

Learning, Teaching and Transformation Juried Exhibit

This virtual art exhibition showcases artwork from twenty-two artists/artist-scholars, and is featured in this special issue entitled, *Learning and Teaching: Artful Narratives of Transformation* of the *Canadian Journal for the Study of Adult Education (CJSAE)*—a first for this journal. This exhibit is meant to complement and further discussions on the textured, colourful, multi-layered and complex theme of learning, teaching and transformation, defined broadly.

We would like to thank everyone who submitted artwork for consideration and our external jurors for their time and expertise. As well, we are grateful to the CJSAE editorial team for supporting this creative endeavour. Finally, we would like to extend our congratulations to our contributing artists/artist-scholars and thank them for sharing their wonderful art creations with us. We hope you enjoy the exhibit and thank you in advance for viewing!

Kathy and Carole

This work is part of an interdisciplinary team project titled, *Access in Equity in Maternal Health*, that examines the experiences, needs, preferences, and challenges pregnant women face in Northwestern Ontario in relation to knowledge and education. Each constructed component transforms the barriers and restrictions these women face due to the lack of access and equitable care. Using the research model of *Parallaxic Praxis*, this work draws attention to the issues and sparks dialogue for change.

Barbara Benwell

Lakehead University
Thunder Bay, Ontario



***Gaps in Access*, 2018**
Mixed-Media (Wearable Art)

This work, funded by *Public Energy Performing Arts Peterborough* and the *Ontario Arts Council* as part of the *Alternating Currents* program, demonstrates the diversity, power and beauty of aging and disabled bodyminds, resisting dominant ableist and ageist societal design and cultural norms that make aging and disability invisible. It transforms stereotypes, welcoming in self-expression and action of aging/disabled individuals and communities, and encouraging audiences to sense and embrace the desirability, diversity and divergent futures of aging/disabled persons.

Nadine Changfoot (top right)

Trent University

With ***Mary Anne Ansley*** (top left),

Andrea Dodsworth (bottom left),

& ***Mark Julson*** (Accompianist)

Peterborough/Nogojiwanong, Ontario



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Agefying and Disrupting Time, 2019

Dance Performance (Photos by Andy Carroll)

This image emerged while reflecting on the nature of emancipation through symbiotic transformational learning involving both the individual and collective. Using ink and harvested birch bark, a lone figure engages in a thoughtful autonomous enterprise involving measure and conjures reflection. The vessels reference community as an ever-present entity inextricably linked to the individual's sense of belonging, identity and mutual striving.

Lesley Anne Clarke

Master of Adult Education Student
St. Francis Xavier University
Halfmoon Bay, British Columbia



The Community, 2019

Mixed-Media (ink and birch bark on rag paper)

Saintly Silenced represents the transformative and silencing effect of social constructs, and fear in teaching. Inspired by Sean Wiebe's, *The Teacher as Silenced Superhero*, the work speaks to the dichotomy that exists between how the education system promotes risk-taking and how it fails to support teachers who take risks in teaching. Each flower symbolizes a feeling related to risk-taking as expressed by teachers in the *Reimagining Teachers' Roles in Canada's Creative Economy* project.

Emilee De Sommer-Dennis, MEd

Lakehead University
Thunder Bay, Ontario



***Saintly Silence*, 2019**
Acrylic and Collage on Canvas

This artwork is about the artist's students, and space, light and time in the landscape. As a high school teacher, she is transformed artistically by learning from her students. Her artistic practice and teaching are integrated. The tension the rope creates is symbolic for the push and pull we all feel as human beings.

