

Artfulness Journal

of visual essays

2024

Edited Collection
Difficult Dead
Book Chapter
Death in Pixar
films

Imaginative
out Death

50%

Output
The Austr
Sociological As
Conference, 2022
Death in Pixar
films

Society
Abstract

Output: Video
Children's Accounts
about Death & Dying
7:30

Posthuman &
New Material
Philosophies

Anthropocene

Child/ren

Arts
Neo-liberal
Academia

Artfulness Journal

of visual essays

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Dragi čitatelji,

pred Vama se nalazi prvo izdanje Artfulness Journala - časopisa vizualnih eseja s prve konferencije pod nazivom Artfulness. Na online je konferenciji u rujnu 2023. u intenzivna dva dana gotovo stotinu izlagača, slušača i voditelja radionica imalo priliku razgovarati o preko četrdeset tema koje su povezane s novotvorenicom artfulness. Taj su pojam nastao od engleskih riječi „art“ (hrv. umjetnost) i „mindfulness“ (hrv. usredotočena svjesnost) sudionici konferencije izvrsno prihvatili te su ga uspjeli primijeniti u svojoj praksi, odnosno uvidjeli su da ga u svojoj praksi već na neki način i primjenjuju pa su objedinjeni na ovoj konferenciji imali priliku podijeliti zajednička iskustva i viđenje umjetničkog u kontekstu odgoja i obrazovanja, a dijelili su svoja iskustva tako entuzijastično i ponosno da smatramo kako se pojam artfulness mora i dalje širiti. Jedan od načina za to je i ovo izdanje koje imate pred sobom.

Vizualni eseji koje ovdje imate priliku vidjeti nisu tako često korištena forma za pisane radove, ali smatramo da su idealni za umjetnike i praktičare jer kao što svi znamo „slika govori više od tisuću riječi“ te kratka i jezgrovita forma vizualnog eseja tako dobro pristaje današnjemu dobu u kojem nemamo puno vremena, a opet se želimo nadahnuti novim idejama i spoznajama te saznati nešto novo. Nadamo se da će vas ovaj Artfulness Journal nadahnuti i potaknuti da se i sami okušate u primjeni artfulnessa u svome radu i životu te da ćete se i sami u budućnosti okušati u oblikovanju vizualnog eseja. Zahvaljujemo svima koji su se priključili konferenciji Artfulness 2023, a pogotovo onima koji su se odlučili poslati vizualni esej za Artfulness Journal. Smatramo da ste svi Vi nositelji umjetnosti, kulture u svojim sredinama, zagovornici pozitivnih promjena u društvu i drago nam je što smo svi zajedno bili dio jedne lijepe priče te se nadamo da ovo nije kraj naše suradnje!

Urednice

Dear readers,

In front of you is the first edition of Artfulness Journal - a magazine of visual essays from the first conference called "Artfulness". At the online conference in September 2023, over two intensive days, almost a hundred presenters, listeners and workshop leaders had the opportunity to discuss over forty topics related to the newly created concept artfulness. The participants of the conference accepted this term created from the English words "art" and "mindfulness" and were able to apply it in their practice, that is, they saw that in their practice it was already in some way applied, so united at this conference they had the opportunity to share common experiences and views of art in the context of upbringing and education, and they shared their experiences so enthusiastically and proudly that we believe that the concept of "artfulness" must continue to spread. One of the ways to do that is this journal you have in front of you.

The visual essays that you have the opportunity to see here are not such a commonly used paper form, but we think that they are ideal for artists and practitioners because as we all know "a picture is worth a thousand words" and the short and concise form of the visual essay fits so well in today's age in which we don't have much time, and yet we want to be inspired by new ideas and knowledge and learn something new. We hope that this Artfulness Journal will inspire and encourage you to try your hand at applying artfulness in your business and private life, and that you will try your hand at creating a visual essay in the future. We would like to thank everyone who joined the Artfulness 2023 conference, and especially those who decided to submit a visual essay for the Artfulness Journal. We believe that all of you are bearers of art and culture in your communities, advocates of positive changes in society, and we are glad that we were all part of a beautiful story together, and we hope that this is not the end of our cooperation!

Editors

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Building a Boat for Tempestuous Times / Stories of Sirens not Semen: Hybrid Women with Bodies of Birds, Heads of Humans and Souls of Love

Hybrid Women (UK/ITALY):

Dr Alice Bell, Programme Leader Fine Art, University of Lincoln (UK)

Dr Gaia Del Negro, Independent Researcher, University of Milano Bicocca (Italy)

Dr Silvia Luraschi, Independent Researcher, University of Milano Bicocca (Italy)

Ms Marina Sossi, Independent Artist, London (UK)

Hybrid Women are a feminine, fierce, feeling collective. This visual essay presents two different kinds of artistic creation. A video that shows our feminist relational digital research across borders starting from the question "What object has your (M)other made for you?". And an interactive arts participatory workshop on our collective multimodal practices created during a convivial experience during the Artfulness conference in Opatija (Croatia). This work emerged from crossed and overlapping friendships and Alice Bell's previous doctoral research on producing *Techno Sensual Acts of Love*, through the activation of an adapted form of her new framework for enabling deep relational encounter through participatory practice-based research (PartPb), 2022. This framework was conceived first through her TETTT project, (Transformational Encounter: Touch Traction Transformation, Bell, 2019). Our aim is to explore women's unconscious embodied memories through performative dialogue.



PHOTO 1 Spring: 7th June 2023 - working online from different rooms of our own houses (UK/Italy)

PHOTO 2 Summer: 26th July 2023 - analysis of the process online from indoor to outdoor spaces (UK/Italy)

2) Video work

Alice Bell curated an edited video *Stories of Sirens, not Semen* (2023), to describe our collective performative exchange of artworks (photos, videos and audio recordings) related to our research question on the (M)other made object. The online dialogue saw an exchange of materials take place between the four of us that interwoven and co-created our M/other made objects over two seasons, Spring and Summer 2023. The video was created in September and shown for the first time during the Artfulness conference.

PHOTO 3 Autumn: 26th September 2023 - living together in the same flat as sirens (Croatia)





PHOTO 4-7 stills from our video Stories of Sirens, not Semen (2023)



3) Living together

From September 22nd to 26th we lived together in a shared flat in Opatija. Despite the conference having moved online, we decided to keep to plan and meet in person after many months of online interaction. We prepared big salads, some did yoga, some swam, and we all took long walks together. We facilitated an online workshop on Building a Boat for Tempestuous Times which was originally planned for the seaside shore and then creatively adapted for online delivery. On the last day in Opatija we went to the seaside on a small secluded pebble beach. The day was windy and sunny. We improvised a new live video playing with yellow blankets and the sea.

'Marina emerges from the sea with various feminine vessels floating around her.

The sea is life, the ships, the different communities in which we sail.

Our big galleon Mothership is Gaia, her anchor attached to the seabed, nurturing all. Her sails have weathered storms and tempests and have been repaired many times. Alice passionately puts up new sails as she nobly exalts new arrivals.

There have been men and women overboard, forests and islands landed upon. Silvia's lifeboats and wooden rafts have been of great service.

Two twin tugs tow the galleon - they are our work boats.'

(Text co-written between Diana Corps Alice's mother and Alice Bell used to open the workshop)



PHOTO 8-9: 24th September 2023 - leading the workshop online during the Artfulness Conference (Croatia) and standing near the emerging assemblage of our creative process barefoot

PHOTO 10: 25th September 2023 - visiting with our blankets the solitary beach Jelenšćica that served for fishing.



4) Conclusion

The Hybrid Women project performer's story using daily life artefacts. There are so many things that live across borders.

Our first result was a video that reproduces the spiraling process between Motherhood and Otherness in an intergenerational and trans-national dialogue that opens new possibilities of living powerful relationships between ourselves and the more-than-human beings (such as spirits, creation ancestors, divinities) intimately bound or entangled within places and bodies.

The experience of living together in Opatija generated an improvised interaction and enchantment on the seashore, metaphorically embodying themes of womanhood, landscape, and collective mindscapes. This final enactment taking place at the sea was captured on video and named *C/ Littorial Fuire* (2023), the littoral being the unowned zone between sea and shoreline.

during the FLOW embody-in-site International Performance Art Symposium <https://www.flowsymposium.org/> (2023).



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- Tuppen-Corps, Alice and Del Negro, Gaia (2019). *Tales of Transformational Encounter in Digital Arts Practice: Co-forming Connective Togetherness through Techno-Sensual Acts of Love*. In: *Togetherness and its Discontents*. Pensa Multimedia, Italy, pp. 489-517. ISBN 978-88-6760-653-5

PHOTO 12: 24th September 2023 - The girl with the seagull statue in Opatija by the sculptor Zvonko Car (1956), the inhabitants call her the nympha (Croatia)





Društvena igra Igraj na umjetnost!

Iva Novak, mag. educ. hist. art. i mag. hist. art., viši kustos pedagog, Muzej za umjetnost i obrt
Vedrana Ceranja, profesorica povijesti umjetnosti i pedagogije, kustos, Muzej za umjetnost i obrt

Sažetak:

Muzej za umjetnost i obrt sudjelovao je kao partner u projektu XVI. gimnazije Koracima umjetnosti s programom *Igraj na umjetnost!*. Između ostalog, rezultat programa je društvena igra edukativnog karaktera, bazirana na fondusu MUO. Učenici su uz vodstvo, smjernice i podršku muzejskih pedagoginja razvijali cjelokupni koncept i elemente društvene igre. Inspirirajući se stilskim karakteristikama o kojima je bilo govora na uvodnom susretu, učenici su samostalno dizajnirali izgled igraće ploče i izradili njen prototip.

Summary:

The Museum of Arts and Crafts participated as a partner in the project of the XVI gymnasium Steps of Art with the *Play it on Art!* program. Among other things, the result of the program is an educational board game, based on the MUO holdings. The students developed the entire concept and elements for the board game with the guidance, leadership and support of the museum's educators. Inspired by the stylistic characteristics that were discussed at the introductory meeting, the students independently designed the appearance of the game board and created its prototype.

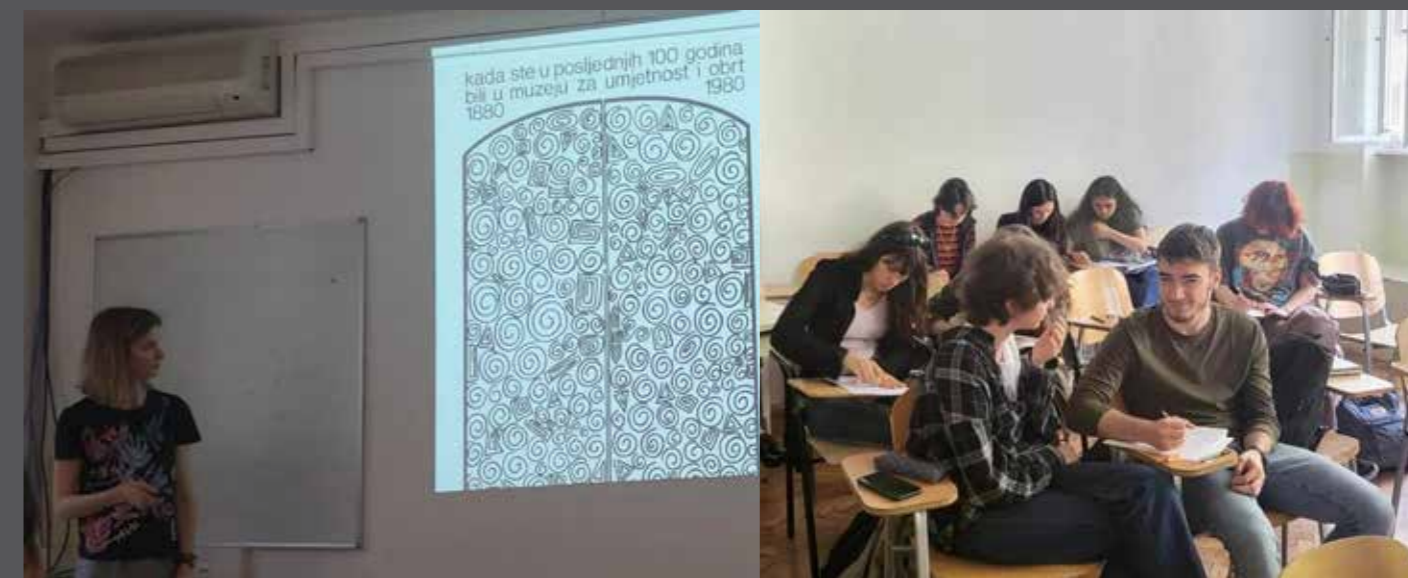
Pedagoški odjel Muzeja za umjetnost i obrt već desetljećima provodi vrlo raznolike programe, namijenjene različitim uzrastima i skupinama posjetitelja, a svim programima zajednička je upravo težnja za razvojem vizualne kulture. Velik dio programa obuhvaća kreativne radionice, odnosno potiče polaznike na usredotočeno umjetničko izražavanje te koristi umjetnost kao potporu obrazovanju. Zbog činjenice da je Muzej zatvoren za javnost uslijed obnove, zadnjih nekoliko godina edukativno i pedagoško djelovanje usmjereno je prvenstveno na gostovanja i suradnje, od kojih se velik dio odnosi na odgojno-obrazovne ustanove. Takve suradnje često postavljaju nove ciljeve i ideje upravo kad je riječ o korištenju umjetnosti kao alata za lakše ili zanimljivije učenje odnosno stvaranje konteksta, jer učitelji i nastavnici nerijetko imaju upite za programe koji će upotpuniti određene segmente kurikulumu.

Pedagoški odjel MUO sudjelovao je u školskoj godini 2022./2023. kao partner u projektu XVI. gimnazije *Koracima umjetnosti*. *Koracima umjetnosti* je projekt odobren i financiran prema raspisanom Pozivu za financiranje projekata u sklopu izvannastavnih aktivnosti osnovnih i srednjih škola te učeničkih domova u školskoj godini 2022./2023. Ministarstva znanosti i obrazovanja. Projekt je osmislila i provela prof. Maja Marović, voditeljica Likovne grupe XVI. gimnazije, u suradnji s partnerima.

Pedagoški odjel MUO sudjelovao je s programom *Igraj na umjetnost!*. Smisao programa bio je putem niza gostovanja muzejskih pedagoginja MUO u XVI. gimnaziji kroz interaktivna izlaganja, razgovore, zajedničko promišljanje, kritički pristup i likovno-kreativne radionice približiti učenicima Likovne grupe, a posredno i svim učenicima škole, muzejsku ustanovu na svim razinama, s naglaskom na građu Muzeja za umjetnost i obrt. Krajnji cilj bio je osmisliti, dizajnirati i realizirati prototip društvene igre edukativnog karaktera, bazirane na fondusu MUO.

Na uvodnom susretu muzejske pedagoginje učenicima su objasnile čemu općenito muzeji služe i koja je njihova društvena uloga, koji odjeli i zanimanja unutar muzeja postoje, što je izložbeni prostor, fondus, depo, koja je razlika između stalnog postava i povremene izložbe itd. U tu svrhu učenicima je prikazana prezentacija te dio dokumentarnog filma „140 godina Muzeja za umjetnost i obrt“ (HRT).

Nakon toga učenicima je izložen cilj projekta: osmisliti i realizirati društvenu igru utemeljenu na fondusu MUO, namijenjenu višim razredima osnovne škole i mladima, edukativnog karaktera. Učenici su, u grupama ili individualno, promišljali o mogućim konceptima igre te ih izložili. Kroz zajednički razgovor neke ideje su odbačene, neke modificirane, a neke detaljnije razvijane.



