

Research as *poiesis*? Interdisciplinary landscapes expanded by the art and methodologies.

La investigación como *poiesis*? Paisajes interdisciplinarios expandido por el arte y metodologías.



Mirian Celeste Martins

Universidade Presbiteriana Mackenzie, mcmart@uol.com.br

Rita Demarchi

Universidade Presbiteriana Mackenzie, ritademarchi@hotmail.com

Olga Egas

Universidade Presbiteriana Mackenzie, olga.egas@uol.com.br

Jade Magave

Universidade Presbiteriana Mackenzie, jademagave@ymail.com

Abstract

The transparency, the penumbra and a kaleidoscopic perspective of Olafur Eliasson works are able to reveal our questions. What does it mean to understand the research as *poiesis*? How artistic procedures can contribute as a methodology for our researches? These questions move our research as a *work in progress*. One student from the master program, two from de PhD program and the teacher of them from the interdisciplinary graduation program of Education, Art and Cultural History at the Universidade Presbiteriana Mackenzie in São Paulo/Brazil are trying to deal with artistic procedures in their own researches.

Our theoretical inspiration come from three concepts that complete each other: art based research; a/r/tography and artistic research methodology.

On 2012, Elliot Eisner and Tom Barone publish the book *Arts Based Research*, a very important work to understand the subject, but before that an important mark in this field of studies was a speak of Eisner at the American Educational Research Association where he pointed out some connections between art and education and added value to the research that is guided by artistic procedures using the expressive qualities of form to convey meaning, something close to a work of art. And this involves different artistic expression: narratives, videos, photos, paintings, movements, performances and so on.

A/r/tography is a key concept to think about a hybrid relationship of being an artist, being a researcher and being a teacher, for Rita Irwing (2008), she and Cosson (2004). Recently was published here in Brazil one book about that organized by Belidson Dias and Rita Irwin (2013) from University of Brasilia.

Ricardo Marin-Viadel went to São Paulo for the Congress of the Art/educators national federation and we could talk with him about a way to think about these issues. For Roldan and Marin-Viadel there are “a way "intermediate" in between the working mode typical scientific research and typical working mode of artistic creation” with an artistic and aesthetic dimension of words, images and sounds, a poetic use of the languages verbal or not verbal.

In this sense, the starting question is a reflection of other questions related to ours objects of study: images of public on art exhibitions; teacher formation whether initial formation or life-long formation, connecting school, university and the governmental department of education; teaching in regular schools; cultural mediation for this kind of research and for its propagation. Such researches, which give birth to varied paths, come together in a rhizomatic cartography (DELEUZE, GUATTARI, 1995) built upon our reflections and theoretical studies through this methodological path.

As teachers and researchers committed to investigate the relationship between art, research and education, our main objective in participating of this 2nd Conference on Arts-Based Research and Artistic Research is not to share results, once the researches are still in progress, but to enlarge our knowledge about researches and inquiries that use art as its main methodology, as well as “put on the map” our own questions and findings, expanding and contribute to our researches in Brazilians universities.

As Pareyson (1984) says on his book *I problemi dell'estetica* (The aesthetics problem): “art is something that as it is being doing it also invents what to do and how to do it”. That seems to be our procedure in our collaborative research. That is a common aspect in us, it is a *ritornello* that push us towards. We jump in even with an uncertain security and we live the experience as we invent what to do and how to do it. We dare to live the experience not as an experiment but as action. *One* experience as Dewey (2010) said. We endure the state of doubt... And this is the impulse that brought us here to this Conference and that impulse us to continue in our research and question: Research as *poiesis*?

Key words

Research, Artistic procedures, Art, Methodologies, *Poiesis*.

Resumen

La transparencia, la penumbra y una perspectiva caleidoscópica de obras Olafur Eliasson son capaces de revelar nuestras preguntas: ¿Qué significa entender la investigación como *poiesis*? ¿Cómo pueden contribuir los procedimientos artísticos como metodología para nuestras investigaciones? Estas preguntas mueven nuestra investigación como uno *work in process*. Una estudiante del programa de maestría, dos del programa de doctorado y el profesor de ellas del programa de graduación interdisciplinario de Educación, Arte e Historia Cultural de la Universidad Presbiteriana Mackenzie, en São Paulo / Brasil están tratando de hacer frente a los procedimientos artísticos en sus propias investigaciones. Nuestra inspiración teórica proviene de tres

conceptos que completan entre sí: art based research; a/r/tography y metodología de la investigación artística. En este sentido, la pregunta de partida es el reflejo de otras cuestiones relacionadas con nuestros objetos de estudio. Como Pareyson (1984) dice en su libro que *I problemi dell'estetica* (El problema estético): "el arte es algo que, mientras se hace, se inventa qué hacer y cómo hacerlo". Ese parece ser nuestro procedimiento en nuestra investigación en colaboración. Ese es un aspecto común en nosotros, es un ritornello que nos empuja. Saltamos en incluso con una seguridad incierta y vivimos la experiencia mientras inventamos qué hacer y cómo hacerlo. Nos atrevemos a vivir la experiencia no como un experimento, sino como acción. *Una experiencia*, como dijo Dewey (2010). Soportamos el estado de duda... y este es el impulso que nos ha traído aquí, a esta Conferencia y que nos impulsa a continuar en nuestra investigación.