Ann B. Donald

Teacher, Holy Cross High School
Saskatoon, Saskatchewan



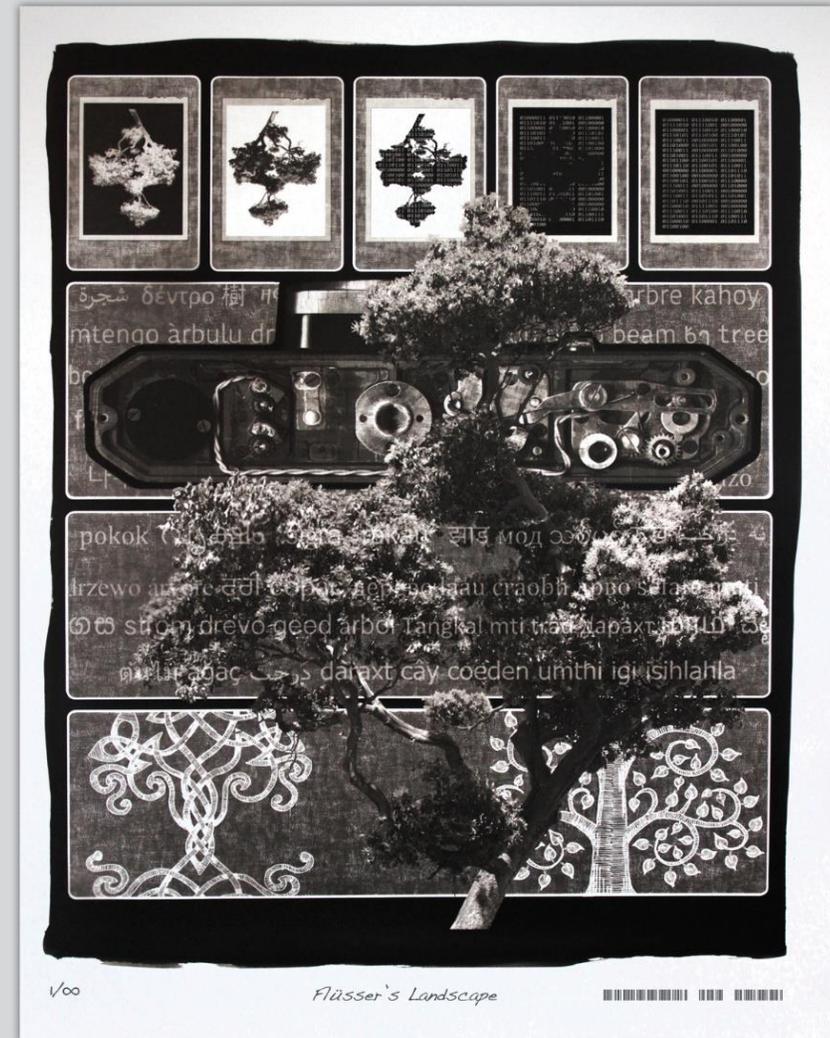
Team Strength, 2018

Acrylic Painting

This palladium print uses sequential art to explore Villém Flüsser's thoughts on societal transformations of communication technologies over three millennia. The composition, simply a picture of a tree, includes symbols from what Flüsser described as millennia of "idolotry," "textolotry," and "the technical image." For Flüsser, societies developed and taught each techno-communication regimes to critically understand and explain the world, but each expression eventually became "sacred," institutionalized or stagnant, requiring new critical/creative impulses to communicate.

Michael J. Emme

University of Victoria
Victoria, British Columbia



Flüsser's Landscape, 2019

Palladium Print

This soft sculpture interactive installation interprets the perceptions of an experiential arts integrated research project. The project explores how embodied learning affects teacher trainee practices and the participants' impressions thereof (Principal Investigator: Dr. Pauline Sameshima, Lakehead University). The layers, "scales," and colours represent the diverse transformative learning journeys of yoga teacher trainees, in which they "shed" prior assumptions to make room for new perspectives (both internal and external) and for deep personal and professional growth.