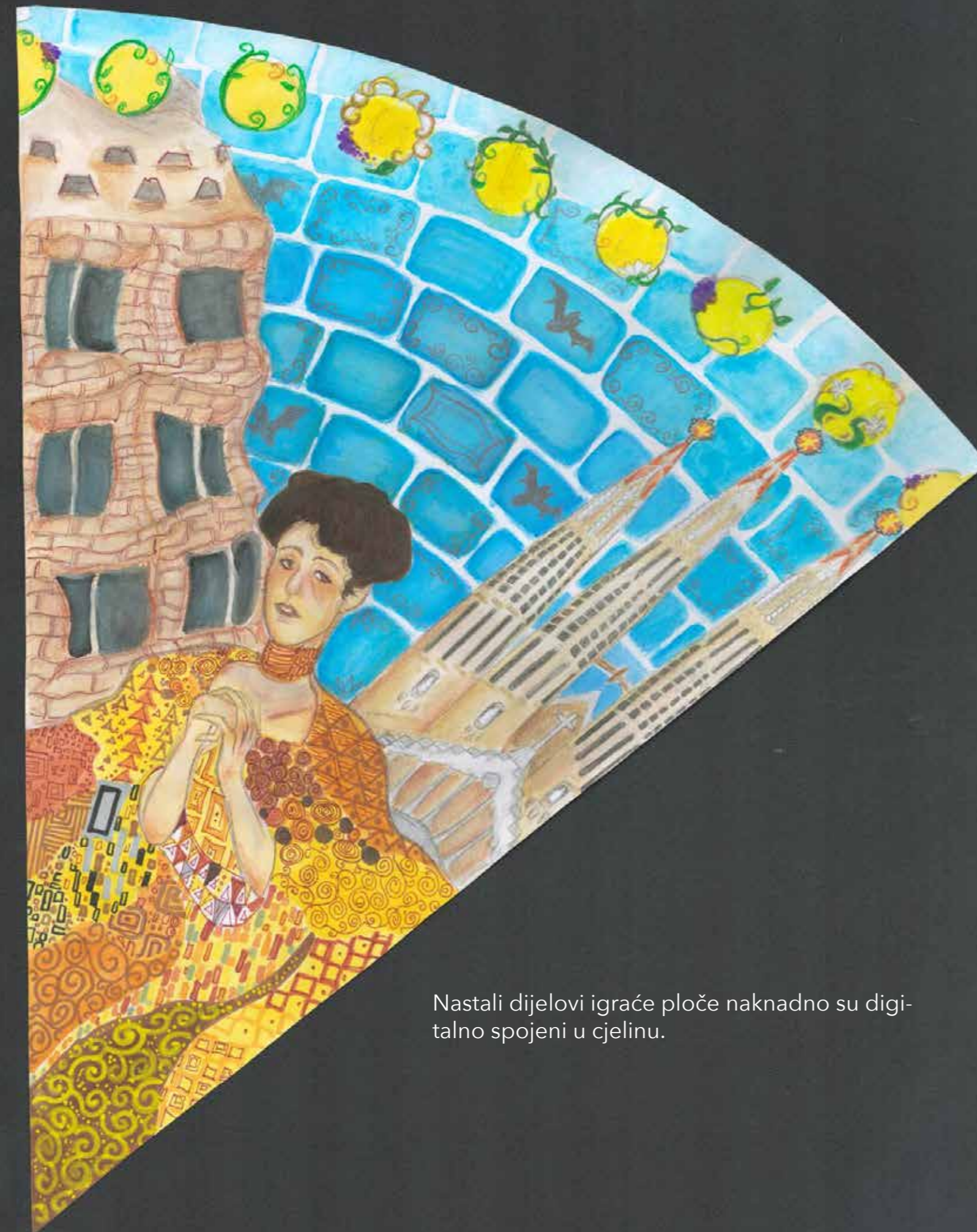


Muzejske pedagoginje naknadno su razmotrile sve prijedloge, detaljno promislile o tehničkim, izvedbenim i praktičnim aspektima, mogućim komplikacijama i slično, te odabrale nekoliko najadekvatnijih ideja i spojile ih u funkcionalnu igru. Na idućem susretu pedagoginje su učenicima prezentirale odabrani koncept i dodatno ga zajedno s učenicima razradile i obogatile. Učenici su uz vodstvo, smjernice i podršku muzejskih pedagoginja razvijali koncept i elemente društvene igre, imajući cijelo vrijeme na umu važnost vizualnog dojma igre s obzirom na njezin edukativni cilj – prepoznavanje vizualnih karakteristika umjetničkih stilova. Proces razvoja funkcionalne igre pokazao se vrlo izazovnim, što uspješan krajnji rezultat čini još vrednijim!



Igraj na umjetnost! je društvena igra kroz koju igrači saznaju kako živi muzej te kako se odvijao razvoj povijesno-umjetničkih stilova. Igra je osmišljena na način da igrači predstavljaju „kustose“ koji se bacanjem kocke kreću po ploči i sakupljaju muzejske predmete te grade izložbe po određenim, zadanim kriterijima. Pobjednik je „kustos“ koji prvi izgradi izložbu. Igru čine elementi sreće i strategije, s posebnim naglaskom na edukativni karakter jer je za prikupljanje predmeta potrebno odgovarati na pitanja vezana uz određene stilove.

Također, učenici su uz smjernice muzejskih pedagoginja osmislili idejni izgled igraće ploče. Ploča je podijeljena u sedam segmenata odnosno sedam isječaka kruga, pri čemu svaki segment predstavlja po jedno razdoblje u povijesti umjetnosti, od gotike do moderne. Nakon što je dogovoren idejni izgled ploče, učenici su u parovima dizajnirali segmente za određeni stil, inspirirajući se stilskim karakteristikama o kojima je bilo riječi na uvodnom susretu, vlastitim znanjem i dodatnim istraživanjem na Internetu. Ovaj segment učeničkog rada muzejske su pedagoginje u potpunosti prepustile učenicima. Radovi su na visokoj likovnoj razini te su se bez većih izmjena mogli koristiti kao predlošci za ploču.



Nastali dijelovi igrace ploče naknadno su digitalno spojeni u cjelinu.

Nakon prvih testiranja, neki dijelovi igre modificirani su. Primjerice, iako je izvorno bilo planirano da je igra namijenjena mladima, u konačnici su napravljena dva seta pitanja - za osnovnoškolski uzrast te za mlade, iako set pitanja za mlade u potpunosti funkcionira i za odrasle igrače (u uputi je uzrast definiran od 7 do 99 godina).

Otisak igre izradit će se u dvije dimenzije - kao stolna društvena igra te kao podna igra (pri čemu su sami igrači ujedno i pijuni), a koristit će se prilikom gostovanja Pedagoškog odjela MUO u obrazovnim ustanovama, knjižnicama i drugdje, za potrebe raznih manifestacija i sl.

Funkcionalna i kvalitetna edukativna društvena igra vrlo je opipljiv uspješni rezultat programa. Međutim, još mnogo značajniji uspjeh predstavlja velika zainteresiranost i aktivno sudjelovanje učenika tijekom cijelog trajanja programa. Činjenica da je njima prepuštena „glavna riječ“ u odlučivanju i najvećim dijelom ostavljene razriješene ruke doista se pokazalo zahvalnim i produktivnim. Učenici su zaista bili vrlo motivirani i usredotočeni na promišljanje i rad. Kroz razgovor i diskusiju, razmišljajući kritički o svojim i tuđim idejama, razina kreativnosti i domišljatosti stalno je rasla. Nadalje, kroz brojne likovne primjere (muzejskih predmeta) učenici su u vrlo kratkom vremenu uspješno stekli predodžbu o glavnim karakteristikama određenih umjetničkih stilova, što je vidljivo u vizualnom oblikovanju igrace ploče. Spoj umjetnosti, igre i učenja potaknuo je kreativnost, ali i samopouzdanje, te rezultirao još jednim vrlo praktičnim alatom za daljnje korištenje umjetnosti i igre u edukativne svrhe.



Nažalost, zbog ograničenog broja susreta u sklopu projekta, učenici nisu stigli vizualno oblikovati i ostale elemente igre: kartice s pitanjima, kartice s predmetima (za izgradnju izložbe), kartice napredovanja u zvanju, kartice s uputama i legendom. Stoga je dizajn tih elemenata, kao i kompletna grafička priprema odrađena naknadno, suradnjom Pedagoškog odjela MUO i dizajnerskog Studia Čendak.



Rivers of Reading: Seeking Artful Possibilities Beyond the Meanders

Carmel Carne
University of Oxford

During a case study that focused on children's perspectives on reading in the UK, six- and seven-year-olds drew their experiences of reading and learning to read using a river as a visual metaphor (Carne, 2022). Rivers are rich metaphors for learning journeys and offer much more scope for imagination when compared to early renditions of this exercise which only used the bends in a river to represent critical incidents that shape experiences. Most children either adapted or extended the Rivers of Reading (RoR) metaphor or created novel metaphors to represent their reading experiences and express their attitudes towards reading.

The drawings ¹ in this visual essay come from a study which explored young children's perspectives on reading (Carne, 2022). The children were prompted to draw a River of Reading (RoR) to represent their experiences and attitudes towards reading. A river is a particularly apt metaphor for a learning journey because it is temporal and dynamic (Cliff Hodges, 2010), so allows children to express how their reading and perspectives have progressed and changed over time.

Experiential rivers are based on Flanagan's (1954) Critical Incident Technique, in that bends in a river represent pivotal moments that shape a person's learning journey (Burnard, 2012; Cliff Hodges, 2010). Variations of this task have been used to map musical experiences (Burnard 2012) and reading (Cliff Hodges, 2010; Dixon, 2017; Little 2021).

The RoR studies have gone some way in exploring the representation capacity of rivers. For example, Little (2021) used reading materials sorted into tributaries to represent aspects of multilingual children's reading experiences. However, river systems offer far richer opportunities for symbolism. Rather than limiting representations of their reading journeys to tributaries or bends in the river, the children in this study drew on various aspects of rivers such as waterfalls, currents, and water volume, and extended their metaphors to include other elements in nature such as rainbows, flowers, the sun, rocks, seaweed and even jellyfish. The creativity and artful adaptation by these young artists should encourage researchers to look beyond the bends in the river.

¹ Informed parental consent was obtained to publish photos of the anonymised drawings.

Progress and Process

The young artists recognised how aspects of river systems can be creatively employed to represent their reading progress, as well as the mental process of reading itself.

Ben² (Fig. 1) observed how his reading increased over time like the widening of a river: "the river's gotten bigger there [...] so there's more reading. So, it starts off thin, then it gets thicker and thicker." The waterfall shows "when [he] started reading a lot [...] more than [he] ever had before."

Similarly, Zoe (Fig. 2) used the relative volume of water beneath realistic classroom depictions to underscore her progress. It begins as "just damp" and by "Yr2" there is a watershed moment in her learning where she, like the water, "broke through [...] and went all the way to high level".

Max (Fig. 3) recognised how like a current, one's reading ability can fluctuate: "The reading goes up and down. So, it's just flowing along."

On the other hand, Ava (Fig. 4) compared the current and fish to the cognitive process of reading: "a river is like a stream, and it can flow through your mind, the words can flow [...] [The fishes] they're like the pictures in your mind going through. And then there's another picture that's coming through. You know, like go bye bye jellyfish."

² All the children have been given pseudonyms to protect their identities.



In Leo's drawing (Fig. 5), reading is symbolised using an elaborate fishing metaphor in which the fishermen are readers catching book-fish, and the relative size of the fish indicates the length and difficulty of the book.

Jay (Fig. 6) expanded the RoR metaphor to include the whole water cycle: “the cloud’s floating, you’re just learning to read [...] you’re just floating with the words”. The hills and flowers represent “challenges” that you need to climb to get to the sun - “The sun’s shining so you’re really good.”



6

Attitudes and Challenges

The children also used visual representations to communicate abstract feelings and challenges around reading.

Ivy's (Fig 7) river is drawn using multiple colours to symbolise being “good at reading” because “something good will probably be like a rainbow”.



7



8

In Eva's equally colourful picture (Fig. 8), the fish shown jumping out of her RoR are the books she dislikes.

Mia (Fig. 9) used a full array of symbols to represent her fluctuating attitudes towards reading: “The sun is where I'm really happy about reading. And this [reed] is where I'm feeling a bit not sure. The dolphin is when I really, really, really want to read. The jellyfish is when I feel cross about having to read [...] The droplets are when I feel like I'm not very good at reading. And the waterfall is when I'm really happy.”



9

Many children represented their reading difficulties using symbols from nature commonly used to represent hardship. Max (Fig. 3) explained “when it hits the rock, it's like a tub of jelly,” describing the wobbly discomfort he felt when he “didn't have such a good time reading”.

Amy (Fig. 10) associated seaweed with being “stuck” and rocks as obstacles “stopping [her] on a word because it's really hard”.



10

Similarly, Ava (Fig. 4) symbolised challenges with rocks and seaweed, but emphasised their navigability, demonstrating her confidence in overcoming these challenges: “the water's still flowing through because the rocks are too small” and “the seaweed tries to block [...] and it's really hard but then you can, the river can still flow through it”.

Conclusion

The young artists in this study tapped into their world-knowledge of nature and river systems and creatively used these elements to draw their perspectives on reading. Flow features such as water volume and current were used to symbolise the incremental, fluctuating, and uneven ebb and flow of the learning process. Flow was also used to show how, while reading, images float through one's mind like jellyfish. In two of the drawings, the artists created elaborate extended metaphors to represent reading progress: one used an intricate fishing metaphor, while the other incorporated the whole water cycle in his representation. Some children expressed abstract attitudes and frustrations in their drawings through concrete visual metaphors. One girl drew her RoR like a rainbow to convey her positive self-assessment of her reading ability. Amusingly, another drew fish leaping out of the water in a playful representation of books she wishes to expel from her RoR. Yet another young artist drew a whole ecosystem of emotions. Seaweed and rocks were often associated with feeling stuck or obstructed while reading.

The drawings in this collection show how children can artfully apply and extend the RoR metaphor to come up with novel representations that overspill a river's meanders.

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1. zine collage graphic by Brianna Glass

We look at how teaching with zines enhances community education and supports public library patrons. Zine workshops use dialogical approaches to create informal learning communities of practice and assess creative community spaces and learning tools. 'Zines' are do-it-yourself magazines requiring often accessible materials. These can include pencils, a pen, markers, a piece of computer paper, and a printer. Based on participant feedback and learning gains, zine activities are well received and received as inclusive by participants. The content may cover directional information about current resources, service organizations, instructional content such as preparing for job interviews or improving writing, computer skills, and digital literacies. We merge zine and creative approaches to engage, teach, inform, and learn with community partners. Zines and creative communications have become a part of our program development, course delivery, and community building.

New Mexico State University

Zines, Dialogue, and Creative Learning

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Brianna 'bri' Glass/zine-machine and artist
Denise Cadena / University of Texas at El Paso (UTEP) MFA Graduate Student

When collaborating with under-educated communities, zines help transition counter stories into centered stories, and make oral traditions and community pedagogies official. For underrepresented communities, languages, and cultural practices, zines offer an accessible and direct opportunity to learn digital literacy and master skills. In fostering inclusive and non-judgmental learning, zines invite communities to participate more fully, to be critically engaged, and to share their knowledges.

We started this approach by acknowledging our own social positions of privilege, power, and marginalization. This helped us recognize the tools, biases, and impact of our experiences that we bring to learning relationships. Doing this through zine activities helped us create an internal dialogue, a critical reflection to share with the community to build relationships and lasting dialogical learning.

We embrace learning with the community. Participants create their own zines by embracing and accessing the visual languages and cultural practices employed in their daily lives. These include digital literacy content that they find vital, such as computer shortcuts, ways to use cell phones, tablets, varied apps, and internet browsers. They speak to the limitations they have to apply for jobs, and how digital literacy gives them access to careers, social services, and civic engagement. They also have made zines using their expertise, for example the biology and lifespan of local insects like cicadas or chicharras as they are locally known. In other situations, participants' lived experiences became the focal point surrounding language, identity, gender, and other aspects that impact maneuvering through society.