Palabras Clave

Investigación, Procedimientos artísticos, Arte, Metodologías, *Poiesis*.

Research as *poiesis*? Interdisciplinary landscapes expanded by the art and methodologies.



Fig.1. Olafur Eliasson (2011). *Your body of art*. Instalattion. SESC Pompéia, São Paulo/Brasil. Photo: Rita Demarchi.

Through penumbra. Searching for light.

As we enter in one of Olafur Eliasson's artistic installations, *Your body of art*, (at SESC Pompéia, São Paulo) our first impression is that of fear for diving into a penumbra. The guide outside informs that it is needed to walk near the walls and then get to end of the room, where the fog starts to vanish. There, in the back, the light rejoices with the happiness of this short journey. Overcoming the fear and happy with the reward of living this intense experience, the visitor proceeds to the exit passing through the middle of the installation, scrambling sometimes with one or another visitor who is also lost in the penumbra. Afterwards it is inevitable to be excited to share something about this corporal crossing, at least sharing what is possible to share through words...

This is also the way we live as we desire to share the challenges of our research. We: a small study group originated in the interdisciplinary graduation program of *Education, Art and Cultural History* at Universidade Presbiteriana Mackenzie in São Paulo/Brazil, a group composed by Rita Demarchi and Olga Egas (from the PhD program), Jade Magave (from the Master program) and Mirian Celeste Martins (professor and also tutor in this program). In the penumbra, walking through the margin and searching for light, we are trying to deal with artistic procedures in our own researches.

It all started during preparation for the 22^a CONFAEB (Brazil art-education) where we could met Ricardo Marín Viadel, one of the speakers in this Conference. His talk lightened the desire for understanding what artistic research methodologies are, which we pursue since then. This study rendered a participation at ECER The European Conference on Educational Research - Research in Art Education (10-13/09/2013), at Istanbul, Turkey. At that moment, we focused on understanding three concepts that completed each other: art based research; a/r/t/ography and artistic research methodology. However, as we studied them we realized that creative power of the researcher and we endend our participation at ECER with one hypothesis: the view of research as *poiesis*.

This hypothesis generated new questions: What does it mean to understand the research as *poiesis*? How artistic procedures can contribute as a methodology for our researches?

That hypothesis led to this talk, which is part of an *work in progress* with a double challenge: research about methodological procedure that use art and, at the same time, use this same procedures in our own searching for answers. For that, we took some theoretical basis regarding these methodologies themselves, the object and the research instruments, all that from the concept of *poiesis*.

Regarding the theoretical basis



Fig.2. Olafur Eliasson (2011). *Viewing Machine*. Pinacoteca, São Paulo/Brazil. Photo: Mauricio Martins.

Our theoretical inspiration comes from three concepts: arts-based research; a/r/tography and artistic research methodology. As a kaleidoscopic perspective we could see various angles and multiple connections.

As we start, it is necessary to say that we are not talking about methodologies in the same way as in the researches in the field of Visual Poetics, explored by artists and part of many graduation programs in Brazil and other countries as well. In this practical-theoretical field, it is common to see an artist producing a series of works and theoretically reflecting about his creative process and the works of arts themselves. Clearly, much attention is given to the images and to the artistic procedures even though the thesis produced usually still following the established patterns. It is also good to remind that this field of research generally does not open space for creators whose works are not validated as art by the “art system” or by the Academia, which leaves out a huge number of people whose expression may be emerging or outcast, but not less relevant.

Our focus here is another one. We are talking about researches that are not restricted, exclusively, to the art field and to the artists, but that encourage and allow other people to have also a voice in a democratic and inclusive way. We are considering the possibility of a coherent way of doing research and of thinking about this same practice, which may allow other levels of depth valuing sensibility, the creative process of the author/researcher/creator and assuming one’s own relationship with the object of research. For that a question remains: What can we learn from the art - in its various forms and languages and its *poiesis*?

