

IDENTITY-BASED ACTIVITIES CARRIED OUT THROUGH ENGRAVING AND STAMPING EXERCISES. ART MEDIATION WORKSHOPS BASED ON LOCAL ENGRAVERS' WORKS AND AIMED FOR STUDENTS FROM THE CITY OF TOMÉ IN CHILE

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Abstract

This paper will refer to a project that consists of an artistic mediation in Tomé, Chile. This project involved an art exhibition that represents an innovative pedagogical proposal to reckon the value behind the creation of images of identity through techniques related to engraving and printmaking as strategy to gain knowledge. Through the Artistic Teaching Methodologies, this project proposed creative exercises based on the work of 6 artists. The aim was to understand what could be observed in the works of art, relate to it from personal experience and, finally, to create something from it. Thus, teaching art through art. The dynamics and the visual results from the work of the students were analyzed through Arts Based Methodologies using visual instruments.

Keywords: *Art education, mediation, artistic teaching methodologies, engraving, printmaking.*

1. Introduction

The experience "Identity-based activities carried out through engraving and printing. Artistic mediation workshops based on regional engravers and aimed for students of the commune of Tomé" was an exhibition that had as a common thread the inquiry about territory, as well as individual and local identity. The strategy to deepen the aforementioned concepts was achieved through mediation between the works of art and the spectator via the art of engraving. The goal was to generate spaces for individual and collective creation around the work of 6 local artists. In this way, students of different ages abandoned the role as a passive spectator to adopt an active and creative role within the experience.

The proposal was based on the use of Artistic Teaching Methodologies (Mena, 2020; Rubio Fernández, 2021; Caeiro et al., 2021), in which the main strategy is the use of experiential, creative processes and works of art as the central point to provide a learning experience.

For the analysis of results, the Arts-Based Methodologies (Roldán and Marín-Viadel, 2012), which use images as the most important data and findings, are employed.

2. Knowledge of heritage and identity through art education

The most widespread ideas about heritage understand it as a set of goods of different nature that a society inherits from its ancestors and that gathers elements of different kinds (historical-archaeological, artistic, ethnic and even natural). These elements belong to a material range and are an instrument of both cultural identity and social connection. For this reason, their conservation and dissemination are generally ensured. This set of material components also include those that are immaterial or intangible (Calbó et al., 2011).

Memory and recollection are heritage elements which are intangible. Stored inside of each individual, they are essential in shaping the identity of a community as well as each individual's identity. Therefore, identity is born from both inner perception and outer vision: how we see ourselves (voluntary ascription), and how we are perceived (identification). Consequently, identity is based on a real construction and also on an ideological, political and cultural one, that hierarchizes symbols that allegedly belong to each person. This channels cyclically collective energies and feelings (Arévalo 2004). From this point of view, it would be expected to think that heritage, as a cultural construction, takes a part in the construction of identity of each person that conforms the social fabric.

Articles 7 and 8 of the Convention on the Rights of the Child (approved in 1989 and passed into law in 1990) directly refer to respect every child's identity, as each child has a name and a nationality that must be respected by both parents and the State, as well as preserved, and restored in the event of deprivation of some of its elements (O.N.U., 1989). With this declaration, identity is granted as an indispensable attribute of each individual, which must be recovered if lost. The question, then, arises: how does education deal with this indispensable attribute?

Art today is demanded in the creative experience of every human being, acting as the device that makes it possible for the most personal and meaningful relationships to be born. Art also includes all kinds of aesthetic practices, which, in themselves, are constitutive of patrimonial identity (Calaf Masachs, 2003). Art Education, as the discipline responsible for promoting productive and appreciative artistic processes, can and should contribute to the understanding of heritage (and, consequently, of the identities that make it up), encouraging its communication and including as an important addition to the artistic curriculum of different education stages (Gutiérrez-Pérez, 2012).

3. Printmaking as a vehicle to shape these experiences

One of the main interests within the current practice of printmaking is focused on investigating the different possibilities that this medium provides to creation in general. This refers to looking through how we can use printmaking in art education in order to know which are the contributions it leaves in relation to other areas in education, identify the benefits related, and defend its relevance within the teaching-learning processes.

The different factors of this technique are well known for their influence and involvement in the teaching-learning process. It contributes to stimulate the development of rational thinking, it also provides rules for creation that can be connected to play, and it sets certain conditions that are ideal for collective work in the development of transversal values (Castillo-Inostroza et al., 2020).

The art of engraving leaves an implicit print behind, creating a connection with the print that already lives inside the memory. This print comes to the surface when there is the motivation to review what has been experienced in everyday life and what has become part of a human's personal construction. Thus, engraving -as an accurate, concrete, and playful technique at the same time- embodies the metaphor of what a print is, becoming the main vehicle for creation.

4. Artistic Teaching Methodologies as a strategy for the creation of experiences

It is no longer believed in the existence of a creation that originates from nothing, maintained by the talent from which it comes in an artistic way, without taking into account in the aesthetic elaboration the performance of the personal background of each person, their experience and the environment in which they develop (Morales, 2001, p. 80).

Among the research practices that arise from qualitative interpretation are the Arts-based Methodologies (Roldán & Marín-Viadel, 2012). As a consequence of different methods related to this line of research, other methods related to teaching have appeared, such as the Artistic Teaching Methodologies, which emphasize the appreciative dimension.