The visual literacy and dialogical approach of zine making supports a meaningful validation of marginalized peoples, a visualization of their funds of knowledge, and making their community pedagogies official.

Zines themselves introduce a different way to view printed and published materials. By emphasizing community needs, zines can help express the author's imagination and conceptualization without boundaries. With no publishing house or bureaucracy board of directors for zines, an individual can create whatever they want, using any format they imagine, and make copies to distribute anywhere and to anyone.

Our collage represents part of the impact that zines make in a public library. They add layers and depth through their handmade aesthetic which incorporates visually stimulating elements carefully drawn out with love. The authors' center their perspectives, creations, and their communities through imagery and bilingual texts. Zines are a love labor for myself, Bri, but even more so when I know patrons at the library enjoy them and are inspired to create their own art works.

With zines the focus becomes on the individual, and this moves to shared learning with more critical reflection, content focus, and creative thinking. While teaching digital literacy through zines, we do not have to focus exclusively on direct engagement with computers, but we learn by embracing shared knowledge and considering computers as tools, like other community, cultural, or mental tools.

Throughout their brief history, zines have been systemically banned or rejected from library settings as not legitimate knowledge, something that has not been through a formal process of experts and editors, nor lenses of hegemonic editors. When teaching with zines, we make sure accountability is shared and sustainable through critical reflection, feedback, and dialogical practices. By employing these approaches content can be made more pertinent and accessible, like homeless resources, bilingual resources, or trans resources that would otherwise be censored from public settings.

The allure of utilizing a zine as a vehicle for disseminating information to the public lies in the accessibility of creation. The tools needed are simple: writing utensils, paper, and a copier to produce numerous copies.

Without taking the content of the Zines presented below into account, what stands out the most is the use of color and design. The social justice subjects discussed in each zine use color, line, and shape to express visually the words placed within the pages, forcing the viewer to acknowledge the message, regardless of whether they choose to read the words. Serious subjects such as trans and homelessness resources are held in brightly colored text and

images, conveying a feeling of hope. In the zine, *No Whites Allowed For and By QPOC*, the only white space is the one that covers the text "No Whites Allowed." The rest of the pages are filled with vibrant colors emphasizing the QPOC voice is here to not only be heard but also seen, known.

The zine is a place where language does not meet boundaries. For example, in a city like San Antonio, TX where the population is 65.7 % Hispanic or Latino, access to the written word in a language other than English is necessary. Many people speak variations of Spanish, and oftentimes mergers of a borderland colloquial that has bits of Spanish, English, new urban utterances and other bits of verbal communication. For this community, the official spoken and written language is inaccessible, harsh, and separating. Zines that cover topics like Latinx icons such as Selena, celebrate culture and cement the importance of such icons in popular culture. Zines created by the Latinx community also provide a juxtaposition between the celebration of culture and the challenging of gender norms and stereotypes within the culture.

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Naslikajmo priču

izrada slikovnice kao nastavni projekt na fakultetu

dr. sc. Zlata Tomljenović, docentica

Učiteljski fakultet Sveučilišta u Rijeci

Sažetak

U radu je predstavljen nastavni projekt izrade ilustracija za slikovnicu, kao dio projekta izrade slikovnice koju su izradili studenti Učiteljskog fakulteta Sveučilišta u Rijeci. U okviru nastavnih predmeta Likovno oblikovanje i Izvannastavne likovne aktivnosti osmišljena je izrada ilustracija na temelju priče koju su studenti oblikovali na nastavi iz predmeta Pisano stvaralaštvo. Dodatni izazov za realizaciju projekta predstavljalo je izvođenje nastave u online uvjetima zbog pandemije COVID-19 virusa. Kao rezultat provedenog projekta nastala je umjetnička poučna slikovnica „Priča o Ivani“, koja se kao nastavno sredstvo može upotrijebiti u nastavi raznih nastavnih predmeta u osnovnoj školi.

Ključne riječi: umjetničko stvaralaštvo, multimodalna pismenost, projektna nastava, slikovnica, studenti

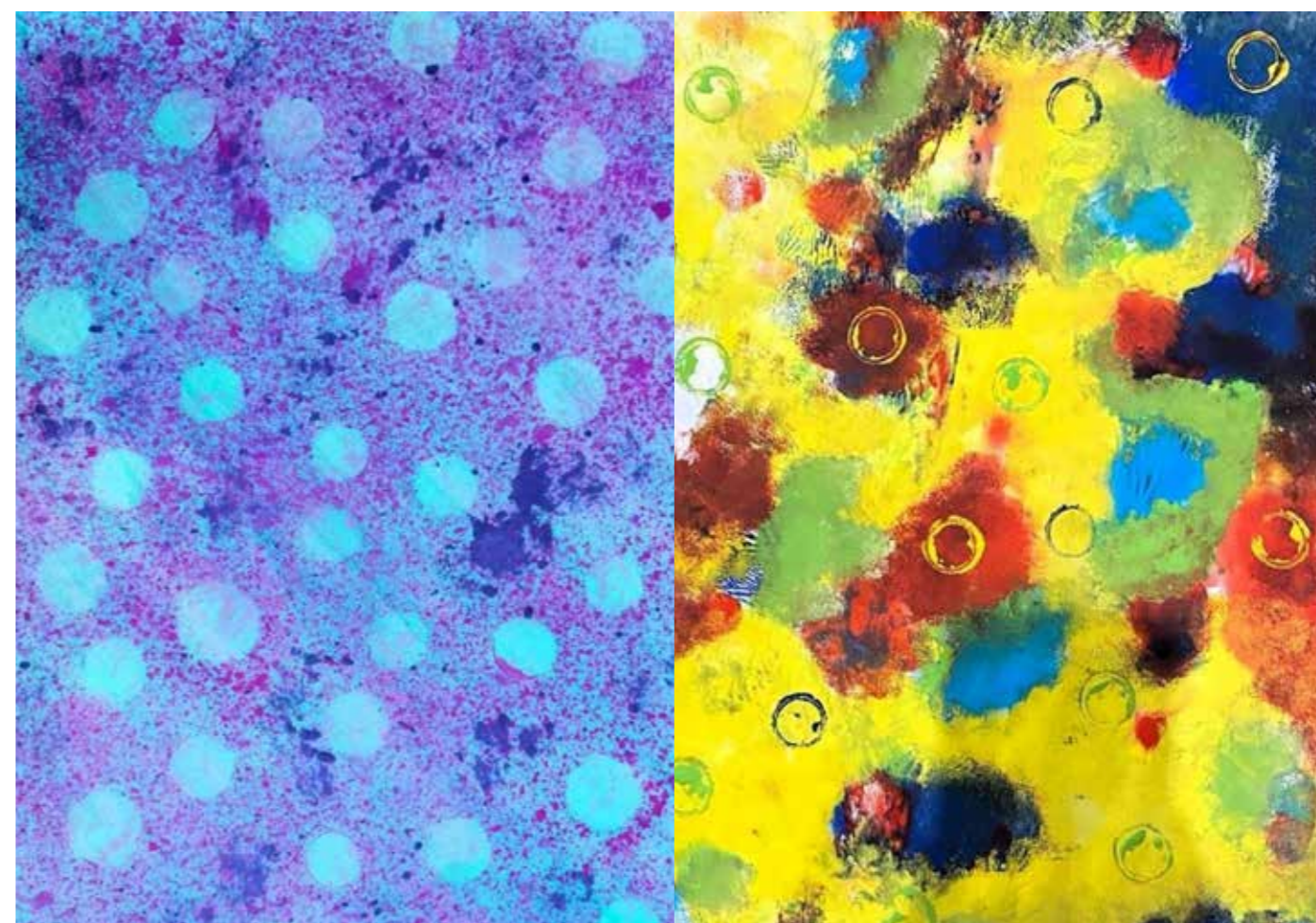
Abstract

The article presents the teaching project of creating illustrations for a picture book, which is part of the project of creating a picture book created by students of the Faculty of Teacher Education at the University of Rijeka, Croatia. An additional challenge in the implementation of the project was the implementation of lessons in online conditions due to the COVID-19 virus pandemic. As a result of the project, an artistic picture book “The Story of Ivana” was created, which can be used as a teaching aid for teaching various subjects in elementary school.

Keywords: art creation, multimodal literacy, picture book, project method, students

Budući da se u današnjem društvu informacije dominantno prenose putem multimodalnih medija, odnosno istovremeno slikom, riječima, zvukom, jedna od važnih funkcija suvremenog visokoškolskog odgoja i obrazovanja jest poticanje studenata na razumijevanje fenomenologije multimodalnih prikaza i razvijanje multimodalne pismenosti (Batič, Haramija, 2015; Verdonik, Tomljenović, 2023; Wan, 2023; Wu, 2014). Slikovnica se, kao multimodalni medij, može uspješno koristiti kao poticaj za učenje nastavnoga sadržaja u nastavi umjetničkih predmeta na učiteljskim fakultetima. Promatranje i izrada ilustracija za slikovnice na nastavi može poslužiti kao prilika za likovnu analizu umjetničkih djela te za stjecanje praktičnih kompetencija u baratanju likovnim tehnikama i materijalom. Motivacija za stvaranje slikovnice na nastavi umjetničkih predmeta na Učiteljskom fakultetu u Rijeci bila je činjenica da u trenutku nastanka ideje još nije bilo slikovnice posvećene životu i djelu važne hrvatske književnice Ivane Brlić-Mažuranić.

Projekt izrade slikovnice odvijao se tijekom dvije akademske godine, a u njega su bili uključeni studenti Učiteljskog studija i studija Rani i predškolski odgoj i obrazovanje. Najprije su u okviru izbornoga kolegija Pisano stvaralaštvo studenti osmislili tekst slikovnice. Nakon toga smo u okviru izbornog predmeta Likovno oblikovanje i izbornog predmeta Izvannastavne likovne aktivnosti započeli s osmišljavanjem i realizacijom ilustracija. U daljnjem tekstu bit će opisan dio projekta koji se odnosio na izradu ilustracija. U njemu je sudjelovalo 20 studenata treće godine Učiteljskog studija (u daljnjem tekstu: prva grupa) u ljetnom semestru 2020./2021. godine, s kojima se nastava odvijala u potpunosti u online okruženju, te 45 studenata druge godine studija Rani i predškolski odgoj i obrazovanje (u daljnjem tekstu: druga grupa) u zimskom semestru ak. g. 2021./2022., s kojima se nastava odvijala djelomice u online okruženju, a djelomice na fakultetu. Proces rada bio je podijeljen u nekoliko etapa. U prvoj etapi studenti su se upoznali s teorijom slikovnice kao multimodalne forme, njenim karakteristikama i vrijednostima te s ilustracijom kao likovnom formom. Nakon teorijskog dijela uslijedila je prva praktična vježba, tijekom koje su studenti samostalno izrađivali vlastite kolaže koji su im kasnije poslužili u stvaranju ilustracija. U prvoj grupi studenti su uglavnom eksperimentirali različitim načinima nanošenja tempere na podlogu, kao i otiskivanjem boje pomoću raznovrsnih pomagala, (Slika 1, Slika 2).



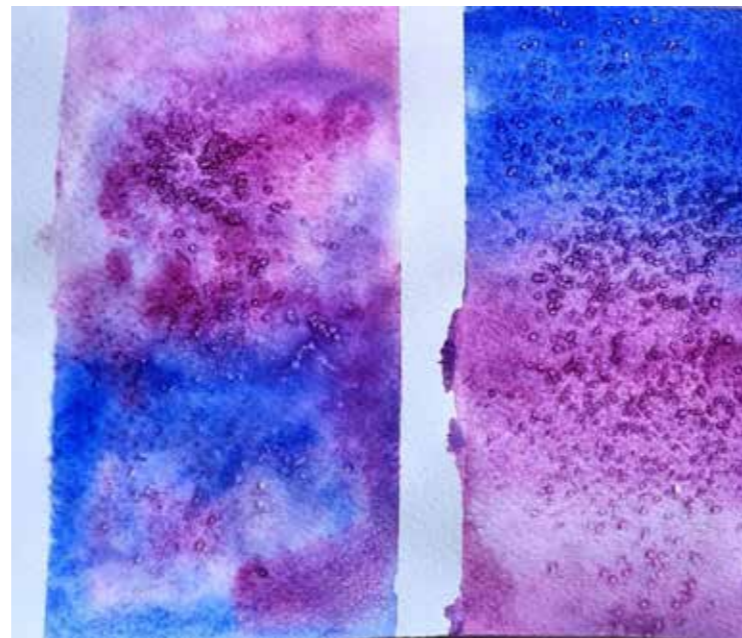
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U drugoj grupi studenti su kolaže izrađivali uglavnom pomoću vodenih boja i dodatnih materijala kojima su stvarali efekte na podlozi (sol, aluminijska folija, plastična folija, vosak, alkohol) (Slika 3, Slika 4).



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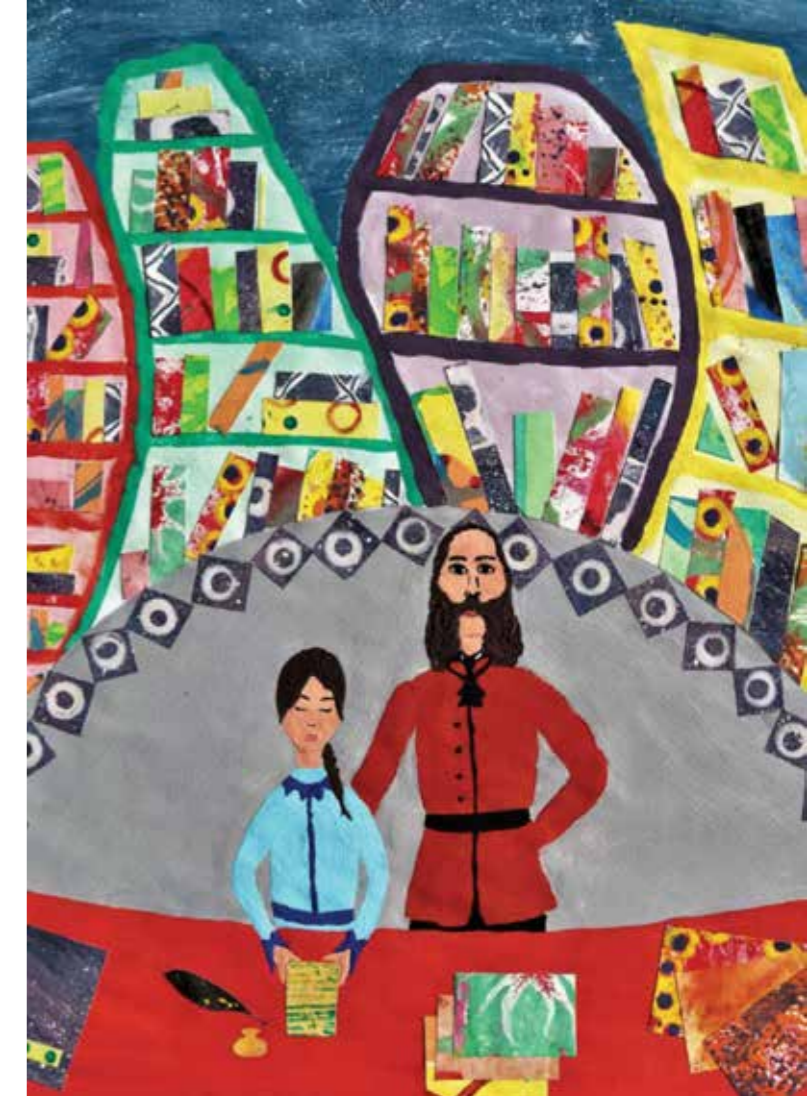
Ove praktične vježbe izrade slobodnih apstraktnih malih kompozicija prvenstveno su služile uklanjanju straha, odnosno razvijanju samopouzdanja kod studenata u baratanju likovnim materijalom.

