a representation support of the spatial-temporal structures that connect the places and the discourses (both visual and/or verbal) giving them symbolic meanings, amplified by the affective, temporal and emotional dimensions (Caquard & Cartwright, 2014).

The articulation between cultural mapping and artistic practices, allows the deepening of the intangible dimensions of cartography, urging for an experimental, sensory, emotional, creative and "relational" dynamic in the planning processes carried out with the community (Duxbury *et al.*, 2018), dynamics through which, both artistic processes and products foster sociability (Bourriaud, 2008). Towards the development of creative processes based on participation/collaboration with the community, and within the quoted cartographic framework, the artists assume a singular role, most particularly: — the co-creation of intersubjective cartographies (Watson, 2009). An attitude that accompanies a paradigm shift in the way the map is studied, no longer to be considered exclusively as an object, for mapping as an action to gain importance (Crampton, 2009). The interconnections at the

heart of these co-creation practices are both social and cultural and do actively involve interaction between artists, participants, and/or the community at large.

### **3. "IMAGO MUNDI" MAIN GOALS**

In addition to the research developed with higher education students, in the context of the subjects taught by the research team members, another aspect of action has been contemplated by IMAGO MUNDI project. That was its focus on the development of creative processes with the community. Our project main purpose was to co-create objects of artistic nature, based on the processes of mapping the territory, considering physical, social, affective, and cultural dimensions that interconnect communities and individuals to geographic spaces.

Resulting from a cartographic process, such objects have involved the development of collaborative and/or participatory processes with the community, advances that have been able of giving visibility to different dimensions of people's relationship with the urban space, summoning memory, social, economic, and playful use, and the connections between sensory perception and the experience of the place.

In outlining the present case, it was intended to carry out a participative and collaborative process that involved students and teachers from basic, secondary, and higher education schools, as well as local retailers and shopkeepers from Santiago do Cacém's town in southern Portugal.

The work proposal came from the local municipality (City Council) in the form of a challenge launched to the project's research group, to carry out artistic interventions in public space, in a connection with the local commerce.

The methodology and the principles we have adopted stem out from one purpose to question reality in the way it is agreed upon, by incorporating a sum of multiple experiences and visions about the human, cultural, chronological, physical, and social environment under research.

A proposal was thus developed, for the realization of an artistic project involving the broad educational community and the local retailers and shopkeepers, with the following objectives in mind:

To collaborate creatively with the community;

To perform arts-practice-based research processes with and within the community, and to do that considering participation, collaboration and co-creation processes between the research team, the students and the different groups involved;

To provide a variety of plastic/artistic appropriation and exploration experiences, able of contribute to the development of meaningful and integrated learning;

To give rise to the creation of a community of artistic practices in the visual arts, involving students from different educational levels;

To actively contribute to the creation of communities of practice, considering inter and transdisciplinary dynamics;

To mobilise artistic practice to investigate matters of an environmental, symbolic, emotional, cultural and psychosocial nature, associated with experiences in the territory, starting with the collection of objects, images and narratives about the memory and the experience of places.

#### 4. METHODOLOGY

Considering the previous goals, and in order to deepen the connections between school contexts and the local community, we have chosen to combine arts-practice-based research (Candy & Edmonds, 2018; Nelson, 2013; Smith & Dean, 2009; Sullivan, 2009) and community-based research (Hacker, 2013; Leavy, 2011) with cartographic methods.