Elliot Eisner at *El Ojo ilustrado: indagación cualitativa y mejora de la práctica educativa* (1998) published for the first time at 1990, considers that literature, cinema,

poetry and video are part of our culture in order to help us to see and to understand important events and because of that they should be part of qualitative researches. There is perspicacity, a *learn-to-see* and a *learn-to-experiment* that might lead the researcher to realize the quality that emerge from what he observes; there is more to see. For that, says Eisner, it is needed to cultivate perception, to understand the variety of ways through which one may describe the world and acquire the capacity of using theory to better understand what perception was able to capture.

On 2012, Elliot Eisner and Tom Barone (2012, Kindle) published the book *Arts Based Research*, a very important work to understand the subject, but before that an important mark in this field of studies was a speak of Eisner at the American Educational Research Association where he pointed out some connections between art and education and added value to the research that is guided by artistic procedures. For them art based research “is a process that uses the expressive qualities of form to convey meaning. [...] it culminates in the something close to a work of art” (2012, Kindle, loc 209).

They said: “The aim of arts based research is not to replace traditional research methods; it is to diversify the pantry of methods that researchers can use to address the problems they care about.” (2012, Kindle, loc 170). It involves different artistic expression: narratives, videos, photos, paintings, movements, performances and so on.

A/r/tography is a key concept to think about a hybrid relationship of being an artist, being a researcher and being a teacher. These three aspects come together at the same time in order to produce a/r/t; a new “product” originated from this hybrid relationship (IRWING, 2004, 2008). Recently she was published here in Brazil one book about organized too by Belidson Dias (2013) from University of Brasilia. For Irving (2004, p. 35-36):

A/r/tography is a form of representation that privileges both text *and* image as they meet within moments of métissage. But most of all, a/r/tography is about each of us living a life of deep meaning enhanced through perceptual practices that reveal what was once hidden, create what has never been know, and imagine what we hope to achieve.

As we said, Ricardo Marin-Viadel went to São Paulo for the Congress of the Art/Educators National Federation and we could talk with him about a way to think about these issues. For Roldan and Viadel (2012) there are “a intermediate way”: the working mode typical scientific research and typical working mode of artistic creation. There is an artistic and aesthetic dimension of words, images and sounds, a poetic use of the languages verbal or not verbal.

In this sense, the starting question is a reflection of other questions related to ours objects of study: images of public on art exhibitions; teacher formation whether initial formation or life-long formation, connecting school, university and the governmental department of education; teaching in regular schools; cultural mediation for this kind of research and for its propagation. Such researches, which give birth to varied paths, come together in a rhizomatic cartography (DELEUZE, GUATTARI, 1995) built upon our reflections and theoretical studies through this methodological path.

These methodologies lead to a critical view of the writing of academic texts and about the scientific strictness normally expected by the Academy, many times in a restraint way. On contemporary times like ours, how the voices and singularities show up as image and words can gain space inside academy? Do the libraries from universities accept the publishing design presented by this kind of research?

This is a crucial point. Even though many Brazilian universities have assumed an open mind regarding the publishing form of academic works, we still find cases like that of Universidade Federal do Paraná. The images below show a volume sent for analyses and the volume delivered to the library by Elaine Schmidlin who will have her own process described and analysed after in this speech.

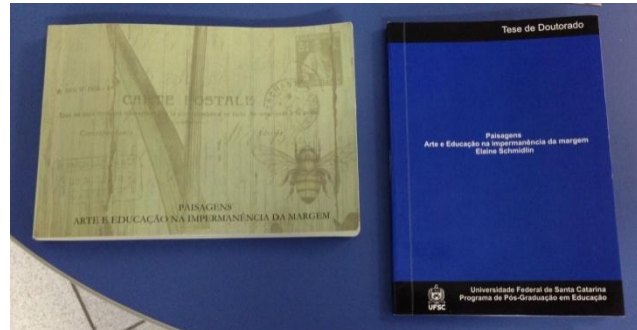


Fig.3. Two versions of Elaine Schmidlin *Landscape: Art and Education impermanence margin*. The first one was delivered for evaluation of her work and the second one follows the University official textual rules.

Certainly the theoretical basis for these methodologies strengthens, beyond research possibilities, a political action that can be taken forward, providing conceptual support for future and long-awaited changes.

About the object and research instruments



Fig.4. Olafur Eliasson (2011). *Your body of art*. Installation. SESC Pompéia, São Paulo/Brazil. Photo: Rita Demarchi.

Now we get back to the penumbra encouraged by what Eisner affirms when he closes his book *El Ojo ilustrado: indagación cualitativa y mejora de la práctica educativa* (1990, p. 284). “For me, at least, it is much more interesting to find new seas where to navigate than old ports where to land”. He expects that other scholars, like him, will go forward tracing new sailing maps and seeing how the winds are. Eisner’s later texts, as well as the theoretical basis here presented, continue to blow the wind and moves us to another level of comprehension of the narrow dialogue between the art language and qualitative research.