U sljedećoj fazi projekta započelo se s idejnim razrađivanjem vizualnog izgleda glavnih likova u slikovnici te samih ilustracija. U prvoj grupi studenti su se u radu služili uglavnom temperama, a u drugoj grupi vodenim bojama. Studente sam tijekom rada poticala na kombiniranje likovnih tehnika odnosno obogaćivanje likovnog izraza dodavanjem ranije napravljenog kolaža ili ostalih slikarskih tehnika. Iako su svi izrađivali manje kolaže u temperi, studenti su u izradi ilustracija imali slobodu uporabe materijala na način koji im je najviše odgovarao u realizaciji svojih ideja. Neki su studenti upotrijebili samo temperu naglasivši izražajnost boje, neki su pokazali veću sklonost crtačkom pristupu, neki prema vodenim bojama, a neki sklonost kombiniranju tempera i izrađenoga kolaža. U prvoj grupi nastava se u potpunosti odvijala u online okruženju, a na radovima je primijećena manja sklonost kombiniranju slikarskih tehnika u odnosu na drugu grupu, što je bilo za očekivati, jer se mentorstvo studenata prve grupe tijekom izrade ilustracija odvijalo u online okruženju, u kojem se stjecanje praktičnih kompetencija u umjetničkom području odvija na otežani način (Novaković, Blašković, Tomljenović, 2022). Neki su studenti prve grupe u radu upotrijebili samo temperu te su se u većoj mjeri koncentrirali na istraživanje medija/boje i snažan ekspresivni kolorizam (Slika 5), dok je kod drugih primijećen vrlo elaboriran pristup u istraživanju mogućnosti kombiniranja tempere i kolaža (Slika 6).

Budući da se praktični dio nastave s drugom grupom odvijao na fakultetu, bila sam u mogućnosti kontinuirano pratiti rad te poticati studente u istraživanju novih pristupa u vlastitom likovnom izražavanju u svakoj fazi rada (Slika 7), što je rezultiralo većom 'hrabrošću' u kombiniranju likovnih tehnika i materijala (Slika 8).



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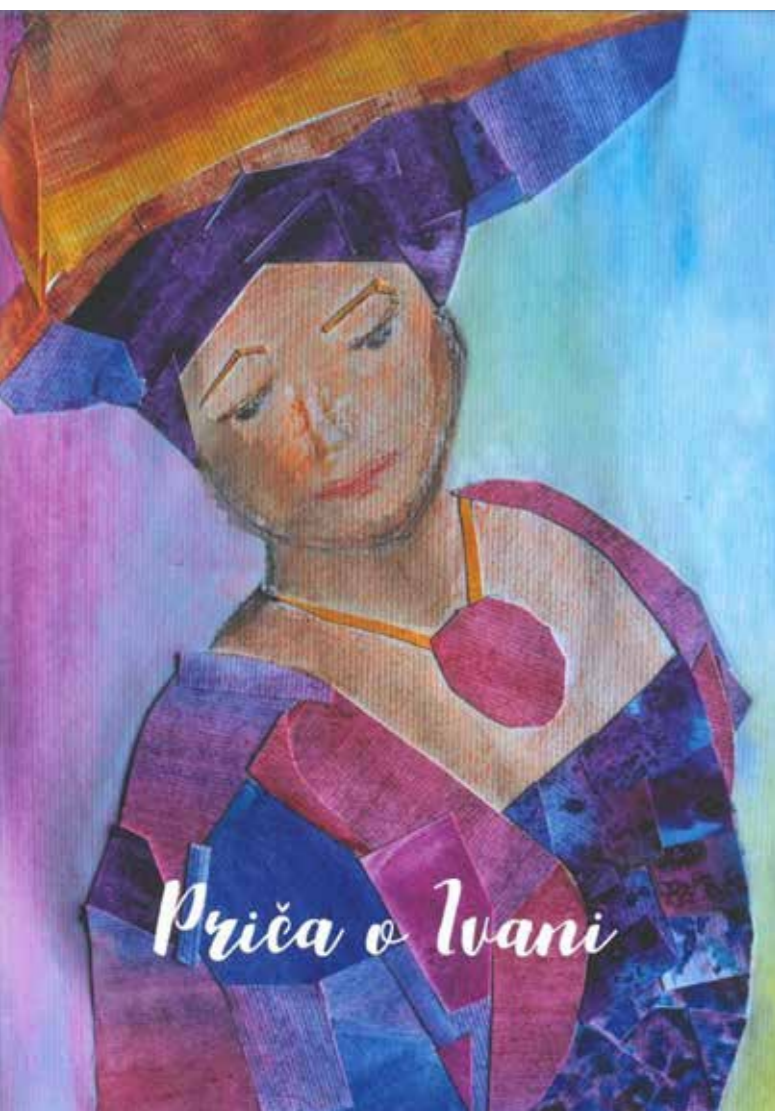
Nakon završetka izrade ilustracija odabrano je ukupno 28 ilustracija raspoređenih unutar 44 stranice slikovnice.

Istraživanje načina na koje umjetnici pričaju svoje priče slikom u slikovnicama studentima je otkrilo neke mogućnosti za prijenos vlastitog doživljaja priče u likovni medij. Kroz izradu ilustracija studenti su razvijali likovni senzibilitet za ovu posebnu formu likovnog izražavanja, za ulogu boje, linije, teksture i ostalih likovnih elemenata te njihovih odnosa u kompoziciji, što se može vidjeti u njihovim idejnim rješenjima likova, elaboriranim kompozicijama, te uporabi likovnog materijala. Napredak studenata u odnosu na njihov dotadašnji likovni izraz posebice je uočen u kombiniranju likovnih tehnika, budući da su na svojim uratcima ostvarili vrlo kreativne slikarske teksture i kolorističke kompozicije (Slike 9, 10, 11, 12).

ZAKLJUČAK

Uporabom slikovnice kao poticaja u umjetničkom izražavanju studenata doprinosi se uspostavljanju i razumijevanju veza između verbalne i vizualne pismenosti, kao i njihove sposobnosti korištenja umjetnosti kao alata za razvoj verbalnih vještina, estetskog senzibiliteta, kreativnosti, multimodalne pismenosti (Carney, Levin, 2002; Daly, Unsworth, 2011; Wu, 2014). Na taj način studenti mogu bolje shvatiti ulogu slikovnice u životu djeteta i njen potencijal kao nastavnog didaktičkog pomagala, ali i istražiti vlastite izražajne mogućnosti na likovno-umjetničkom području. Elaboriranjem priče i njenim transponiranjem u likovni medij putem kombiniranja slikarskih tehnika i materijala u sklopu opisanoga projekta studenti su realizirali likovne uratke visoke izražajne i estetske vrijednosti, što je rezultiralo stvaranjem i tiskanjem slikovnice. Umjetnička i poučna slikovnica „Priča o Ivani“ može se kao nastavno sredstvo upotrijebiti u nastavi različitih nastavnih predmeta u osnovnoj školi.

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Nove metode poučavanja uz pomoć Umjetne Inteligencije u korelacijskoj nastavi Grafičkoga dizajna i Hrvatskoga jezika

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Jasna Sudarić, prof. hrvatskoga jezika

Sažetak:

Vizualni esej predstavlja istraživanje pod nazivom „Nove metode poučavanja uz pomoć umjetne inteligencije u korelacijskoj nastavi Grafičkoga dizajna i Hrvatskoga jezika“. Cilj je potaknuti interes srednjoškolaca za čitanje s razumijevanjem književnih djela. Autorice su istraživale suvremene metode interpretacije teksta integriranjem digitalnih vještina i UI, potičući kritičko mišljenje i kreativnost. Interpretirajući odabrano književno djelo učenici su kreirali svoje ilustracije i oblikovali naslovnice. Komparativna analiza istražuje primjenu UI u odnosu na tradicionalne ilustracije, naglašavajući potrebu za prilagodbom novim tehnikama u suvremenom digitalnom okruženju. Zaključuje se da, unatoč značajnim prednostima, UI ne može potpuno zamijeniti ljudsku kreativnost u kompleksnosti likovnog izražavanja.

Summary:

The visual essay presents research titled “New Teaching Methods with the Assistance of Artificial Intelligence in Correlative Teaching of Graphic Design and Croatian Language.” The goal is to stimulate high school students’ interest in reading and understanding literary works. The authors explored contemporary methods of text interpretation by integrating digital skills and AI, fostering critical thinking and creativity. By interpreting a selected literary work, students created their own illustrations and designed covers. The comparative analysis explores the application of AI compared to traditional illustrations, emphasizing the need to adapt to new techniques in the contemporary digital environment. The conclusion is drawn that, despite significant advantages, AI it cannot fully replace human creativity in the complexity of visual expression.

U ovom vizualnom eseju predstavljen je istraživački rad na temu Nove metode poučavanja uz pomoć umjetne inteligencije u korelacijskoj nastavi Grafičkoga dizajna i Hrvatskoga jezika radi poticanja interesa za čitanje s razumijevanjem književnih djela kod učenika srednje škole.

U posljednje vrijeme svjedoci smo vrlo brzog širenja umjetne inteligencije u svim sferama našeg života te smo nas dvije nastavnice proučavale nove metode poučavanja usmjerene na primjenu digitalne tehnologije uz pomoć umjetne inteligencije u kreativnom izražavanju i razvijanju kritičkoga mišljenja. Suvremenim metodama u interpretaciji teksta učenicima smo pokušale približiti vizualnu i umjetničku dimenziju koju pruža svijet umjetne inteligencije. Dakle, integriranjem digitalnih vještina, UI i ljudske kreativnosti otkrile smo veću produktivnost kritičkoga mišljenja i kreativnoga izražavanja kod srednjoškolaca jer je to domena koja im je relativno poznata i koja pobuđuje njihov interes. Osim povezivanja kreativnoga potencijala učenika služeći se UI, za ovaj naš rad bilo je potrebno i proučavanje prikladnih digitalnih alata UI te, svakako, i otkrivanje njihovih prednosti i nedostataka u kontekstu digitalnih tehnologija.

Kao polaznu točku za stvaralački rad učenika odabrale smo književno djelo Božanstvena komedija, odnosno samo 1. dio, *Pakao* Dantea Alighierija jer se nalazi na popisu svjetskih književnih tekstova za cjelovito čitanje u okviru kurikula za predmet Hrvatski jezik, a kasnije su učenici željeli eksperimentirati i s pjesničkim opusom njima intrigantnoga i neobičnog pjesnika Charlesa Baudelairea.

Budući da je UI još uvijek relativno novo područje, prethodno smo na internetu proučavale i ilustracije poznatih umjetnika koji su bili inspirirani Danteovom *Božanstvenom komedijom*. Nakon čitanja i analize književnih tekstova, uslijedila je aktivnost izrade ilustracije te oblikovanje naslovnice. Danteova *Božanstvena komedija* stoljećima je inspirirala brojne umjetnike pa tako i naše učenike na pragu novoga tisućljeća jer je problematika vrlo aktualna i danas.

Pri izradi ilustracija i oblikovanju naslovnica učenici su primjenjivali metodu vizualizacije. Osim toga, služili su se tradicionalnim načinom ilustriranja (ručno) ili generatorom slike UI primjenjujući različite vještine i znanja: od kontekstualnih vještina, koje su im pomogle pri razumijevanju teksta do osmišljavanja uputa za generator pri izradi ilustracija i naslovnica, sposobnosti kritičkoga mišljenja i kreativnosti, koja je pod većim utjecajem konvergentnoga mišljenja, pa sve do stjecanja digitalnih vještina i vještina brze obrade podataka. Također, velika je prednost mogućnost usmjeravanja na učenikove individualne potrebe odnosno na potrebe onih učenika koji su inače obeshrabreni kada je u pitanju likovno izražavanje.

Komparativna analiza: Primjena generatora slike UI u ilustriranju književnih djela u odnosu na tradicionalne učeničke ilustracije

Likovno izražavanje u grafičkom dizajnu igra ključnu ulogu u oblikovanju ilustracija za književna djela. Ilustracije ne samo da vizualno obogaćuju tekst, već i pomažu da ga čitatelj bolje razumije i poveže s pričom. Likovnim izražavanjem grafički dizajneri prenose emocije, atmosferu i ton književnog djela, stvarajući snažnu sinergiju između riječi i slike. Osim estetske vrijednosti, ilustracije pružaju dodatnu dimenziju interpretacije, omogućujući čitatelju da uroni dublje u svijet autora. Stoga je važno da grafički dizajneri posjeduju razvijene likovne vještine kako bi uspješno prenijeli suštinu književnog djela u vizualnom mediju.

U suvremenom digitalnom svijetu potreba za brzom izradom kvalitetnih ilustracija postaje sve izraženija, posebice izvan tradicionalnih medija poput knjiga. Web dizajn i druga digitalna područja zahtijevaju učinkovite metode ilustriranja kako bi se ostvario brzi protok informacija. Stoga je esencijalno nadograđivati znanje o novim tehnikama ilustriranja. Uvođenje učenika u alate temeljene na umjetnoj inteligenciji može značajno skratiti vrijeme izrade ilustracija, dok istovremeno održava visoku kvalitetu rada. Integracija UI alata u edukativne programe omogućuje budućim ilustratorima prilagođavanje dinamičnom digitalnom okruženju i uspješno odgovara na tržišne zahtjeve.

ILUSTRACIJE UČENIKA

Književno djelo:
Božanstvena komedija, Pakao, D. Alighieri

Učenički rad: Katarina Pikec, 2. g
Tehnika: tempera u boji

Ilustracija

“...tako i mene zvijer nemima smuti
što prilazeći stade da me ganja
polako tamo gdje sunce šuti.”
(I. pjevanje)



U nastavku teksta predstaviti ćemo seriju ilustracija koje su učenici izradili služeći se različitim tehnikama. Učeničkim ilustracijama željeli smo istaknuti autentičnost ljudskoga stvaralaštva u kontrastu s kreacijama generiranim računalnim programima, o kojima će kasnije biti detaljnije elaborirano.

SLIKA br. 1 (Slika Katarine Pikec)

Analizirajući učeničku ilustraciju inspiriranu Danteovom *Božanstvenom komedijom* može se primijetiti duboka povezanost s izabranim citatom. Učenica je kreativno koristila tehniku tempere kako bi prikazala oči zvijeri koje proviruju iz mraka, čime je postigla efekt tajanstvenosti i neizvjesnosti. Ova vizualna interpretacija stihova odražava Danteovu viziju tri strašne zvijeri koje simboliziraju ljudske grijeha. Sam izbor da se fokusira na oči, dok tijela zvijeri ostaju skrivena, pojačava osjećaj opasnosti i nepoznatog. Dominacija crvene boje, koja se preljeva preko slike, dodatno naglašava agresivnost i krvožednost zvijeri, čime je postignuta snažna emocionalna reakcija promatrača.

Slika br. 2 (Ilustracija Karoline Ulm)

Učenička ilustracija, izrađena drvenim bojcama, figurativno prikazuje Minosa kao suca na rubu provalije, na ulazu u pakao. Grješnici mu prilaze okruženi vatrom, dok Dante i Vergilije prizor promatraju iz pozadine. Cijela scena evocira mračnu i tešku atmosferu pakla, sukladno ljudskim predodžbama.

Slika br. 3 (Naslovnica knjige s ilustracijom Karoline Ulm)

Naslovna stranica zbirke pjesama *Cvjetovi zla* dizajnirana je u programu *Canva* te ilustracija predstavlja učenički crtež olovkom. Tamnocrveni naslov, centriran je blizu pješčanog sata s likom koji, poput veslača, stoji u krvi, čekajući da mu vrijeme istekne. Satovi koji se tope naglašavaju temu prolaznosti, dok silueta kosca simbolički upućuju na smrt.