Robin Faye

MEd Student, Lakehead University
Thunder Bay, Ontario



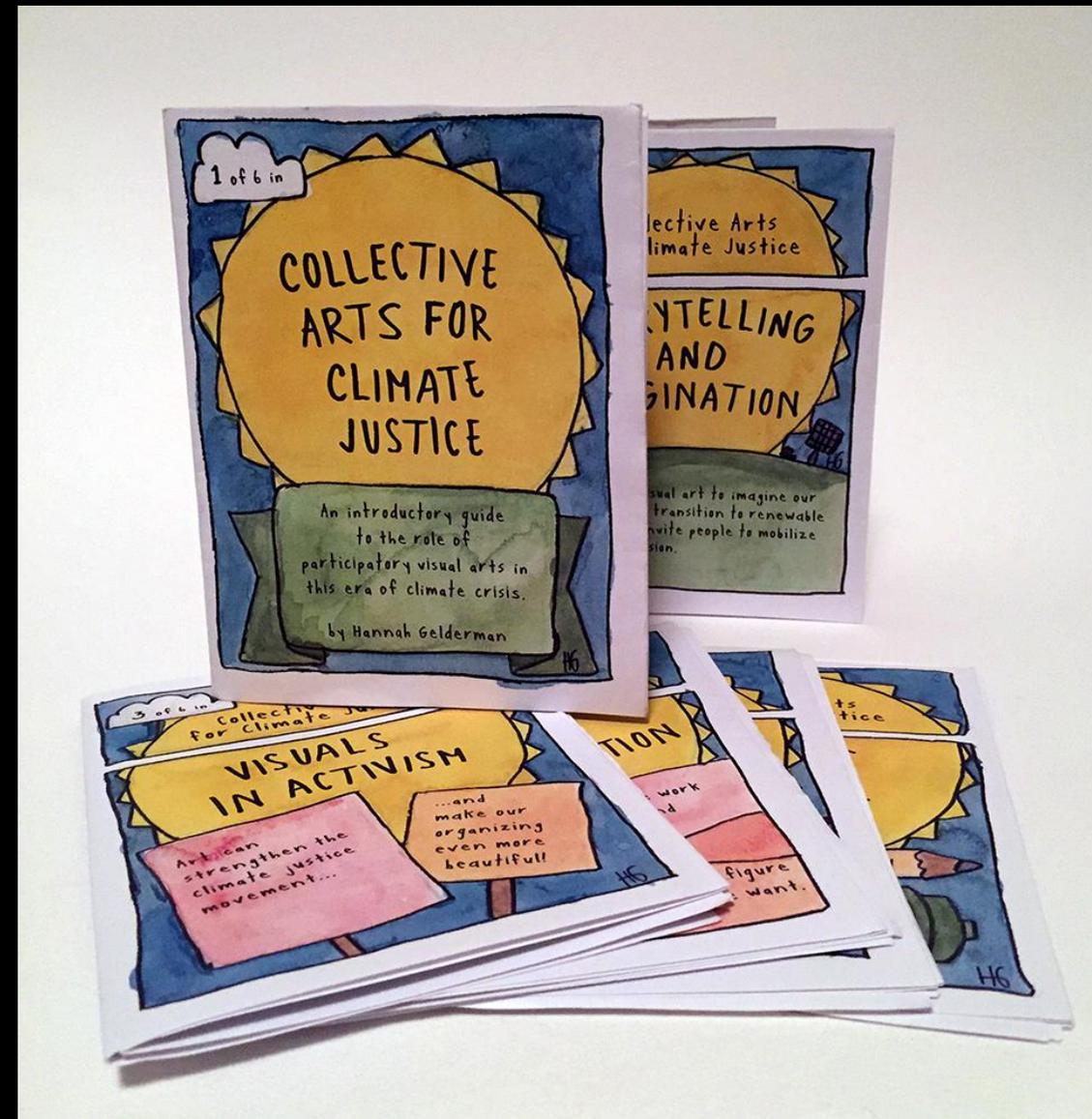
Cocoon, 2019

Soft Mixed-Media Sculpture (fabric, printmaking, embroidery, beadwork)

Collective Arts for Climate Justice is an illustrated guide in zine format that promotes participatory visual arts practices as a necessary part of the fight for climate justice. These zines, as an accessible educational offering, simultaneously invite and advocate for learning and transformation through arts-based mediums to support justice-based responses to the climate crisis. The arts can disseminate stories and information, and invite people to connect and move to action. To view the full zines, please see www.hannahgelderman.com.