There is another “sailing map” to be mentioned. John Berger’s *Modos de ver* (1974). On his “notes to the reader” he explains that the seven essays in the book can be read in any order. Says Berger (1974,p.11). “These purely visual essays (about the different views of women and about the many contradicted aspects in the oil paint tradition) are meant to raise as many questions as the verbal essays.” There are three essays where the black and white images are disposed either alone or in group, in different sizes and with any subtitle or number to not “distract the reader”. The credits for these images are listed by the end of the book. Berger resounded in the creation of some visual texts on Mirian’s dissertation (MARTINS,1992). As in this dissertation from 1992 we also found other dissertations and thesis that used expressive forms to do research and to communicate it. The creative power of the researcher led us to a hypothesis: to understand the research as *poiesis*.

Here, we emphasize the *poiesis*, that has been valorize by Rita Irving (2004, p. 28) who, among others, “integrate *theoria*, *praxis* and *poiesis* or, theory/research, teaching/learning, and art/making,”

Therefore, our research object presented at this talk are the artistic procedures used on finished researches or those still in process.

The hypothesis that we raise through this talk is that, beyond the basis brought by methodologies that are arts-based, there is the poetic of the researcher as an artist who gives an artistic character to his research. That way, our thesis is that research is also *poiesis*, as it understood as a creative act, singular, audacious, sensible, artisanal where form and content, the process and the final result are strongly connected. Paraphrasing Pareyson’s definition of art: can research be understood as “such a doing that as it does it invents what and how to do it”? We have seen researchers that don not even know about artistic methodologies, but use it as a procedure because it is their *poiesis* that prevails.

As it was said before, we are not referring to researches about visual poetic where artists exposed in an aesthetic way their own works and reflections about them. We focuses on dissertations and thesis that research connections between art, education, cultural mediatio

How to talk about/to research about methodologies and *poiesis* without using methodology and the art itself? Thinking on that, we planned to ask to some researchers to tell us about their creation process giving us as an answer the same language that was used on their works. We asked to each researcher to create something closely related to his/her own dissertation or thesis from the following proposition:

Regarding your research, tell us, in an artistic way, about your path, about walking through different landscapes/fields, about the ways, the procedures and the instruments that you created. Also, tell us about how you lived this experience of creation. Close your eyes let the images/ideas show up and then put it

into practice using the same language that you used to write your dissertation.

For that, we invited three researchers:

- Elaine Schmidlin. In her PhD - *Landscapes: Art and Education impermanence margin* (2013), presented in last December in the graduate program of Education in the Universidade Federal de Santa Catarina / UFSC in Florianopolis, under the guidance of Phd Ida Mara Freire. She proposed answers to her research questions to six art educators and she used post cards as support, which moved their theoretical reflections. She also created a video with poetic language. We asked her for a post card.
- Fabiana Turci. In her dissertation – *Paper Orchestra* (2013) presented in last November in the graduate program in *Education, Art and Cultural History* of Universidade Presbiteriana Mackenzie in São Paulo, under the guidance of Phd Marcia Tiburi. She presented a novel through which she reflects about the languages of literature and music. We requested from her a tale.
- Daniela Rose Link Dienthäler. Her dissertation - "*We can do a house the way we want"? Propositional actions and provocative material expanding the child's imagination I* (2009) at the graduate program in Education under the guidance of Phd Susana Rangel Vieira da Cunha in Porto Alegre. Her work was presented in a box where notebooks and boxes brought the productions of children and their reflections and analysis. We request a box, a notebook or other support.

It is through the answers given by these three researcher that we try to find our own answers too, with transparency and deep.