Slika br. 4 (Slika ilustracija umjetnika)

Božanstvena komedija Dantea Alighierija poslužila je kao inspiracija brojnim umjetnicima tijekom povijesti. Tri značajna umjetnika - Mirko Rački, Gustave Doré i Salvador Dali - kreirali su svoje interpretacije iste scene, svaki primjenjujući svoj jedinstven pristup. Doré, poznat po svojim akromatskim grafikama, koristi crno-bijelu paletu kako bi naglasio kontraste i dubinu scene. Njegove detaljne gravure pružaju gotovo fotografsku preciznost. Rački, s druge strane, koristi gvaš u boji, pružajući sceni toplinu i dinamiku u bogatim tonovima. Njegov figurativni stil ističe emocionalni naboj scene. Salvador Dali, najistaknutiji predstavnik nadrealizma u slikarstvu, donosi radikalno drugačiju interpretaciju. Umjesto

tradicionalnog prikaza Ferinate koji izranja iz groba, Dali ga prikazuje kako se uzdiže iznad svih, u svijetlim i vedrim tonovima. Ova tri umjetnika, iako se služe različitim tehnikama i stilovima, uspješno prenose suštinu Danteove vizije, svaki na svoj jedinstven način.

U nastavku su prikazane digitalne slike nastale primjenom računalnih generatora UI i prema tekstualnim uputama učenika. Slika br. 5 (Slika ilustracije Katarine Pikec vs. Ilustracije pomoću UI na istu temu)

Na lijevoj strani promatramo ručno izrađenu učeničku ilustraciju, prethodno navedenu, dok se desno nalazi generirana digitalna slika koja bi trebala prikazati isti motiv. Očigledno je da digitalni alat nije uspio prikladno interpretirati zadanu temu, rezultirajući slikom koja izgleda nerealno, s prikazom jednog oka umjesto dva. Boje su previše živopisne i ne odražavaju mračnu atmosferu pakla svojstvenu dosadašnjim tradicionalnim predodžbama. Ovaj kontrast ukazuje na ograničenja umjetne inteligencije u prepoznavanju i izražavanju ljudskih emocionalnih i estetskih percepcija, posebno kada je riječ o duboko ukorijenjenim kulturnim konceptima poput vizije pakla.

Slika br. 6 (Slika digitalne vizije Minosa i ulaska u pakao Leone i Sare)

U kontekstu 2. pjevanja Pakla, u kojem se opisuje kralj Minos koji stoji na ulazu u pakao, učenice su tekstualnim uputama uz pomoć alata UI kreirale digitalnu sliku svoje vizije. Prikazani rezultat na digitalnoj slici otkriva ljudske figure čiji ekstremiteti - ruke i noge - nisu potpuno definirani, što je karakteristično za određene generatore slika. Osim toga, slika prikazuje građevine na čijem vrhu dominira figura Minosa, što se razlikuje od tradicionalne interpretacije gdje je Minos prikazan na rubu provalije, kao što je to slučaj na ručno izrađenoj ilustraciji učenice.

Slika br. 7 (Radosni mrtvac - Sara i Leona)

Analizirajući digitalnu sliku kreiranu alatima UI, možemo uočiti da precizne i konkretno definirane upute rezultiraju željenim vizualnim prikazima. Na ovoj slici, koja je poslužila za oblikovanje naslovnice zbirke pjesama *Cvjetovi zla* Charlesa Baudelairea, generator je uspješno interpretirao upute. Prikazan je čovjek koji usamljeno korača među grobovima u mračnom ozračju, dok ga okružuju zloguki gavrani u letu. Ovaj primjer potvrđuje važnost detaljnih uputa prilikom korištenja alata UI u vizualnom oblikovanju.

Slika br. 8 (Naslovnica za knjigu *Cvjetovi zla* - Jan Budžaki)

Književno djelo:
Božanstvena komedija
Pakao,
Dante Alighieri

ČOVJEK VS. UI

Tip
Učenica je željela postići identičnu ilustraciju pomoću alata UI.



ILUSTRACIJE UČENIKA

Književno djelo:
Božanstvena komedija, Pakao, D. Alighieri

Učenički rad: KAROLINA ULM, 3. Wd
Tehnika: drvene boje

Ilustracija

“Pred sobom ima uvijek hrpu cijelu;
po redu idu da mu sud saznadu:
kažu i čuju, i već su u ždrijelu”



NASLOVNICE

Književno djelo:
Cvjetovi zla, (Les Fleurs du Mal),
Charles Baudelaire

Učenički rad: Karolina Ulm, 3. wd
Program: Canva

Naslovnica

CVJETOVI
ZLA
Charles Baudelaire



OSVRT NA ILUSTRACIJE POZNATIH UMJETNIKA

Analiza ilustracija umjetničkih djela

Ilustracija

1861. Gustave Doré, Francuska

1911. Mirko Rački, Hrvatska

1951-1954. Salvador Dali, Španjolska



ILUSTRACIJE UČENIKA I UI

Književno djelo:
Božanstvena komedija, Pakao, D. Alighieri

Uputa:
“Strašno mjesto tame i magle. Okolo su stijene. Ljudi hodaju u krug. Neki ljudi su goli, neki su u haljinama. A neki nose utege oko vrata. U središtu se nalazi ogromno zastrašujuće biće s repom. Crvenim očima i zmijskim licem te je oмотao svoj rep oko čovjeka.”

Učenički rad: Leona Čačić, Sara Delić, 3.b

Ilustracija UI

Učenički rad: Leona Čačić, Sara Delić, 3.b



NASLOVNICE

Književno djelo:
Cvjetovi zla, (Les Fleurs du Mal),
Radosni mrtvac,
Charles Baudelaire

Uputa:
Na tamnom nebu iznad groblja jato gavranova koje nagovještava zlo leti i proždire ljudska trupla. U središtu groblja, među grobovima, korača umoran i usamljen čovjek odjeven u crno. Odlazi u susret diskretnoj svjetlosti, u daljini.

Učenički rad: Sara Delić i Leona Čačić, 3. b
Program: Canva

Naslovnica

Radosni mrtvac
Charles Baudelaire



NASLOVNICE

Književno djelo:
Cvjetovi zla, (Les Fleurs du Mal),
Spleen,
Charles Baudelaire

Uputa:
Crni slijepi šlimić zabija se na prijavu zlovoje i strop staromodne zagušljive i zapuštene zatvorske ćelije na vrhu starog srednjovjekovnog dvorca. Po usranom i prijavom podu gmižu mali i veliki pauzi te pletu svoju mrežu po cijelome podu. Kroz male prozorčić, na kojem se nalaze zahrdale metalne šipke, može se vidjeti pojeđ na grad dok pada prijava kiša koja diže smrad i vlagu, ali u sobu ulazi samo neznatni dađak svjetla. Cijela slika budi osjećaje samoće, zgađenosti i uznemirenosti. U maloj odvratnoj, prijavoj i zapuštanoj zatvorskoj ćeliji mnoštvo paukova gmižu po podu i na dnu ljudskog smežuranog mozga pletu mrežu prijavovruštaste boje. Pod ćelije prijavovruštaste boje. Osjeti se smrad i ustajali znoj žitave prostorije.

Učenički rad: Jan Budžaki, 3. b

Naslovnica

CVJETOVI ZLA
Charles Baudelaire

„I kad nijemo mnoštvo odvratnih pauka
Na dnu mozga mreže raspinjati stane”

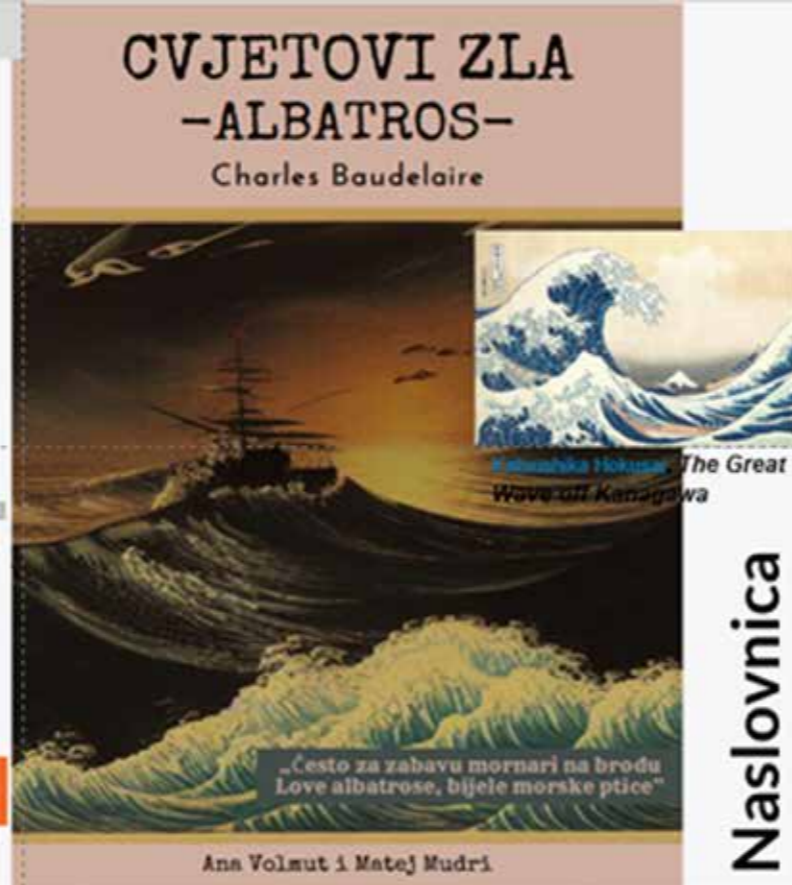
Jan Budžaki



NASLOVNICE
Književno djelo:
Cvjetovi zla, (*Les Fleurs du Mal*), Albatros, Charles Baudelaire

*„Često za zabavu mornari na brodu
 Love albatrose, bijele morske ptice
 Što prate brodove uz duboku vodu
 Kao ravnodušne, tihe suputnice.“*

Učenički rad: Ana Volmut i Matej Mudri, 3.b
 Program: Canva

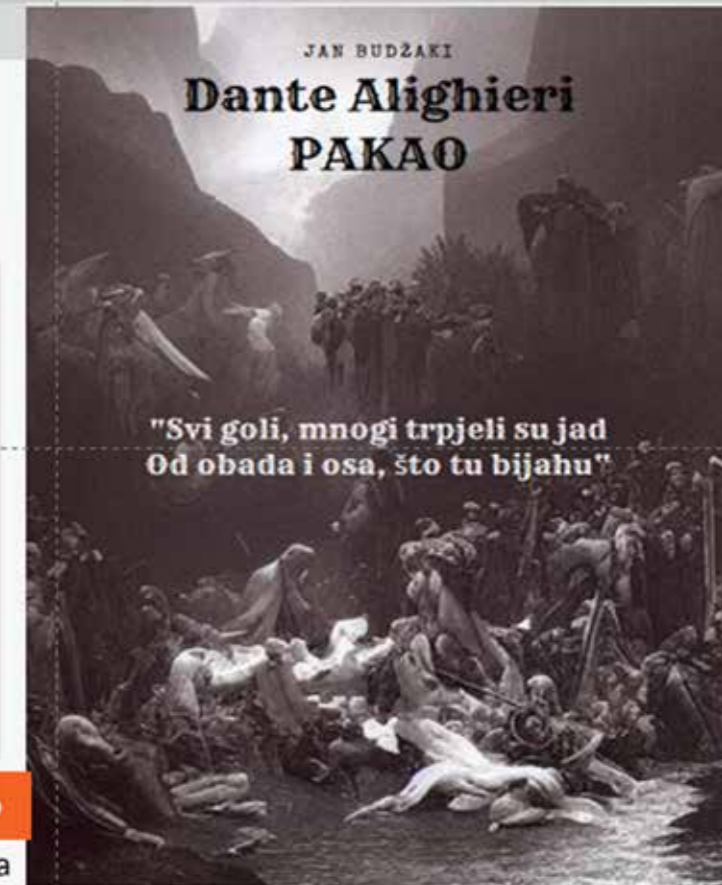


Naslovnica

NASLOVNICE
Književno djelo:
Božanstvena komedija, Pakao, D. Alighieri

Uputa:
 Zadivljujuća i evokativna ilustracija nadahnuta Danteovim i Vergilijevim silaskom kroz mjesto između Pakla i Čistilišta koja prikazuje proganjajuću i uznemirujuću atmosferu uz izražajnu upotrebu boja i osvjetljenja: Izgubljene duše grče se u agoniji dok se bore prijeći krvavu rijeku Aheront. Démonski čuvari bacaju zloslutne sjene u jezivom sjaju. Kreiranje korištenjem jedinstvene mješavine modernih i klasičnih umjetničkih tehnika. Ovo djelo inspirirano je slikarom Gustaveom Doreom i Danteovim epom Božanstvena komedija.

Učenički rad: Jan Budžaki, 3.b
 Program: Canva



Naslovnica

Na naslovnici, uz digitalnu sliku, precizirane su i tekstualne upute koje su poslužile kao predložak za kreaciju. Naime, učenik je, uz pomoć generatora slika, uspješno prenio atmosferu strave svijeta koji ga okružuje, simbolički prikazujući duhovno klonuće lirskog subjekta i osjećaj dubokog beznađa. Ovaj primjer ilustrira učinkovitost digitalnih tehnologija, posebno alata temeljenih na umjetnoj inteligenciji, u asistiranju učenicima u vizualnom oblikovanju naslovnica nakon analize književnih djela. Ključna komponenta uspjeha ovog pristupa leži u detaljno formuliranim uputama koje omogućuju preciznu interpretaciju koju je izrazio generator slika.
 Slika br. 9 (Naslovnica knjige *Cvjetovi zla* - Ana Volmut i Matej Mudri)

Analizirajući digitalnu sliku na naslovnici, može se uočiti zanimljiva poveznica s poznatim umjetničkim djelom. Konkretno, elementi slike *Veliki val* autora Hokusaija, renomiranog japanskog grafičara, integrirani su u generiranu digitalnu kompoziciju. Ova primjena ukazuje na sposobnost alata temeljenih na UI da prepoznaju i adaptiraju elemente već postojećih umjetničkih djela dostupnih na internetu, pružajući tako novu dimenziju analize i reinterpetacije klasičnih umjetničkih djela u suvremenom kontekstu.
 Slika br. 10 (Naslovnica knjige *Božanstvena komedija*, Jan Budžaki)

Ilustracija koja interpretira Danteov i Vergilijev prolazak kroz prostor između Pakla i Čistilišta predstavlja sofisticiranu sintezu tekstualnih uputa i stilskih elemenata poznatog slikara Gustavea Dorea. U skladu s uputama, slika evocira uznemirujuću atmosferu, s izražajnom paletom boja i osvjetljenjem koje naglašava agoniju izgubljenih duša prelazeći rijeku Aheront. Démonski čuvari, koji bacaju zloslutne sjene, dodatno pojačavaju jezivu atmosferu. Ključna karakteristika ove ilustracije leži u njezinom kreiranju: kombinacija modernih i tradicionalnih umjetničkih tehnika, s posebnim naglaskom na stilu Gustava Dorea, čime se osigurava vjernost Danteovoj Božanstvenoj komediji, pri čemu se istovremeno postiže visoka estetska vrijednost.

Zaključak

U suvremenom digitalnom okruženju, alati za generiranje digitalnih slika postaju sveprisutni, no primjena u obrazovnom kontekstu zahtijeva dubinsko razumijevanje njihovih mogućnosti i ograničenja. Kvaliteta generirane slike često je izravno proporcionalna specifičnosti i konkretnosti uputa koje se pružaju alatu. Rezultati mogu varirati od razočaravajućih do impresivnih primjenom stilova poznatih umjetnika. Dok takvi alati nude brzinu i efikasnost u odnosu na tradicionalno crtanje, postavlja se pitanje njihove pedagoške vrijednosti. S jedne strane, potiču učenike na kritičko razmišljanje, analizu i eksperimentiranje s jezičnim opisima, a s druge strane, postoji izazov u prevođenju suptilnih ljudskih misli i emocija u konkretne tekstualne upute. Stoga, dok digitalni alati mogu obogatiti proces učenja, nužno je spoznati da ne mogu u potpunosti zamijeniti kompleksnost i dubinu ljudske kreativnosti.