The Artistic Teaching Methodologies were created as a strategy that allows the establishment of horizontal models to approach the works of art that are considered a novelty (Mena, 2020), being located in a place close to artistic activity. Based on this premise, these methodologies are based on the creative experience and creation strategies of artists, putting into action different teaching and learning methods (Caeiro et al., 2021). Thus, we can understand them as those methods based on the ways in which art uses ideas, processes and matter, grounded in the aesthetic as a producer of knowledge and thought.

The Artistic Teaching Methodologies do not refer only to teaching art, but to teaching art through art itself, joining language, art media and cognition processes. Teaching under this methodology should provoke situations in which aesthetics is the structural basis of the experience. For that, it is necessary to consider art education from a contemporary approach aspiring to teach art to learn art and adjusting pedagogical processes to artistic processes to open that medium to the educational experience (Rubio Fernández, 2018).

Our project enters into the spirit of the M.A.E. by using the work of 6 artists as the main activators of the experience. Each work (its composition, formal and semantic elements, materialities and techniques) is transformed into a teaching proposal that becomes, at the same time, individual and collective work.

5. Mediation days: Proposal and unfolding

To perceive, a contemplator must create his or her own experience. And this creation must involve relationships comparable to those experienced by the creator (Dewey, 2008, p. 62).

The workshops involved activities aimed at generating dialogues around our local images, knowledge, places, customs, histories, belief systems and other elements. These emerge from the analysis of works that lead to questions about those areas. Thus, the deployment of the conference included an exhibition organized in 6 modules in charge of mediators. Each mediator receives a small group of no more than 5 students -from kindergarten to high school including older public- inviting them to visit the exhibition.

Each module presents a graphic work that invites visitors to observe it, understand its meaning and create from it in an exercise linked to printing, which overthrows the position of inactive spectator in front of an artistic piece. The learning (contained in the visual result of the students), is arranged indistinctly around each work to generate an installation space in which each image is added to the other to develop a collective and gradual work during the period of the exhibition.

The following table shows the exercises developed by the students:

Table 1. Summary of proposed actions for each module.

Artist	Action
Freddy Agurto.	Creation of a print that collects characters or places of personal importance.
María Pavés.	Creation of an urban landscape divided into planes through the stamping of light poles as a central figure.
Américo Caamaño.	From the analysis of the drying process of fish, a textured fish is created from the stamping of waste materials
José Pedreros.	Creation of a self-portrait using the stamping of the main form present in the work.
Lucía Hernández.	Creation of a print from the scientific observation of a natural form.
Tatiana Binimelis.	Expansion of the artist's landscape through the stamping of waste textures

6. Interpretation of the data

This experience uses Arts-Based Methodologies as the main method to interpret the learning dynamics occurred and the visual results. "Arts-Based Research proposes an approach and openness from scientific research to artistic creation to use its forms, knowledge and wisdom" (Marín-Viadel and Roldán, 2019, p. 885), consequently, its deployment implies the systematic use of artistic processes of creation in current artistic expressions (and in all the different forms of the arts) as the first way of understanding and analyzing the experience, both by the researcher and by the people involved in the studies.

In this way, the production of images parallels theoretical development and shapes the visual data. This provides a perspective of interpretation of the self, shaping an investigation that gives more than just meaning to our experience.

What kind of images emerge when creation is elicited from an artistic work that invites us to reflect on different aspects of identity?

Each module involves the production of a set of images that act as data. The analysis of the iconographies contained in those images, as well as the students' creative dynamics, are summarized in the following table:

Table 2. Summary of main findings for each module.

Artist/Identifying Feature	Findings
Freddy Agurto Local identity	In greater number, the images express elements related to the marine landscape of the commune and its related activities: fishing, beach, sun, sea, marine products and animals. Lesser numbers of important local urban elements appear, such as the textile factory, houses, roads or objects of family property. The natural landscape is represented in third place.
María Pavés Urban identity	The possibility of play offered by this module for the understanding of the composition in planes of a landscape gave rise to a dynamic result. In this way, to the poles of different sizes offered as the only element of composition, other patterns made by the students were spontaneously added: people, cars, lighting, roads and vegetation, elements that were added, enriched and changed the initially proposed landscape.
Américo Caamaño Local traditions	The experience was based on textural research for the creation of a fish. As a result, the variety of textures found by the visitors stands out, which implied the use of resources such as the overprinting of one or several textures to achieve a unique result. The use of waste material is positively valued for the different wefts it offers.
Jorge Pedreros Personal identity	The result is made up of different self-portraits of each visitor. Although the transversal resource for the creation is the figure present in the work of reference, the paper support that receives the print gives singularity to each image. Collage stands out as the most used strategy for the intervention of the paper support.
Lucía Hernández Daily flora	The experience manages to captivate visitors' observation. Lines and dots stand out as the most used strategies to interpret the observed shapes and their details.
Tatiana Binimelis Local landscapes	Although a limited spectrum of textures was proposed to be explored in the printing, a variety of tonal values emerged. The use of overprinting for the creation of new visual textures stands out. In this module, the students also proposed some figurative elements, beyond textures, to complement and continue the landscape, such as mountains, trees and rivers, present in the locality.

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