Diving in the analyses to show the poiesis

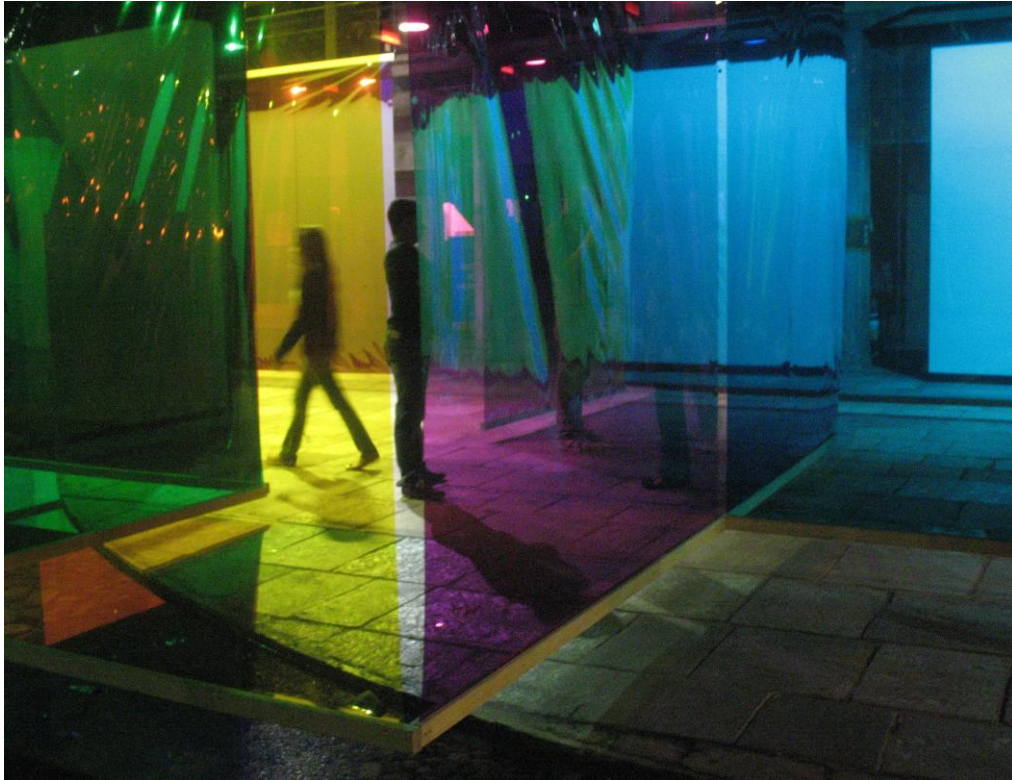


Fig.5. Olafur Eliasson (2011). *Your body of art*. Instalation. SESC Pompéia, São Paulo/Brasil. Photo: Rita Demarchi.

We start by Fabiana Turci (2013) who wrote a novel as dissertation. Her answer to our proposal was a short story. In an e-mail she says:

I wrote a short story as if it was a stream of consciousness of my husband through his observation during the presentation of my dissertation remembering some important moments in those two years of research; As it is a character that is external, that is, not the author of the research in this case, myself) he couldn't know everything, which means that many things were left outside. However, it was a narrative choice. I tried to answer your proposition and describe some of the peculiarities of those topics.

Fabiana creates a real character to talk about herself through the eyes of another. She creates a narrative to expose her own creation process in her dissertation *Paper Orchestra*. She gave us a story where a character looks to Fabiana in her moment of presentation and let us to live what she had live.

In her dissertation, the characters created by her live stories that are connected through a single aspect: they all go to the same concert hall e listen to the same music plays. In the dissertation, the concept that “music and literature are systems of thought”, (TURCI, 2013, p.116) was revealed in the plot. The text/novel is innovative for academic standards but maintains a scientific rigor. Not the one that still prefers the third person of the speech, images as a mere attachment and many quotes to validate what the research thinks. Here, another scientific rigor is seen, and that is seen as she carefully handle the text and on her excellent writing, in the choice of the concepts with which she works and on her good musical choice to make us listen and perceive changes in classic and contemporary music in the reaction of the characters in the story.

In the story, it is clear that her project was conducted without having methodological artistic procedure as a basis in her work. Fabiana, let us to see between the lines her painful process of creation, as she continues to believe on her poetic intervention. She says in the short story:

She never blinked facing the very foundations to sustain her will to do this project. It was easy for her to show the conditions of possibility, and even the need to rethink the language of knowledge, if that is what, in short, means doing scientific research. [...] No one ever told her that the problem that she wanted to research was foolish, that it made no sense, or that the authors intended to use did not dialogued with each other, or that the form she intended to write had no relation to the content. Or all solemnly ignored it or just do not want to buy the fight, which was not even so great.

Fabiana exposes the limiting beliefs that often underlie the system and conventions of scientific research, as if the research made through methodological artistic procedures could not be equally valid. Nevertheless, warns Eisner (2002, p 213): "Research can be arts-based as well as science-based. [...] Fiction can reveal qualities about social class, individual character, home life, marriage, and war that would elude scientific description." Fabiana was not frightened by teachers who did not trust her way of doing research, as exposed in her short story :

We knew that the project was good, it was necessary to do so. But trying to prove it had isolated us. I tried to convince her to give up, because if that place could not accommodate an artwork as a result of scientific research, understanding that what was produced was not just art, but knowledge, then what would she want to do there ? She told me the exact same thing, but in a tone of affirmation. If they could not accommodate now, they would get after it.