Novim metodama poučavanja spoznale smo da za uspješno postizanje interesa kod učenika za čitanje s razumijevanjem književnih djela i kreativno stvaralaštvo, uz umjetnu inteligenciju koja će biti neophodna u budućnosti, potrebno je služiti se, prije svega, prirodnom inteligencijom, što je razvidno iz uputa koje su učenici osmišljavali kako bi što uspješnije oblikovali svoje stvaralačke radove. Primjenom suvremenih inovativnih metoda učenici su uspjeli oblikovati svoju naslovnicu odnosno kreirati svoju likovnu interpretaciju teksta.

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UMJETNIČKA PISMENOST U VRTIČKOM OKRUŽENJU

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SAŽETAK

Stvarajući umjetnički oblikovano okruženje odgojitelj stvara situacije u kojima dijete spontano inicira i kreira stvaralačku i umjetničku igru te tako stječe nova znanja, vještine, vrline i razvija svoju autonomiju. Ovim radom želim prikazati objedinjenost plesnih, glazbenih, likovnih i dramsko scenskih sadržaja u dramsko scenskim skupinama Dječjeg vrtića Izvor iz Zagreba. U njima dijete ima priliku svakodnevno uranjati u umjetnost i biti posvećen; djelovati i uživati u trenutku te stjecati temelje estetskog promišljanja. Silina i radost dječjeg stvaralaštva koji se događa u procesu, djeluje oslobađajuće na svim poljima dječjeg razvoja. Djeca aktivno sudjeluju u kreiranju materijalnog i prostornog okruženja u sinergiji sa odgojiteljima i roditeljima. Prikupljanjem različitih vrsta tkanina i platna, kartona različitih debljina, odabirom i oslikavanjem istih započinje proces kreiranja prostora. Prateći godišnja doba ili inspirirani pričom, bajkom ili dramskim tekstom nastaje kvalitetno i estetski osmišljeno okruženje u kojem nastaju samoorganizirane aktivnosti i igre, međusobna suradnja i učenje djece, što predstavlja jednu od važnih zadaća u organizaciji odgojno-obrazovnog procesa vrtića. Prostorom vlada osjećaj ugodne i radne atmosfere.

SUMMARY

By creating an artistically designed environment, the educator creates situations in which the child spontaneously initiates and creates creative and artistic play and thus acquires new knowledge, skills, virtues and develops his autonomy. With this work, I want to show the unification of dance, music, fine arts and dramatic stage content in the dramatic stage groups of the Izvor Kindergarten from Zagreb. In them, the child has the opportunity to immerse himself in art every day and be consecrated; act and enjoy the moment and acquire the foundations of aesthetic thinking. The power and joy of children's creativity, which occurs in the process, has a liberating effect on all fields of children's development. Children actively participate in the creation of the material and spatial environment in synergy with educators and parents. By collecting different types of fabric and canvas, cardboard of different thicknesses, selecting and painting them, the process of creating a space begins. Following the seasons or inspired by a story, fairy tale or dramatic text, a high-quality and aesthetically designed environment is created in which self-organized activities and games, mutual cooperation and learning of children are created, which represents one of the important tasks in the organization of the educational process of kindergarten. The space is dominated by the feeling of a pleasant and working atmosphere.

Dogovaranje, kompromisi, slušanje jedni drugih i kritičko promišljanje baza je za dobar timski rad između odgojitelja. Na takvim temeljima dalje se lakše grade odnosi sa sustručnjacima i roditeljima čija je uključenost tada vidljiva u svim segmentima procesa.

U procesu nastajanja scenografije i rekvizita djeca biraju i kombiniraju materijale, međusobno surađuju, razvijaju finu motoriku i kreativnost.

Postavljanjem tih tkanina u prostor, na određen način može se dobiti dojam bajkovitosti, a da ona ostaje i dalje u funkciji igre djece. Dodir s mekanom i prozračnom tkaninom djeluje opuštajuće i terapijski za dijete. Kombinacija materijala različitih tekstura i osvjetljenja stvara različite efekte u prostoru. Pri tome treba voditi računa o estetici i funkcionalnosti istih.

Glazba ima značajan utjecaj na emocije djece. Glazba u djeci budi različite osjećaje koje oni transformiraju u likovni, plesni ili dramski izričaj, pomaže djeci pri uživljavanju u različite uloge, u dramskim improvizacijama, poticaj je na gibanje i pokret pa tako nastaju spontano kratke plesne i ritmičke koreografije i etide, predstave i performansi. U dramatizacijama i dramskim igrama gotovo je uvijek prisutna pozadinska glazba koja povezuje i spaja glumu, mimiku, gestu i ples. Djeca komuniciraju na neverbalnoj razini pokretima ruku i tijelom, dolazi do lakšeg sporazumijevanja i međusobnog povezivanja. Glazba različitog karaktera i dinamike u aktivnostima i ima važnu ulogu u odgojno obrazovnom procesu. Može djelovati opuštajuće i smirujuće, pomoći lakšoj i boljoj usredotočenosti ili pak potaknuti radost, sreću i uzbuđenje. Igre svjetla i sjene ispred i iza platna predstavljaju djeci poseban izazov i veselje. One pružaju djeci mogućnost da istražuju različite oblike i teksture te da razvijaju svoju maštu i kreativnost. Kroz igru svjetla i sjene, djeca pokretima i položajem tijela mogu stvarati različite likove, stvarati priče i scenarije, što potiče njihov kognitivni i emocionalni razvoj.



Osim toga, ove igre mogu pomoći djeci da razviju svoju vizualnu percepciju i motoričke vještine, kao što su koordinacija očiju i ruku i snalaženje u prostoru. Ovdje djeca imaju priliku koristiti neverbalne dramske tehnike, i igre kao što je igra Ogledala, Pantomima, Usporeno kretanje, Žive slike, Smiješni pokreti ... Igre svjetla i sjene djeci su zabavne i uzbudljive, pružaju im novu perspektivu i iskustvo u igri i istraživanju.

Djeca sudjeluju i u nastanku kratkih dramskih i lutkarskih igrokaza i predstava izradom lutaka. To su najčešće štapne/plošne lutke, ručne lutke/zijevalice, marionete u jednostavnoj formi, lutke za stolno kazalište i lutke za kazalište sjena. Nastajanje lutke zajedno sa djecom ima emocionalnu i umjetničku vrijednost, a njezina oživljavajuća komponenta čini je privilegiranim odgojno obrazovnim sredstvom. Lutka potiče dijete na govorno izražavanje, međusobnu komunikaciju, iznošenje emocija, ona motivira, potiče i obogaćuje i senzibilizira dječji emocionalni, socijalni i spoznajni razvoj.

Ulazak u zamišljeni svijet događa se u procesnoj drami. Procesna drama omogućuje sudionicima da sami sudjeluju u stvaranju svoga lika tijekom izvedbe, definiraju ga i individualiziraju. Karakteristika ovakve drame je da svi sudionici istodobno ulaze u zamišljeni svijet i oživljavaju svoje uloge, bez



promatrača i gledatelja, a nerijetko se dogodi da u ulogu ulazi i sam voditelj (Gruić, 2002). U takvoj formi igranja djeca improviziraju, s veseljem ulaze u različite uloge, osjećaju se slobodno i nesputano i kroz igru postavljaju dobre temelje za izradu predstave. Nakon upoznavanja sa dramskim tekstom ili igrokazom djeca sudjeluju i u dopunama i izmjenama teksta i mogućih dijaloga. Zatim slijedi identifikacija sa likovima i biranje uloga. Djeca ih biraju prema osobnom nađenju i senzibilitetu. Često se događa da više djece odabere jednu ulogu što je razumljivo i treba im to omogućiti. Fleksibilan odgojitelj prilagođava se situaciji, razumije dijete i djeluje tako da se svi osjećaju prihvaćeno i zadovoljno. Sam proces proigravanja najvažniji je dio pri stvaranju predstave koja se priprema sa djecom. Svako dijete uključeno je na svoj poseban način, kao lutkar, glumac, plesač, pomagač u rasvjeti, scenograf. Važno je da se u svojoj ulozi osjeća dobro i pri tome razvija svoju kreativnost i izrazi svoje ideje i osjećaje. Naročito treba biti pažljiv s onima koji su stidljivi, introvertniji i čiji će put do oslobođenja biti teži i duži, čija će mašta pred očima drugih biti ukočena, a izraz doživljaja nepotpun (Ladika, 1970., str. 21). Djeca sudjelovanjem u timskom radu, uče surađivati, komunicirati i rješavati probleme zajedno s drugima. Sudjelovanje u predstavi omogućuje im da se izraze na scenski način, što potiče njihov emocionalni i jezični razvoj. Uzbudjenje koje osjećaju pri izlasku na pozornicu, zaigranost i veselje na sceni i prilika da se izraze pred javnošću u konačnici može poboljšati njihove socijalne, komunikacijske vještine i samopouzdanje. Sinkretizam zvuka, pokreta i glume spajaju se u jedno umjetničko djelo. Pri tome odgojitelj je taj koji razumije, potiče i prati dijete, ima dragocjeni uvid u dječji unutarnji svijet te tako doprinosi njihovu cjelovitu razvoju. Dijete to osjeća i tako se stvaraju one fine veze uvažavanja i povjerenja, a odgojitelj istovremeno sebi pruža priliku da stvara s djetetom i uči.





Digitalizacija daje priliku odgojitelju da prihvati nove izazove. Prihvatanje izazova odgojitelja pokreće da se okuša se u novim medijima. Dolazi do sinergije sa kolegama istih ili sličnih afiniteta i različitih razina znanja gdje se međusobno nadopunjavaju idejama, znanjima i zajedno dolaze do kreativnih i novih rješenja. Upotrebom različitih rasvjetnih tijela i izvora svjetlosti (grafoskop, projektor, reflektori i svjetiljke) fotografiraju se sjene dječjih tijela u raznim položajima i kretnjama. Djeca izmišljaju i kreiraju pozicije tijela pri čemu se dobro zabavljaju. Digitalnom obradom fotografije u posebnom programu, dodaju se posebni efekti iskakanja, okretanja, nestajanja i pomicanja likova. Sve se montira na pozadinu dječjeg likovnog rada i projicira na zid za vrijeme dječje predstave. Na taj način obogaćuje se scena, dobiva efekt čarobnosti i pojačava sam doživljaj. Uz prateću glazbu čiji su autori roditelji iz skupine; kretanje i ples koji izvode djeca u takvom prostoru djeluje čarobno.

Odgojitelj tada osjeća sinergiju koja ga motivira na nove izazove gdje ponovno traži, uživa i otkriva ples i pokret kao govor tijela, ljepotu glazbe kao emocionalnu pismenost, snagu priča i bajki kao izvor vrijednosti i dramsko-scenski izričaja kao govor duše. Tako se povezuje sa poljem svog potencijala, profesionalno i osobno poboljšava svoj identitet te u konačnici ojačava umjetničku pismenost.

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Meeting the University Half-way: Art as Resistance to Neoliberal Research Training

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Summary

Creative arts face marginalisation within Australian universities due to prevailing neoliberalisation. Artistic and creative research practices are framed to be in tension with universities' priorities in pursuing financial productivity and efficiency. This absence and marginalisation is especially alarming amongst research training, leaving little room for students to engage with care-full, reflexive, and creative approaches to research. Documenting my rebellious art practices throughout PhD candidature, this work demonstrates the potential for artistic practices to formulate as resistance within neoliberal institutions. This work demonstrates how artistic and creative engagements can not only transcend disciplinary boundaries, but also transgress institutional space and expectations by challenging fundamental assumptions of knowledge production.

Introduction

It is no secret that universities face neoliberal erosion worldwide (Connell, 2019). Australian universities, in particular, have experienced a series of (ongoing) voluntary and/or coercive restructures in recent decades, in response to the prevailing neo-liberalisation of the Australian economy. Contributing over 18 billion annually to the national economy, the Australian tertiary education industry – especially international education – is now featured as a significant national 'export' (London Economics, 2018). In contrast to traditional education facilities which seek to contribute to education (e)quality (e.g., critical thinking and social justice), neoliberalism-informed higher education institutions operate similarly to business organisations, with a strong emphasis on economic productivity and profitability (Hil, Lyons, and Thompsett, 2021). Aligning themselves with investment-outcome discourses and market-driven approaches to education, contemporary Australian universities have now gradually shifted to strongly favour research and teaching activities that are profitable and efficient: ones that optimise 'scientific' (and sometimes 'social') impact.

Neoliberalism-informed university has been granted too much power. As domineering institutions where thinking is performed in the most delicate and rigorous ways, universities manufacture, govern and (re)produce what holds true as knowledge: discursively and empirically, both within and outside of academia. Carrying on the odour of settler-colonialism, the Australian higher education industry continues an enlightenment tradition to only value the euro-anthropo-centric model of knowledge production and further legitimises it through the marginalisation of other discording models (e.g., affective, feminist, and Indigenous ways of knowing) (Moreton-Robinson, 2015). In the context of the overarching socio-political hostility against the higher education sector (e.g., the specific exclusion of universities as recipients of wage subsidies during the COVID-19 pandemic introduced by the Liberal-National Coalition – see Moodie, 2020), certain disciplines within universities are especially at risk under such a neoliberal gaze. Observing a significant rise in degree cost (cf. government-subsidised costs of STEM and engineering studies), HASS disciplines (i.e., humanities, arts, and social sciences) face continuous socio-political marginalisation. Typically only celebrated in discipline-specific ways, cross-disciplinary engagements with HASS – especially creative arts – are often welcomed yet rarely supported within the university structure, as they are frequently framed (despite implicitly) to be in tension with the university's priorities in pursuing financial sustainability and profitability – even for those established as not-for-profit organisations. Despite being commonplace in higher education settings, this absence and marginalisation of creative engagement are especially evident and alarming amongst research training. Being frequently subjected to unrealistic expectations, research students are especially vulnerable as they often internalise and 'embody the logics, values, and norms of an increasingly neoliberal and corporatised academia' when aspiring to work in academia (which awards overworking and offers precarity in return) (Hawkins et al., 2014, p. 339). Such a dangerous trend reinforces and reproduces poor education (e)quality by first disadvantaging certain communities from pursuing doctoral studies (e.g., women and mothers – see Caretta et al., 2018; those with disability/caring responsibilities – see Smith et al., 2021; minoritised academics – see Anderson, Gatwiri, and Townsend-Cross, 2020). In addition, useful as the contemporary research training models may be, its continuous reinforcement of 'gold standards' of knowledge (production) often translates into and is further appropriated by PhD research/ers. Submerged by standardised academic guidelines (e.g., third-person scholarly language, homogenously structured academic texts, clean-cut research methods and disciplines, and prioritisations of competitiveness and individual achievements), research students are often alienated from their work and thinking through the use of these dogmatic methods (Fraser and Taylor, 2016).