To mobilise research methodologies based on artistic practices enables the observation and study of complex, and sometimes subtle, social interactions, providing ways of making them perceptible and palpable. Through the development of creative processes of a participatory and/or collaborative nature, it becomes possible to approach social and cultural problems in a holistic, committed and multi-systemic way, through which thought, practice and theoretical discourse are inseparable (Leavy, 2017; Leavy, 2015; Rolling Jr., 2013) and thus defying conventions, integrating the narrative and the intersubjective dimensions of research. Furthermore, the integration of non-academic participants and partners was considered, therefore calling for a dimension of participation and co-creation that allowed to decentralize the role of the researcher, to integrate multiple contributions and to democratize the construction of meanings (Leavy, 2015). The cartographic method, as we have considered it, was advanced by Gilles Deleuze and Félix Guattari in *Mille Plateaux* (1980) and it allowed us to frame the study of the production of subjectivities. It enables an aperture of thought that welcomes and accompanies the path of the creative process and of all dimensions of the practical research, recognising the contributions arising from these approaches as valid and consistent knowledge. A methodology which, associated to practice-based research, allows for the monitoring of on-going processes (investigative/creative processes), giving an account, through the graphic/visual register (of the map), of the several paths followed, not forgetting those which, at a certain point in the process, we may have consciously abandoned, or which may have presented themselves as dead ends. Significant methodologies, also, regarding the demonstration of the non-linearity of both the investigative processes and the production of knowledge, especially those which we do not intend to be reproductive and dogmatic or hierarchically pre-established.

Assuming the crossroads between those two methodological axes (arts-practice-based research and the cartographic methods), an approach was developed, mobilising both mapping as a starting point and the creative processes as a research space. Our approach was thus structured in five major stages:

Stage 1. Exploratory visit to the territory and meeting with community members (citizens, teachers, retailers and shopkeepers, town council technicians) to define a work plan and schedule.

Stage 2. Fieldwork: mapping of commercial activities (past and current tenses).

Stage 3. Workshops carried out in Santiago do Cacém (at Manuel da Fonseca High School) and Lisbon (at Lisbon's Polytechnic University of Education), to introduce the work methodologies to be adopted; to share and discuss preliminary results.

Stage 4. Collaborative working.

Stage 5. Artistic residency in view of the intervention implementation in Santiago town's urban space, enabling the results interaction with local citizens, retailers and shopkeepers, for the communitarian mapping of reactions to be considered as part of the collaborative and participatory plan of this artistic process, for future reflection and for particular IMAGO and propositions to be present.

## 5. RESEARCH DEVELOPMENT AND OUTCOMES

### 5.1. Research development

#### 5.1.1. Stage 1

On a first exploratory visit to the territory, a meeting was organized with some representatives of the Santiago do Cacém community, namely some of the shopkeepers involved in the SSW event — promoting local commerce — technicians from the City Council who support its implementation, and also the group of teachers from the high school whose classes were involved in the co-construction of artistic objects to be integrated into the event. The meeting took place in the city library in a space provided by the municipality. One member of the research team attended the meeting in person, the others by videoconference. The IMAGO MUNDI project was presented to the meeting participants, as well as the intention to develop a collaborative process with the community through artistic practices. The present retailers and shopkeepers raised some questions regarding the logistics involved in organizing the event, which has been taking place for several years now, and they also proposed improvements to the organization, considering the experiences from previous years. The technicians provided information about planned activities and schedules. Lastly, the teachers informed the shopkeepers about the project's intention to collaborate with students from Manuel da Fonseca High School (MFHS) and Lisbon's Polytechnic University of Education (ESELx), informing them of the high school art students' plan to visit their commercial establishments in order to gather visual and audiovisual information about their shops, stories and experiences — interviews, image collection, photographic/video documentation were the means employed for this collection.

It is worth mentioning that the community enthusiastically welcomed the project proposal. Plans and moments of encounter, sharing of stories and/or objects were immediately anticipated to initiate conversations between students and merchants. Specifically, it was suggested that during the visits to the commercial establishments, each merchant would be asked to be photographed holding an object representative of their activity/store (Fig. 1). It was also requested that if they had any old records about their establishments and their respective history, that material would also be welcomed. We noticed receptiveness and enthusiasm from the merchants. At the end of the meeting with everyone, the group of teachers from MFHS gathered with us to collaboratively define the strategies for gathering, sharing, and utilizing the audiovisual information. A schedule was established for the planned collaborative work sessions between MFHS and ESELx. At that moment, we determined that with the acquired audiovisual material from the MFHS students, we would work on that archive (shared online) in workshops where we could collectively explore the printed visual material. A modular, creative, and emergent approach was considered to co-construct artistic objects among all participants — students from 14 classes of the 3rd basic cycle, the high school art class, and students from ESELx — with the aim of integrating them into the SSW event later on, occupying shops and/or public spaces, inflicting the humanised mark and memory on the urban landscape.