Knowledge that is inserted in order to build it himself. With art. The *poiesis*, as Passeron (1997, p. 108) says, "puts the creator in front of his project." And this is what we see in Fabiana's tale. Passeron draws our attention to the enhancement of poetic that goes back, he said, to what human conduct have of creation. While aesthetic deals essentially with the contemplation of what is given, poetic value would entail "considerable consequences of a mutation, the sensitivity of the philosophy of action" (ibid., p. 108). This position requires a specific ethics, the ethics of doing, of overcoming the internal barriers which will lead to others, as said Fabiana, be able to break free from the traditional academic rules from the paths expanded by one's struggle.

To see oneself in front of one's own project is something visible in the response to our challenging proposition given by Elaine Schmidlin, who offered us a postal. In the summary of her doctoral thesis she writes: "Postcards designed by artists / teachers draw and compose landscapes throughout the text and inquire about ways of teaching about art and with art, besides provoking a conversation on the inclusion in the language or art field of education" (2013, p.16). It was also part of her thesis a video that was sent to the her evaluating professor and that could be seen all the time on the desk during her presentation along with postal-cards (as seen in Fig. 6) This way, a multimedia space was opened. Expanding the traditional landscape of these kind of academic presentation which are sometimes so bleak. In the video, Elaine walked on the beach in the city

where she lives and writes in the sand the word “Life” that was erased by moving waters. Therefore, Elaine makes of her research a sensitive trigger for dialogue with other educators even aware of the academic restrictions. There is also a fight being fought there. She says on her thesis (2013, p.164):



Fig.6. Desk in the moment of presentation of Elaine Schmidlin with the video and postal-cards. Photo: Mirian Celeste Martins.

[...] to resist to the (in)tolerable confinement that strategies educational (as an institution) requires for the teacher and try to escape the entrapment of education to invent new fold or other modes of education still and always "to come." Thinking from this perspective is to resist, to fight, to go to meet the forces that destabilize what is fixed and immobile. This way, the postal cards, as the signs of art, force us to think, to break up with the certainties and common sense of what we call art and education.

The fight, to go beyond the confines of imprisonment. Just like Fabiana, Elaine also leaves her *poiesis*, her creation, to gain space in order to give visibility to her research, to the concepts with which she works, building her text from it. For our research, she sent us a postcard, which shows the fact of being in front of one's own project.

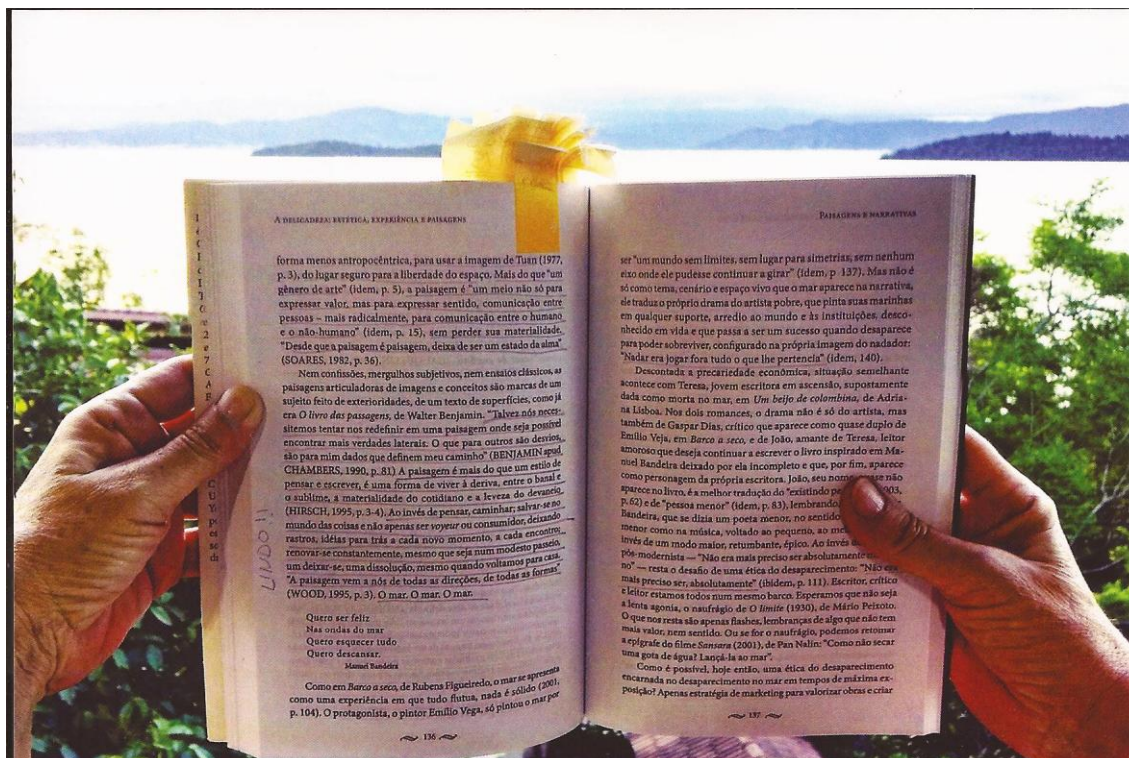


Fig. 7. Elaine Schmidlin. Postal Card.