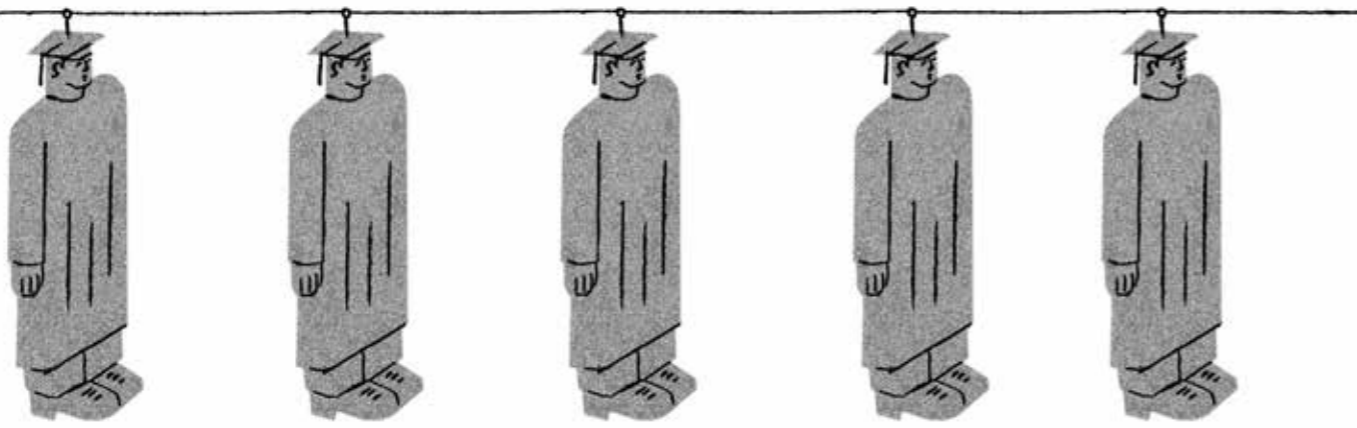


Figure 1 Mass-produced PhD, accessed from <https://www.chronicle.com/article/how-the-university-became-neoliberal/>

But thought does not need a method (Deleuze, 1962/1983, Derrida, 1973; St Pierre, 2021). This mass production of 'ideal' research/er in the PhD 'game' prompts students as self-driven and marketable individuals who are homogenous doctors of methods for impact (Hawkins et al., 2014). It undercuts some of the most imperative components in research training: critical thinking, creativity, and reflexivity (Fraser and Taylor, 2016). Therefore, this work - in the format of a visual essay - seeks to trouble this model of higher education and contemporary academic tradition which captures and capitalises research training as a competition for productivity. By closely examining my own artistic and creative engagements, namely a cardboard box installation in response to my Progress Review (PR) II and my experiences in 3-Minute Thesis (3MT®), I unpack their disruptive potential in terms of how and why they matter in neoliberal institutions. Loosely structured as a three-act play, this work itself constitutes as a visual archive of these personal-is-political (Mackinlay, 2021) disruptions that precariously exist within, or (already) erased by the neoliberal university institution.

I start by introducing a box I made during my PhD.

Act I: A Box

Whilst specific name, requirements, and timeline may differ, research training programs in Australia usually consists of three milestones, namely confirmation/Progress Review I, mid-candidature/PRII, and final thesis review/PRIII throughout the expected 3.5 years of research training candidature. As their names suggest, PhD candidates are required to demonstrate evidence of their research progress (e.g., progress timelines and writing samples) at these milestones. In response to these institutional requirements, I made a box .



Figure 2 [Trailer] X - B O Movie

The box is not empty. Catering to the university's obsession with candidates' progress and outcomes, the box contains printed outputs from the first two years of my PhD candidature. Including but not limited to those that are relevant to my doctoral research project, the box contains and captures both traditional academic work (e.g., thesis chapter drafts, book chapters, journal articles, presentation slides, and research reports) and those sitting outside of this categorisation (e.g., meeting notes, email correspondence, administration forms, drawings, paintings, and other creative work). My crafting of the box seeks to bring trouble to the linear assumption embedded in neoliberal research training, with its content speaking to the messiness embedded within a PhD candidature. More specifically, in my doctoral research, I employ child-led, art-based, object-oriented, and video-reflexive methods to understand young children's engagement with death and dying. Despite being seemingly irrelevant to the neo-liberalisation of higher education, this research project is different from traditional qualitative studies as it seeks to explore the subject-matter of death through a seemingly childish lens, with the intention of challenging the mainstream adult-euro-anthropocentric ways of knowledge production. As a result, this project has resulted in vibrant artistic and creative engagements from myself and child participants.



Figure 3 'Ashes'

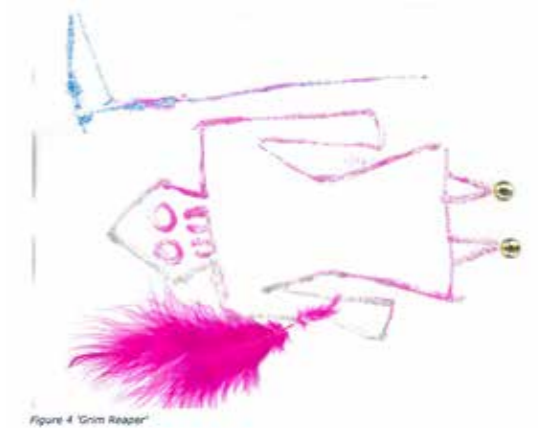


Figure 4 'Grim Reaper'

These artistic and creative engagements contribute to an alternative model of knowledge production, which entangled with my other research interests (e.g., the sociology of higher education), my leadership and activism for HDR student's rights as HDR student representative, and other professional activities I am involved in other than my doctoral research project. Despite being situated within and being closely relevant to my PhD experience, these engagements do not fit neatly into the PhD 'progress'. By bringing the box to my milestone interview and asking the chairperson to unpack it, I deliberately put the structured PhD timeline under erasure (Derrida, 1967/2016). Through this artistic practice, I ask: How could the messy experiences of learning (and the lack thereof) (Zheng and Freeman, 2022), unlearning (Mescouto, 2022), and re-turning to knowledge (Murriss and Zhao, 2021) in a PhD journey be reduced to a simple percentage of thesis completion? How could the entangled thesis chapters, the countless writing and deletion of words (Narayan, 2020), lend themselves to be reduced to separate titles without losing their fleshy textures and nuances?

Activity	Detail	Progress	Estimated Timeline
Interview	Feedback from FRU	Pending	24 March 2023
Review II of plan	Preface	Pending	April 2023
Refinement of plan	Meeting the University Hallway: Possibility of Creativity in Necrotic	80%	
Thesis Chapter	Chapter 1, Introduction Children and Death: Hidden and Forbidden	80%	
	Chapter 2, Theory & Philosophical Inquiries No (or) beyond Children, Death, and Human	70%	
	Chapter 3, Methodology Qualitative Inquiry Never Is		
	Chapter 4, Findings I Childhood Research Encounters: A Novice Researcher	100%	February, 2023
	Chapter 5, Findings II The Ghostly Presence of Death: An Autobiographical and Affective Attendance to Researching Death	10%	
	Chapter 6, Findings III Young Children 'Disasters are Only Accounts about Death'	30%	
	Chapter 7, Findings IV 'Death, Death, Death, II'	5%	
	Chapter 8, Discussion Death, Children, and Their		
	Chapter 9, Conclusion (no more than 12,000 words)		24 March 2024
Progress Review III	Discussion/Analysis Chapter	24	June 2024
Thesis Submission (Without Extension)	2,000 words thesis overview	6 months	
Career Development Framework Extension	This was obtained with the Gild	24 December	
Thesis Submission (With Extension)		24 December	
Scholarship and Stipend Ends			

Figure 5 Timeline

I replaced the above highly-structured table with a drawing I produced digitally, as it better represents and summarises my current progress in PhD candidature with authenticity.

By doing so, I invite reflections on the tight and precarious timeline of a PhD candidature. Despite receiving stipend payments lower than the national standard of minimum wage, PhD candidates in Australia are expected to approach Higher Degree by Research as a full-time employment. Regardless of disciplinary focus and personal background, all PhD candidates are expected and required by the university institution to progress in a linear fashion and fit their doctoral research project, and personal and professional development neatly into a 3.5-year standardised timeframe of 'successful' completion. When in reality, the PhD progress is usually far messier and less predictable when many candidates face caring responsibilities, major life events, and uncertainties with research logistics. This leaves even less room for PhD candidates to critically develop in-depth knowledge about their area of study, let alone experiment with their topics or learn through trial and error.

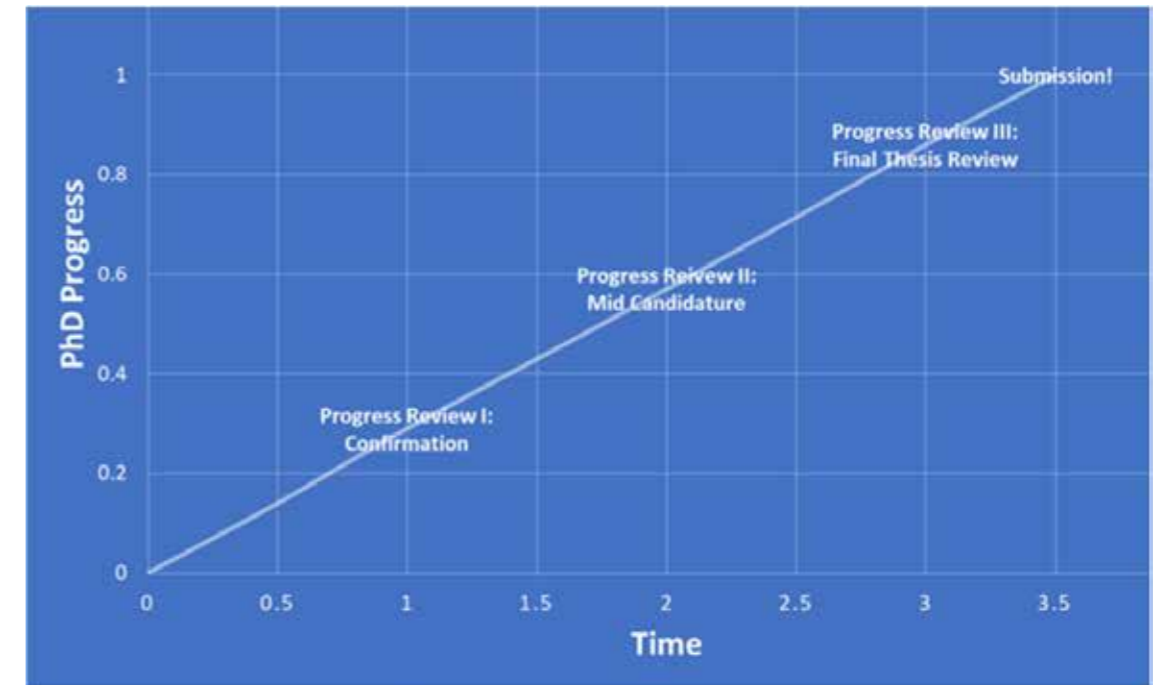


Figure 6 Timeline 2.0

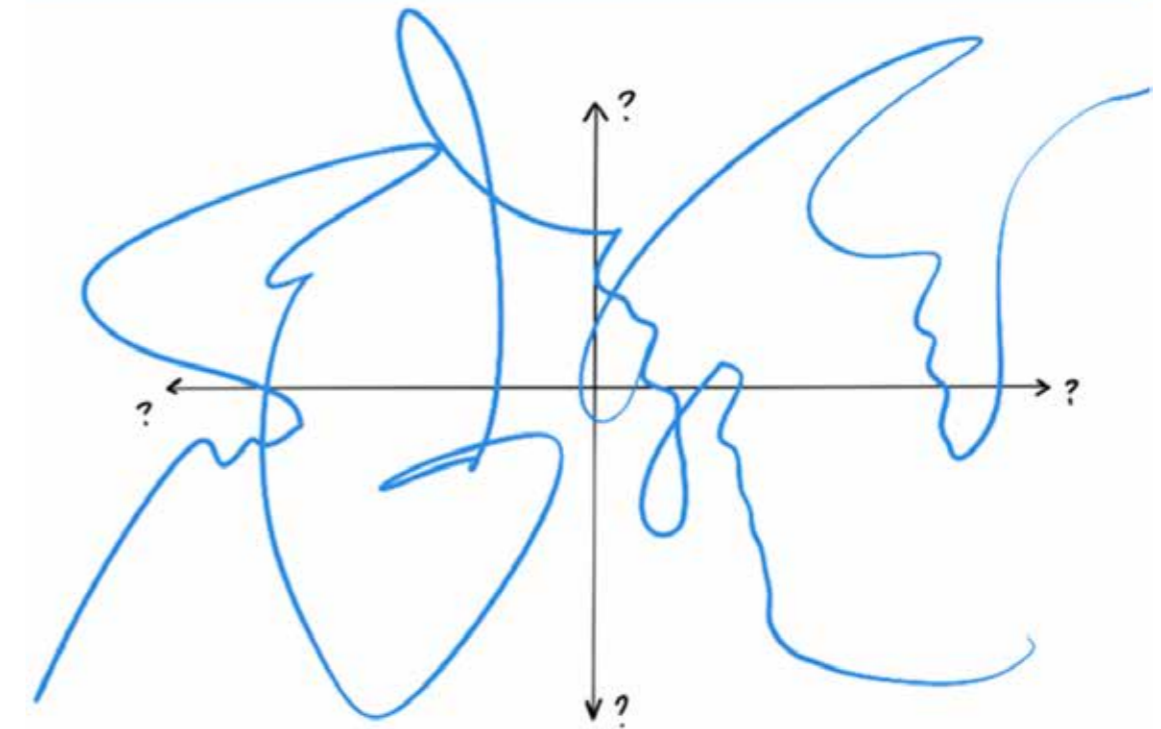
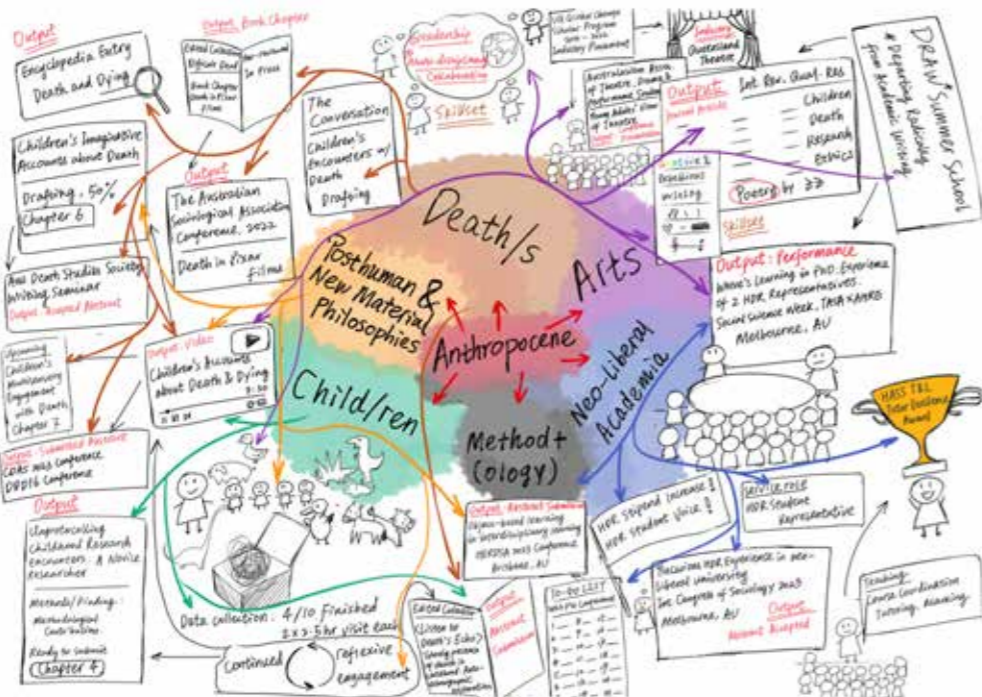


Figure 7 PhD timeline: Expected (upper) vs. Realistic (lower)

I deliberately chose to fill the box with paper that I crumpled by hand. Being distinctly different from printed academic books and journal articles that are mostly smooth, flat, and neatly stapled, the very action of crumpling has, in contrast, afforded these plain pieces of paper texture and depth. I consider my PhD work similar to these crumpled papers. As a project that signifies deep personal and professional commitment, a PhD should take space; it is complex, it disrupts, it challenges, and it makes noises. Just like my chairperson who unpacked these crumpled papers during my progress review, meaningfully engaging with PhD work is more than the simple physical act of reading and thinking. It requires collaborative embodied, emotional, and personal efforts, rather than the mere passive readership from the audience. Just like crumpled paper, vitality and liveliness manifest precisely through the formation and persistence of these creases. The university institution, however, has asked me to produce a summative and clean-cut timeline. Whilst it seems to be mundane tasks, reducing my research to make them fit neatly into neoliberal institutional expectations is a much bigger ask than it seems to be. This attempt is comparable to condensing Deleuze and Guattari's (1988) a thousand plateau into one summit, to precisely dissect Donna Haraway's (2013) animal-human-machine cyborg, or to grow Anna Tsing's (2015) matsutake mushrooms outside of aged pine forests. Neoliberalism-informed reductionism in research training thinks conveniently with a minimal level of relationality. Let me be clear: it is not difficult, it is impossible.