#### 5.1.2. Stage 2

In this stage, the high school students from MFHS visited the shopkeepers and their commercial establishments, with the visits taking place during the class time of the

teachers involved in the project. During these encounters, small groups of students — 2 or 3 — dispersed among the different establishments, totalling 36, collecting testimonies through open interviews — recorded in audio — and photographing shops and/or shopkeepers. Haberdasheries, clothing and lingerie stores, shoe stores, stationery and bookstores, perfume shops, optical stores, hair salons and beauticians, grocery stores and supermarkets, pharmacies, florists, a snack bar, a butcher shop, a credit store and a decoration store, among others, were the focus of our attention. The collected bank of images and audio records formed a shared archive that supported the entire aesthetic and artistic process. The shared folder among all participants contains a collection of 1150 files, mostly photographs and non-structured interviews.

From these images (Fig.1), we selected a wide and representative set of all the implicated establishments, which we printed in black and white, A3 format, to be used during the first collaborative creation workshop.



Figure 1. Photographic records of the hands of the shopkeepers, taken by the students from MFHS. Source: own elaboration.

### 5.1.3. Stage 3

Stage 3 refers to a series of creation workshops, totalling three, held at MFHS and ESELx, with the participation of students from both institutions. This phase also included similar working processes conducted in the visual education classes of MFHS, where the teachers proposed the same exercise with variations to their sixteen classes (approximately 320 students), further expanding the project participants.

Thus, three workshops took place. The first workshop (Fig. 2) was held at MFHS as part of a short-term residency for students and teachers from ESELx in Santiago do Cacém. This residency allowed the ESELx students to visit and become familiar with the city, particularly the specific route to be intervened upon, situating it on the city map. It also facilitated peer interactions and provided an opportunity for the ESELx students to hear first hand accounts from the MFHS students about their experiences with the shopkeepers, who answered questions and shared insights.

During this workshop, we introduced the agreed-upon aesthetic and artistic methodology, contextualizing it with artistic references and visual examples that would guide the

subsequent artistic process. Finally, in an intense working session over the course of a morning, the students individually and/or collaboratively engaged in image collages/transfers on fabric modules measuring 50cm x 50cm. These modules would be finished with the addition of free graphic and/or pictorial elements.



Figure 2. Workshop at Manuel da Fonseca High School, Santiago do Cacém. Source: own elaboration.

Meanwhile, at ESELx, our students who were involved in this project continued the proposal by creating their own fabric modules/patches in the same manner as previously done at MFHS. The group of five students involved in this stage independently produced various works following the same techniques and aesthetics, further expanding the process (Fig. 3).



Figure 3. Workshop at Lisbon's Polytechnic University of Education. Source: own elaboration.

Later, the students from MFHS visited ESELx, bringing with them the results of their continued artistic work, which were combined with the pieces created by the ESELx students. Through this exchange, we collaboratively developed a plan to install all the fabric modules in the city space for the SSW event in the future (Fig. 4). We listed the interested shops that were willing to display the proposals in their shop windows, based on direct feedback from them. Additionally, we considered other possibilities for visual organization and composition, such as using panels, three-dimensional shapes like cubes, and other feasible options along the designated locations and route.

It was also a moment to visit the facilities of ESELx and the students' classrooms and studios in the Visual Arts and Technologies B.A. program degree, replicating the reception we had experienced during the visit to MFHS. This reinforced the bonds and interaction among peers, creating a sense of artistic practice community, which is crucial in this type of community and collaborative-based project.



Figure 4. Workshop at Lisbon's Polytechnic University of Education (ESELx). Source: own elaboration.

#### 5.1.4. Stage 4

Finally, up until now, the collaborative work has continued with the students and teachers from ESELx, who were responsible for assembling the fabric modules into panels or banners, considering the spaces provided by the city for the residency event (Fig. 5, 6). Considering the volume of work and results, this preliminary work became essential, as it did facilitate the residency work, while still allowing for some flexibility to make changes or adaptations — an essential strategy in these processes, as far as it favours the participatory devolution of the results to local community.