Hannah Gelderman

Edmonton, Alberta
Treaty 6 Territory



Collective Arts for Climate Justice, 2020
Digital Prints (original artworks in ink and watercolour
paint, text added digitally)

ENVISIONING A JUST AND SUSTAINABLE WORLD

In order to make something a reality and to know what we are working towards, we first need to imagine it.³

Through art, we can collectively envision our desired future,* share that vision widely, invite others to see themselves in it, and then build it together.

We can imagine the radical, the bold, the visionary, and the beautiful.

Positive and hopeful future visions can guide and inspire people to work towards them.

*Ensuring future plans are led by those most impacted by climate change.



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WHY PARTICIPATORY AND COLLECTIVE VISUAL ARTS?



I am emphasizing the participatory (in the realm of visual arts) because of the power and necessity of collective work and action. To tackle the crises at the scale that is necessary we need to move away from individual solutions to collective action.



H6

Additionally collaborative art processes:

are an exciting and low barrier way to engage new movement participants,

offer a time for conversation and relationship building,¹

are an opportunity to make things one cannot imagine or do alone,²

invite participants to reflect on climate change and their role in addressing it,³

and they can foster connection, relationship and reciprocity.

This artwork plays with the idea of knowing as a process of unfolding (Haggarty, 2015), a notion taken from the research strategy of Punch (2006) and from the philosophy of Giles Deleuze (1988/1992). Instead of the arrowed flight to certainty of the positivist sciences, art extends a promise of resonant meaning. This artwork depicts research (an experience of learning) as a twisting, turning wander that leads to a complicated, manifold wonder.