As a poetic text, the image reveals the presence of the author holding a book with a landscape with the sea as background, it has everything to do with her life "comings, goings and starts" with the video that was part of her thesis. In the email sent to us she says: "The sea landscape has everything to do with my life (comings, goings and starts), the postal throw us in paths, the lace tablecloth is made of nodes that bind us to each other."

Passeron says (1997, p. 112): "The creator is lead to first liberate himself conductos from the codes and conventions to then put into poetic situation." The sensitivity leads to action. "Surely the sensitivity is not absent from the creative approaches, but is not its topic element. The artist, for example, is not necessarily more sensitive than any other, but he is of those passing the act." (ibid., p. 108)

As transaction, as program, the poetic "is effective only if it adheres to the spirituality of the artist and his gesture translates into normative and operational terms, which explains how a poetics is linked to his time, because it is only on it that grip happens, and so that it operates effectively", said Pareyson (1994, p. 26). He continues (ibid, p. 139): "The artist invents not only the work, but in fact the legality of it". There is a consistency in his own doing. "What characterizes the artistic process is the adequacy of waiting and discovery, between trial and success, whether this adaptation is slow and difficult, or easy and immediate" (ibid, p. 146).

Is it not the same with artistic procedures in research? Would *poiesis* be more than an endorsement of methodologies, something that give it birth?

Another point. Elaine brings the theoretical apparatus in her post/reply. We see an open book filled with markings. Beside the text with many griffins and two exclamation points the word "Lindo!!" (Beautiful!!) appears. In her e-mail she says that the book was one of the trigger of the research. It seems that the theoretical choices are connected with the *poiesis* of each researcher.

Daniela Rose Linck Diefenthäler also makes visible these theoretical choices in the notebook that she sent to us nestled in a box, as its response to our challenge.



Fig: 8 A box, a vision of the notebook and two pages open - response given by Daniela Rose Linck Diefenthäler.

Citations are superimposed to the images, bringing theorists who based her work, bringing visions of art, art education, and visual culture. There are many images: photographs of children in action - drawing, cutting, pasting, pointing, reading, modeling clay, showing productions, talking, individually or collectively building or also in small portraits; pictures of children's productions - drawings in various media, paintings, collages, photographs taken by children from their homes, clay sculptures, drawings continuing collages, constructions. There are lines that go as if sewing the pages. They can be read as metaphors that show the plots of her creative process, the vast network that carried out between the proposed actions to children, their responses, theorists, all tailored for the production of her dissertation. Lines that penetrate each page differently and create a long line of colors with different textures and colors.

Metaphors are themselves art. In art and language, metaphor provokes in us an understanding beyond the literal, to generate associations and to extract new, different or deeper levels of meaning. Moreover, unveil *poiesis*. Like the works of Olafur that are metaphors of our own research. Did not Ricardo Marin -Viadel do the same when

writing the chapter "Las Methodologies Artist Investigación y la basada them in Visual Arts Education Investigación (on el scape *La Depression Cuadrada* Bruce Nauman)" (2012, p.14-39) as he lights our thinking on the subject with photographs through the work of Nauman?

We have also assumed a more poetic and personal writing style, full of poetic licenses. Somehow, we already did use methodologies based on art without notice it. Metaphors are as a further expression of poiesis?

Dewey says (2010, p 216.): "Every language, whatever the vehicle, involves what is said and how it is said, or the substance and the form." Substance and form that lead Fabiana, Elaine and Daniela to seek those ways of expressing our research. For this, the artistic processes, more than methodological foundations opened crevices of possibilities and impossibilities, since "if a breeder is not grabbed by the neck by a set of impossibilities he is no creator. A creator is someone who creates their own impossibilities and at the same time creates a possible", as Deleuze says (1992, p. 167).

Creators who do research create the legality and consistency within their own research. At the same time, the artist defined by Pareyson (1984, p. 139) as that one who is "subject and author, inventor and follower, creator and subaltern at the same time." This thought is also related to the ideas of Passeron (1997), bringing the plane of poetic and not aesthetics, open to every researcher. Said Fabiana in her story:

The professors who evaluate ask questions, she takes notes on her notebook to write everything down. It's the same notebook that contains the initial scribbles of this project: the first selections of parts, references to books and movies, impressions of snippets of songs and silence listening, characterizations of types of characters, readings highlights, drafts of poems, lists of names of characters, quotes and all the non important things that a notebook can house. There was then the raw and finished the whole process, including readers and their impressions. For the first time, she looks at me, and scribbling in the unfinished, as if back to faith in imperfection.