Figure 5. Workshop at Lisbon's Polytechnic Institute School of Education (ESELx). Source: own elaboration.



Figure 6. Workshop at Lisbon's Polytechnic Institute School of Education (ESELx). Source: own elaboration.

### 5.1.5. Stage 5

The project culminates with a residence at Santiago do Cacém, involving members of the research team from ESELx (students and teachers), teachers from MFHS, the resident artist at MFHS with some of MFHS students and municipal technicians, for the installation of the visual outcomes throughout the city.

### 5.2. Outcomes

Given the objectives initially set for the project and through the methodological strategies mobilised, we have come to the following outcomes, which we have structured into four main fields, as follows:

1. On the development of arts-practice-based research, with and within the community and the consideration of its different modes of participation and collaboration.

It can be said that, through photographic and audiovisual means, within the scope of the local retailers and shopkeeper's universe, a research process was unleashed that has allowed us to map a set of aspects related with a wide range of local personal and collective memory, its human, technological, practical, poetic, emotional and sensitive, social, material and immaterial dimensions. Under the principles described, the mapping process has assumed itself as a way of involving the community of shopkeepers and retailers in a wider process of artistic creation. Those people's personal testimonies, the objects they have decided to select as symbolic matter of their activity and life story, the opening of the public and innermost spaces to photographic and video recording, have assumed themselves as raw material from which the entire creative process was developed. In the same way the black and white printed images and the words extracted from the retailers and shopkeeper's testimonies. A mapping exercise which has also made possible to understand some life pathways and trajectories, or to track back transformations of a social, economic, and urban nature, which have taken place in the territory, allowing an intersubjective memory to be reconstructed.

Agents of the aforementioned creative process, questioning the data, the images and the words gathered from the statements of local traders, were constituted, side by side, students from the Visual Arts and Technology degree of the Lisbon's Polytechnic University of Education, and the regular high school students from MFHS. The collage and the mixed techniques were used as the main visual composition strategies, as they allowed everyone to develop a significative work, independently of their personal domain of graphic representation, or of the specific painting techniques — allowing us to say that, in this case, the choice of techniques has made possible an effective widening of the forms of participation and collaboration. Therefore, mobilising accessible technical procedures has provided a means to the inclusion of all students in the creation of collective compositions that conjugate diversity and unity.

From the collection of the local retailers and shopkeeper's testimonies; to the development of co-creation processes (by which the students, the research team and the teachers involved, collectively, decided the technical strategies to be used, the ways of presentation, of integration in the space and the respective assembly) and the methodological principles described above, the local community involvement in a wide process of participation and collaboration was made possible — culminating in the construction of 33 panels of variable sizes and 4 three-dimensional modular cubes, from the combination of which a site-specific composition has been elaborated.

2. On the terms of the experimentation with visual compositions.

Exploring different modalities of visual composition has enabled students to develop learning outcomes that have revealed to be meaningful and transversal at various levels of education. Constituting both as exploratory and experimental processes, the mobilisation of photography, audiovisual, collage, drawing, painting, and three-dimensionality as strategies for research, experimentation, and plastic investigation, has allowed the integration of different languages as part in a creative process. We have observed that at the level of both basic and high school, as well as at higher education level, the use of collage as a modality for visual composition has allowed disparate fragments to be placed in dialogue and thus establish connections that are sometimes unusual, both in formal and in terms of meaning. Each composition, made on a 50 x 50 cm square of fabric, is perceived as a micro-narrative composed by fragments of the images collected, assisted by excerpts from the collected statements, or the name of the establishment itself. By juxtaposing, on the same plane, different fragments of space and time, collage allows multiple forms of displacement, re-signification and memory fixation, expanding the creative, plastic and discursive potentialities of the image and/or the word itself.