Holly Tsun Haggarty

PhD Student, Lakehead University
Thunder Bay, Ontario



Complications, 2015

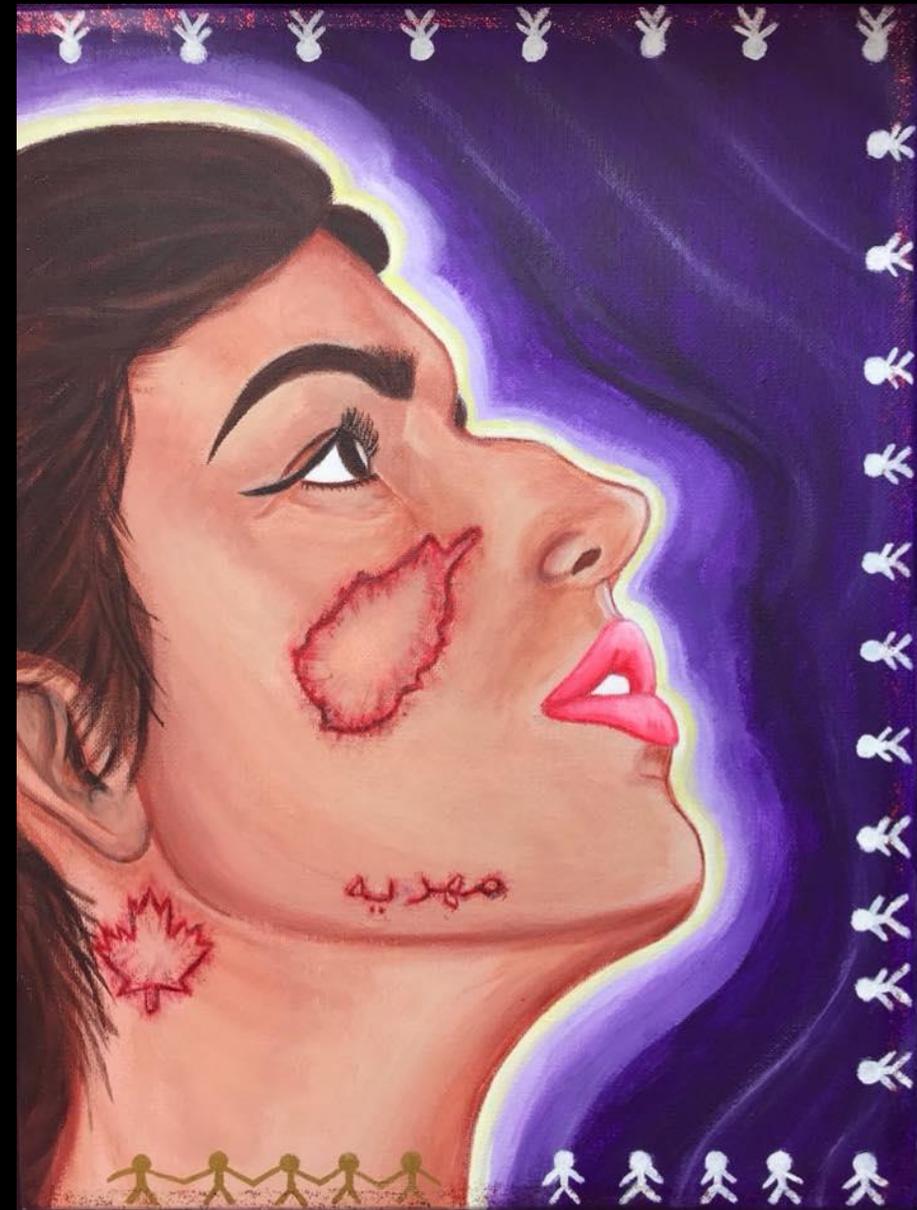
Mixed-Media Bas Relief

(photography, photoshopping, printed paper, origami; collage)

This painting is inspired by Deborah Davidson's book, *The Tattoo Project*, when it mentions how "tattoos are in a sense wounds" (2016, p. 1). With visual metaphors of the maple leaf, the artist's name in Persian, and Afghanistan's geographical shape, this artist critically reflects upon and theorizes how her Afghan Canadian cultural identity is memorialized on the body. The painting visually reimagines how collective trauma can be transformative, as it provokes meaningful dialogue around redefining vulnerability and healing.

Mehdia Hassan

PhD Student, University of Toronto
Toronto, Ontario



***Wounds*, 2017**

Acrylic Painting on Canvas

Magpies are the great architects of the bird world, their nests masterpieces. In this piece, the nest is carried on a child's wagon. Because of the wagon's mobile nature, it speaks to the transformation that takes place when we leave home. The magpies can be seen to be building the nest, as well as taking from it - struggling with the fine line between helping and enabling. The stitch runs through the piece, making connections, linking together, creating strength.

Colleen Hinchberger Hewitt

Paul Kane High School
Edmonton, Alberta

Moving Out, 2019

Mixed-Media (collage, pencil crayon, stitch, ink)



These birds belong to the family Corvidae and are quite clever. A group of Magpies is called a parliament. Here the three Magpies, representing the three levels of government, gather near the carcass/caucus to share important observations to advance their current knowledge. These revelations will then be relayed to the rest of their population. When considering the diverse ways in which species acquire information, similarities are found. Knowledge is acquired experientially, through mimicking and vocalization.

Kimberley Lewis

Owner of KAL Studios
Calgary, Alberta



Experts, 2020

Acrylic Painting on Canvas

Through this in-progress photographic exploration, the artist—who rescues roadside Monarch eggs and caterpillars—engages in acts of “walking/wandering,” “noticing/gazing in wonderment,” “caring”/attending,” “being/living” (in the present moment), and “trusting” (the process) as contemplative and aesthetic practices. Here, metaphors, colours, lights, shadows, and creative processes merge to gain deeper insights into the more elusive spirit of the learning-teaching relationship and the mysterious nature of the learning/creative process as it relates to transformation.

Kathy Mantas

Nipissing University
North Bay, Ontario



(E)Merge-ing: Monarch Butterfly Series, 2020

Photography

As artist-teacher-researcher, creativity has the potential to be a significant and transformative force in the lives of teachers and students. This potential, however, is often hidden and camouflaged in classroom settings, limiting our expressive individual natures and authentic co-producing relationships with those we teach. As a symbolic representation of the teacher, the owl reflects knowledge, creativity and the hopeful spirit of possibility that enables transformative change in education.