And what's more convenient than presenting your 80,000-word PhD thesis in 3 minutes?



Figure 8 More-than-thesis. Accessed from <https://centraloregondaily.com/national-forests-to-change-permit-process-for-matsutake-mushroom-season/>

Act II: 3MT®

First invented and trademarked by the University of Queensland in 2008, the 3MT® competition is frequently advertised to HDR students. Despite claiming to be a competition open to all HDR students from all disciplines, the record of 3MT® winners reveals the injustice it embodies. Amongst 43 past winners, runners-up, and people's choice winners since its conception in 2008, 3MT® at the University of Queensland featured only one student from the broad discipline of HASS. Repeatedly featuring business sponsors and past winners (who are exclusively from non-HASS backgrounds) as judges, the 3MT® has consistently reproduced and reinforced its favouring of scientific and medical research. 3MT participants and their performances have

also become increasingly homogenous. For instance, despite representing different disciplines and faculties, 2022 UQ 3MT® consisted of a range of STEM and medical subjects (i.e., cell biology, anaesthesiology, virology, Body-Mass index, Alzheimer's Disease, sleep health, PFAS biotechnology, and sustainable mining). Despite claiming to prioritise the competitor's storytelling techniques, clarity, engagement, and communication, the outcomes of 3MT® competitions have demonstrated that they have consistently favoured those projects with scientific values and high potential for impact and profitability.



Figure 9 1/45

I have then offered the above critique at the 2023 UQ 3MT® competition in the form of a 3-minute thesis. However, as the result of a series of logistic and planning issues, my 3MT performance was not recorded as I intended it to be.

Figure 10 The 3MT Performance

In response to this performance, the university institution chose to disqualify my entry by arguing for the illegitimacy of the content of this performance, as such a critique of neoliberalism and 3MT does not fit neatly with the specific content of my doctoral research. When I asked for evidence, they suggested that 'it is in the title'.

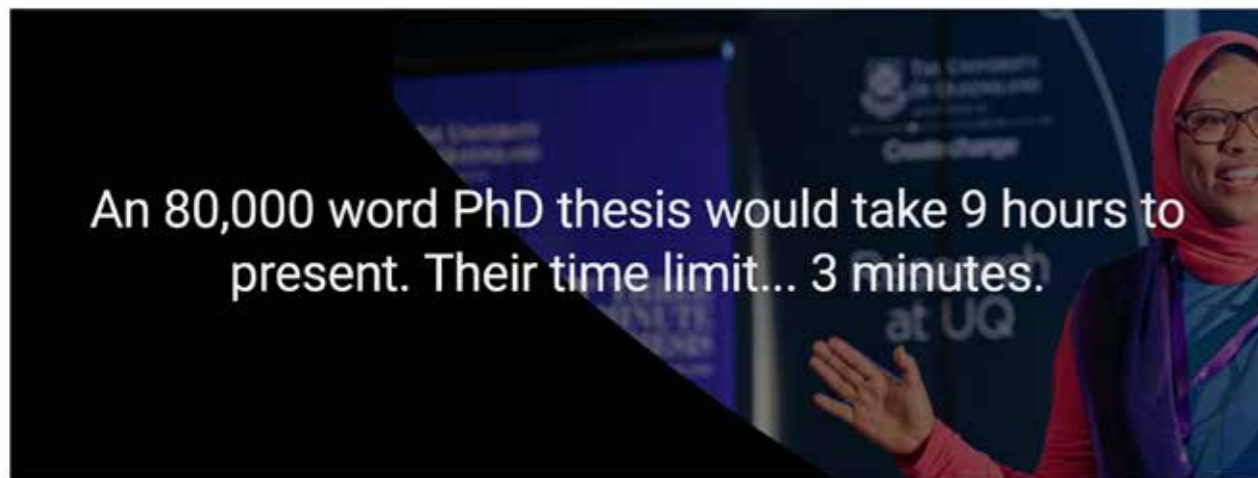


Figure 11 3MT®. Accessed from <https://threeminutethesis.uq.edu.au>

In addition to suggesting to me 'this is not your thesis', the university has also indicated that my participation and further progression in the subsequent 3MT competition poses risks and inequality to those 'participants who took the competition in the spirit it is intended'. Despite indicating that I was not silenced from expressing my views about the 3MT, the university has explicitly banned me from participating in any of the subsequent 2023 UQ 3MT in any capacity other than an audience member. After careful consideration, I chose to continue this act of resistance. In the subsequent 3MT event, I drew on my (forced) removal from the competition to engage in artistic and creative writing practices to further problematise 3MT. Through a poetic offering, I utilised my ghostly presence to produce a sense of haunting.



Figure 12 My ghostly presence at 3MT

Disguised as the competition programme, the poem goes:

1. **Monica DiLeo** (Political Science & International Studies)
Drivers of central bank approaches to climate change
2. **Sylistah Gadam** (Institute for Social Science Research)
Sleep: The Driver of Your Body's Gas and Brake pedals!
3. **Andrea Rodriguez** (Languages and Cultures)
Tracing the elephant in the room
4. **Mitchell Gilligan** (Historical and Philosophical Inquiry)
Placing Positionality
5. **Aaron Teo** (Education)
Being "Asian" in Australia - Some questions
6. **Shu Chen** (Communication and Arts)
Communicating our ways to successful koala conservation
7. **Sarah Maher** (Music)
Finding a flexible future: diversification of voice performance education in Australia
8. ~~**Zhaoxi Zheng** (Social Science)
The Unbearable Neoliberal-ness of 3MT: A Sociologist's Rant
Disqualified by UQ Graduate School~~

What does 3MT stand for?

School of social science competitor is absent:
Was there simply none?
Graduate school had me disqualified,
as if I had never won.

What did I do? It must be something so bad.
Otherwise, why would they be so mad?
Was it about the rules: Maybe I took more
than 3-minute?
Or was it more of the content? My topic could
be something illicit.

A little bit of both, I have to agree:
I did start with 'This is not a 3MT.'
The content was a bit different, as well:
Critiquing neoliberal 3MT, it wanted to rebel.

15 years of UQ 3MT, 41 medallists¹,
40 out of 41, STEM students are the
specialists.
With all their great topics, why HASS students
just won't go?
And be judged by CEOs and past STEM
winners? To what pleasure do we owe!

That's it: that was my whole speech².
It came from my PhD research: one that
challenges, with depth and reach.
'But **this is not your thesis**³', the graduate
school emails insist:
You compete in bad faith; we can't let this
'unfairnesses' exist.

They are right: how dare a PhD thesis have
nuance and more than one theme?
And how could a student be critical of a
neoliberal regime?
Censoring, suppressing, silencing,
Oppressing, abusing, hegemonising...

I didn't expect to win: it was never my aim.
3MT needs to change, we can't keep playing
this neoliberal game.
Audiences: have a read, be the judge and
decide;
I will not be silenced: Or at least, I tried.

¹ This refers to winners, runners-up, and people's choice winners.

² The speech could be found in the appendix.

³ Just to clarify, it **is my thesis**. But hey, what do I know about my thesis, anyways?

Figure 13 A Poetic Iteration of 3MT

The institution did not respond to me this time. Maybe they did not listen to me at all. Or perhaps they are tired of my pettifogging already.

ACT III: Art-Garbage and its aftermath (?)

A university office is an awkward place for a box. Sitting right behind me in the open-planed area in our department, the box's unorthodox presence invites conversations and questions. Accidentally bumping into me in the elevator, a school professional staff asked a question that I would never forget: 'Zhaoxi, what's that giant pile of garbage behind you?'

The life of artistic and creative practices merely begins at the moment of their creation. Rather, they are often in the continuous process of becoming throughout their existence (or erasure). Sara Ahmed (2004/2013) speaks of a 'feeling in the room': when objects of emotions circulate yet are not necessarily shared or felt in the same way by different bodies. Like many other installations and performance artwork, my installation of the box and (non-)performance of 3MT function similarly as a site that allows emotions to contest, conflict, and sediment. The perceived similarity between the box and garbage carries strong emotional weight. It becomes especially evident when my hard work - one that I consider as an artwork that embodies resistance - is perceived as garbage: things that rot, decompose, and become useless to the extent that they no longer constitute as 'things' anymore (Heidegger, 1967). At this specific moment, it was as if the administration staff was chasing me for the 'use' and 'impact' produced by this flimsy installation: made of cardboard wine box and crumpled papers. This box, however, exists precisely as an antithesis of this pursuit of neoliberal productivity. Its unlikely materialisation - because of the lack of artistic and creative engagements in the contemporary research training process - and awkward positioning within a university office space formulates a statement against its surroundings (i.e., those who actively reinforce and appropriate dogmatic academic traditions). Instead of being a mere literal archive of my PhD 'work', the box functions as a visual disruption to point out the taken-for-granted neoliberalism in the (university) room.

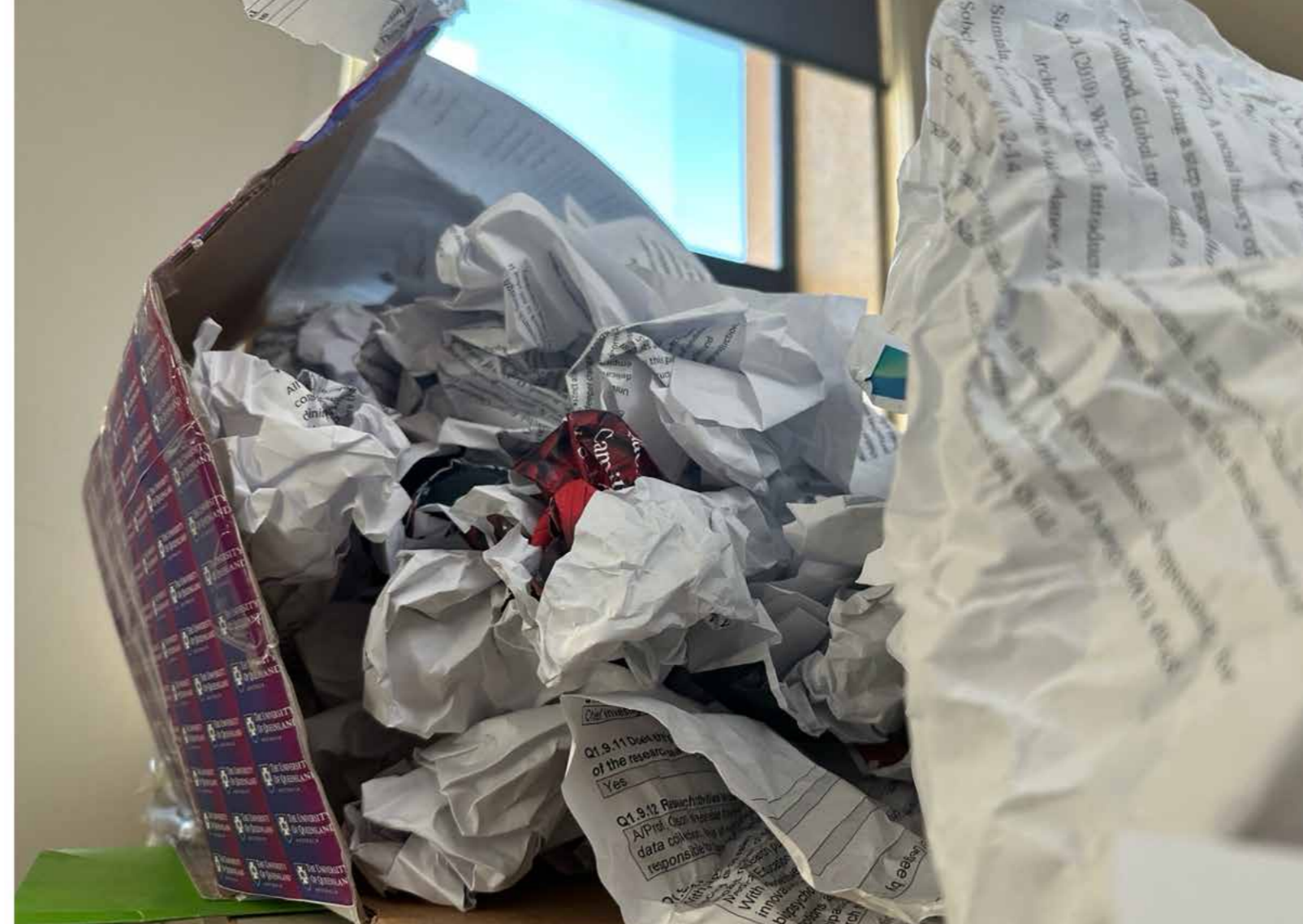


Figure 14 Art/Garbage

As a messy assemblage of struggles, the box resembles a form of personally meaningful resistance that exists precariously in a place it does not belong. In addition to being subjected to threats of physical removal and erasure, the precarious existence of the box also responds to implicit epistemological violence. The non-event of 3MT performance further signals such a power injustice faced by students in research training. Critiques of neoliberalised university institutions - despite often spoken of and seemingly celebrated within the university institutions based on their intellectual merits, are only symbolically welcomed and face policing when they are perceived to be in tension with the university's interest/s. This silencing act employed by the institution, however, is worth unpacking. When conceptualising the significance of silence, Sontag (1969) writes:

Silence is the furthest extension of that reluctance to communicate, that ambivalence about making contact with the audience... Silence is the artist's ultimate other-worldly gesture: by silence, he [sic] frees himself from servile bondage to the world, which appears as patron, client, consumer, antagonist, arbiter, and distorter of his work.

My work with the 3MT (i.e., its poetic iteration after my disqualification) speaks to such a silence that is deliberately employed by the artist. Through an act of disqualification, the resistance against the neoliberalised institution is seemingly 'killed'. My performance, however, would have gained much less attention and emotional resonance had the institution not disqualified my entry. Ironically, the erasure and silencing of my artistic and creative engagement contribute to the exact point I wanted to make, as it has fuelled my further writings (e.g., this very work) that potentially furthers its 'impact'. In addition to gathering emotional solidarities amongst those like-minded, this (non-)event of 3MT serves as lively evidence that speaks to the legitimacy of my arguments of a neoliberalism-driven university.

Finale: Make Your Own Box/es

In their work, Sara Ahmed (2019) prompted us to queer 'use': to use things in ways they are not intended, or by those for whom they were not intended. By examining my artistic and creative engagements with my PhD candidature, especially through my use of paper, cardboard box, PhD progress review, the 3MT competition, and disqualification, I have demonstrated their potential to be queered, departing radically from their intended use that is to cater for and reinforce neoliberal expectations from the university.

In their writings about capitalist realism, Mark Fisher (2009) has made it seem like fighting against a capitalistic and neoliberal mentality is impossible: as if there is no way out. However, my alternative use of artistic installations and competitions has opened up space for creativity within the neoliberal institution: it is as productive as it is disruptive. Radically reimagining what these seemingly neoliberal subjects could be 'used' for, I call upon scholars - especially those outside of the creative arts disciplines - to further engage in artistic and creative practices as a response to neoliberal institutions. One could start by making your own 'box/es': ones that are useless, ones that look like 'garbage', ones that irritate the administration staff, ones that don't sell, ones that never publishes, ones that never existed within the structures, and ones that get you disqualified from something. Perhaps it is only when we are exposed to, subjected to, and gazed by the materialisation of these 'box/es' that we can truly think outside of the much too literal box of neoliberal universities.

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