This way Fabiana ends her tale. The raw and finished, the ethics of doing, the coherence express in the laws taken accurately, the perceived imperfection and laid bare. Thus confirms what she wrote in the email: "I did my heart, what I thought it was more true to the proposal and to my process."

The clash: between lights and shadows.



Fig.9. Olafur Eliasson (2011). *Your body of art*. Instalation. SESC Pompéia, São Paulo/Brasil. Photo: Rita Demarchi.

Like the work of Olafur, the researches form a route, a crossing that dispenses diving: there are moments on the penumbra, there is transparencies of a thousand possibilities, something that can not be experienced from outside. The researchers showed us that moved in, followed their inner truths, made their choices, just like the process of artists.

In the expanded interdisciplinary landscapes through art and methodologies, we engage in research processes in the areas of Education (Elaine and Daniela) and in the graduate program in Education, Art and Cultural History (Fabiana), revealing the uniqueness of each researcher who lived artistic procedures although not consciously substantiate the methodologies presented here.

The artistic procedures were perceived as poetic plans are not limited to the creation of artworks. This now extends the scope to create in several areas. To Passeron (1997, p.108) studies on poetic define the word creation:

On the general framework of the productive procedure, the creative activity stands for 3 specific differences: 1. It elaborates a single object (even if intended for a later multiplication) 2. It gives existence to a pseudo-subject (with the work in progress we respect the dialog) 3. The work undertakes its author from the beginning of implementation, both in social success as in denial and censorship.

It is clear that a definition like this applies not only to art, but also to all sectors in which man becomes constructor. Similarly, Dewey (2010) states that we have a unique and extensive experience with various things in the world, it is not exclusive to the scope of artistic objects.

Another point is that both authors, joined by Pareyson point, to the rich dialogue of the creator with what he does and with what one lives as one of the essences of

creation. From what we can see, this is a remarkable quality of the process that involved the three researches discussed here.

Therefore, it can be stated, based on the analysis of such research and its processes, that research can be *poiesis*. We can think that research can make other particular qualities, enriched the possibilities for opening artistic methodologies, may reveals the *poiesis* more explicitly, the relationship between form and content are clarified.

It is consistent and relevant that research might be seen and valued as *poiesis*, and in order to stablish itself as such, we must "pick a fight" ...

When one remains impervious to these changes that are not only formal and that involve "a mutation of considerable consequences" (Passeron, 1997, p.108) would the academia still put itself, anachronistically, as a deceptively stable space where they would seek to build knowledge solid, perfect, proven, irrefutable?

After the breakdown of belief in the "grand narratives" of modernity (Lyotard, 1993), in contemporary times there is room for the small narratives, in art of past decades this is evident. And through artistic methodologies various people can have a voice and prove their uniqueness and the uniqueness of their work and their transient, personal narratives, "imperfect", but full of truth and meaning. You may have to "believe in imperfection" as Fabiana puts at the end of her text, so that it can come to light that what would not be revealed otherwise.

To be "grabbed by the neck by the impossibilities" and create their possibilities (Deleuze, 1992, p.167) implies battles of various orders (internal and external), fought over time for the legitimate development of their object, to be somehow accepted into their contexts and have legitimized their production are more commonalities between artists and researchers that aims to expand the limits. The discussion does not fit now, but maybe this is a common battle to people who want to build something new. However, it is in the universe that involves the art that resistance seems more fierce.

It is understandable the resistance to accept the range of scholarly works that get inspiration on the power of art. Art has always been fascinating but "dangerous" because there is always something that escapes the purely rational and explainable, but that instigates unique experiences, heated debates and expands knowledge. The installation of Olafur with which we opened this talk is a great example of a work that sums up the fear of the unknown. Questioning, destabilizing, mobilizing, "makes visible" (Klee) that which would not be uncovered otherwise and serves humanity in its infinity... These shouldn't also be qualities of academic research?

This article led us to a path which we consider very exciting: the valuation of *poiesis* as expansion of subjects, from landscapes and knowledge. Surely this will also resonate in our individual research. However, much remains to be debated and to mature about it. In particular, a question that opens up and which could be addressed in a future work: If "interpretation is always at the same time, development of work and expression of his interpreter", as Pareyson says (1998, p. 173), do researchers, readers and producers also interpret poetically? We will continue to walk through a path that is not fully understood, searching for depth, for light and for some possible answers.

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