3. On the creation of a sense of artistic practice community, among all those involved in the research process.

By involving teachers and students from different educational levels, local shopkeepers, technicians from the town council and the resident artist at MFHS, the development of an arts-practice-based research, capable of valuing the contribution of all those involved, has enabled a set of relationships to be established between everyone, contributing to the creation of a collective sense of community. A community within which everyone contributed to an initial purpose: — that of creating an intervention within the SSW event. The work processes developed, based on the community, rooted in a community-based research, arts-practice-based in character, and assisted by the cartographic method, has allowed for diversified forms of participation to emergence and has, above all, increased the “snowball” effect, spreading to include all the basic education classes of MFHS.

4. On the devolution of the project to the local community.

The devolution of the project to the community, through its integration in public and urban space, appears to highlight processes and results, as well as to demonstrate a shared benefit. On the one hand, the works materialise learning in the field of visual arts practices and vivid experiences in terms of contact and openness of the school to the surrounding community and the various dimensions of the territory. On the other, through an aesthetic, metaphorical, unusual, and sometimes ironic approach, the works give visibility to local commercial activities. However, by giving local commercial activities a human face, far beyond conventional market logics, this transformation in the urban landscape expresses them as collective memory, as a factor of development, self-identity, community/territory identity, familiarity, self-empowerment, integration, public security, resiliency, conviviality, preservation of knowledge as it was made possible to perceive the investigation object at the unfolding of this whole process (fig. 7).



Figure 7. Outcomes of the collaborative work. Source: own elaboration.

## 6. CONCLUSIONS

The dynamics arising from collaboration between academic and non-academic partners the links between the school and the wider out-of-school community, have emerged, at the beginning of our arts-based research project, as points to enhance by means of the work processes and the undertaken methodologies. The development of participative practices involving different actors, as those we have stimulated, has proved to allow a broad cross-fertilisation of perspectives on the social and personal experiences that gravitate around the local economic activities. Through this confrontation, aided by the cartographic method, activating the links between school, art practices and the community, we have, among others, questioned the linear processes of knowledge construction and the *imago mundi* perceived and communicated by the academic and scholar community, cross-fertilising it with the multidimensional perceptions advanced by the local community. This is the case of territory perceptions as school subject, when inter-crossed with the IMAGO MUNDI project outcomes, enabling for different world visions arising from the self and the community experience to emerge. Shared experiences, which pass through and build up the knowledge and the memory of the places.

Another point that should be mentioned is the creation of spaces for intergenerational dialogue, accomplished through fieldwork. In this realm, the participation of young people in intergenerational dynamics within the community, coupled with the broad possibilities emerging from the mapping process, has proved to be a fruitful way of transmitting a broad spectrum of intergenerational knowledge.

The act of mapping the local commercial activities has taken on a simultaneously documental, poetic, and intersubjective dimension, making it possible to reveal layers of meaning, that would otherwise remain unnoticed, namely the wide range of life stories behind each establishment.

Worth noting, in the same sense, is the fact that, involving students, researchers and teacher-artists, the subsequent creative process has extended the research space of art practice and that of the image integration as a discursive element. It allowed and encouraged community to think about the perceptions and representations of local experiences, making it possible to realise that personal and collective ones are also, in turn, shaped by aspects of sensory, affective, environmental, psychosocial and cultural nature.

The existence of a resident artist at the MFHS has made it possible to mediate the communication between the out-of-school community, researchers, teachers, and high school students, a fundamental factor throughout the entire research project. The resident artist was the crucial element that allowed the school community to recognise the importance of providing for, in a school environment, experiences like the ones we have

been describing diversified from the human, social, academic and citizen development point of view. Experiences of contact with arts-based processes in a transdisciplinary perspective.

## 7. REFERENCES

- Abrams, J., & Hall, P. (eds.) (2006). *Else / where : mapping : new cartographies of networks and territories*. University of Minnesota.
- Bourriaud, N. (2008). *Estética Relacional*. Adriana Hidalgo Editora.
- Candy, L., & Edmonds, E. (2018). practice-based research in the creative arts. *Leonardo*, 51(1), 63–69. <https://shre.ink/I9uv>
- Caquard S. & Cartwright W. (2014). Narrative Cartography: From Mapping Stories to the Narrative of Maps and Mapping. *The Cartographic Journal*, 51(2) 101-106. <https://doi.org/10.1179/0008704114Z.000000000130>
- Corner, J. (1999). The Agency of Mapping: Speculation, Critique and Invention. In C. Denis (Ed.), *Mappings* (213-252). Reaktion Books.
- Crampton, J. W. (2009). Cartography: Performative, Participatory, Political. *Progress in Human Geography*, 33(6), 1-9. DOI: 10.1177/0309132508105000
- Crawhall, N. (2009). *The role of participatory cultural mapping in promoting intercultural dialogue 'We are not hyenas' Concept*. Paper for UNESCO Division of Cultural Policies and Intercultural Dialogue. <https://unesdoc.unesco.org/ark:/48223/pf0000190753>
- Deleuze G., & Guattari, F. (1980). *Mille Plateaux*. Minuit.
- Duxbury, N., Garret-Petts, W.F., & Longley, A. (Eds.) (2018). *Artistic Approaches to Cultural Mapping. Activating Imaginaries and Means of Knowing*. Routledge.
- Redaelli, E. (2019). *Connecting arts and place: Cultural policy and American cities*. Springer.
- Hacker, K. (2013). *Community-based participatory research*. SAGE
- Leavy, P. (2017). *Research Design*. The Guilford Press
- Leavy, P. (2015). *Method Meets Art*. The Guilford Press
- Leavy, P. (2011). *Essentials of Transdisciplinary Research*. Left Coast Press/Routledge
- Nelson, R. (2013). *Practice as Research in the Arts*. Palgrave/Macmillan.
- Rolling Jr., J. H. (2013). *Arts-Based Research*. Peter Lang.
- Smith, H., & Dean R. (2009). *Practice Led Research, Research-Led Practice in the Creative Arts*. Edinburg University Press.
- Sullivan, G. (2009). *Art Practice as Research*. SAGE.
- Watson, R. (2009). Mapping and contemporary art. *The Cartographic Journal*, 46(4), 293-307

El arte o, por mejor decir, las artes se erigen como una de las manifestaciones humanas más señeras pues no cabe duda de que suponen una seña de identidad del ser humano como tal, aupando a la estética por encima de la funcionalidad.

Desde antiguo se han creado taxonomías que pretenden fijar cuáles son esas artes, desde la dicotomía de Galeno (siglo II) entre liberales (propias de las personas libres y que eran producto del pensamiento) y vulgares, (realizadas con las manos), pasando por la de Radulfo de Campo Lungo (siglo XII) con sus artes liberales y mecánicas, hasta la más famosa de Charles Batteu (siglo XVIII) compuesta por siete, a las que tildó de *Bellas*, a saber: arquitectura, escultura, pintura, música, declamación, danza y, efímeramente, la elocuencia. Finalmente, y merced a Ricciotto Canudo (siglo XX), estas Bellas artes quedaron fijadas en siete, pues fue añadido el cine como representante de la modernidad.

En este libro, el lector podrá constatar la actualidad de cada una de estas siete artes, su vitalidad y sus derroteros desde la perspectiva de la Academia, verdadera catalizadora de los fenómenos humanos.

La calidad exigible a toda obra científica, y este libro la satisface cumplidamente, viene certificada por el hecho de que lo aquí plasmado deriva de una  **doble revisión por pares ciegos** (*peer review*) lo que garantiza su nivel de excelencia académica irrefutable. Además de esta fórmula *a priori*, este texto queda públicamente expuesto ante los expertos al juicio *a posteriori*, por el que cualquier lector puede refutar lo aquí escrito aportando la carga de la prueba.

Nuestro Comité Editorial, cuyos miembros encabezan las presentes páginas, está compuesto por más de 200 doctores pertenecientes a más de 40 Universidades internacionales, expertos en los variados campos tratados en estas investigaciones.

El presente libro está auspiciado por el **Fórum Internacional de Comunicación y Relaciones Públicas** (Fórum XXI), la **Sociedad Española de Estudios de la Comunicación Iberoamericana** (SEECI) y el Grupo Complutense (nº 931.791) de Investigación en Comunicación **Concilium**.

ISBN 978-3-631-91588-2



9 783631 915882

[www.peterlang.com](http://www.peterlang.com)