Tashya Orasi

PhD Student, Lakehead University
Thunder Bay, Ontario

***Uncryptic Colouration: Environments of
Creative Possibility No. 2, 2019***
Fluid Acrylic on Canvas



This painting symbolizes experiences with personal and student transformation that have occurred over decades. The artist reflects on the fact that clouds are a force of change on the planet, exerting trajectories of influence over all. The infinite ways that clouds affect change can be dramatic or very subtle: like transformation in learning. This painting incorporates the notion of transformation as interruption, reflecting our recent sense of abrupt global change.

Patti Pente

University of Alberta
Edmonton, Alberta



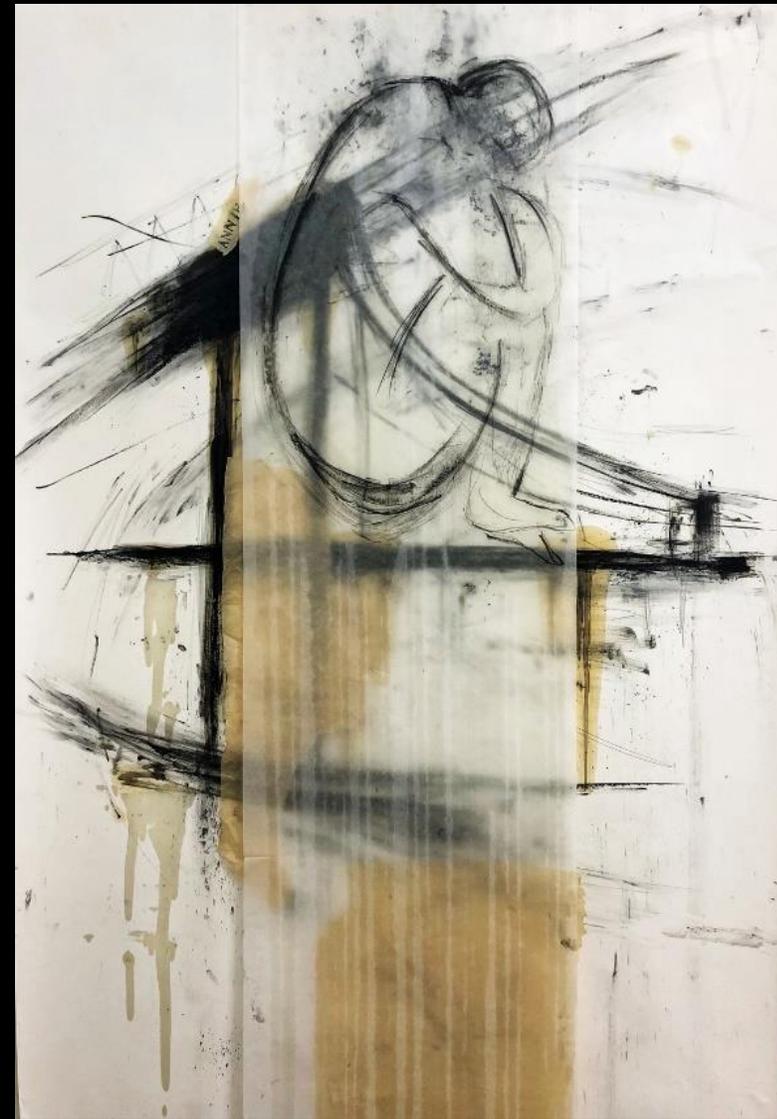
Clouds, 2019

Acrylic Painting on Canvas

The word imprint can suggest an involuntary way that humans shape and are shaped by interpersonal interactions and experiences. Studio time, over months of isolation during the pandemic, informed art pieces for this installation. The process of artmaking was transformative and nurturing. Aspects of this process will be applied to artful narratives that secondary art curriculum students at the University of Victoria will create this winter as we negotiate new pathways to teaching and learning during COVID-19.

Regan Rasmussen

University of Victoria
Victoria, British Columbia



...safety within

Drawing

From *imprint*, art installation, arc.hive artist run centre
Victoria, BC Sept. 12-27, 2020

L'espace de la création en art fournit un miroir qui reflète notre façon personnelle d'organiser nos connaissances et d'interagir avec le monde. Dans la mesure où l'on s'abandonne à la création, le processus mène à explorer d'autres perspectives, matériaux et techniques susceptibles de modifier notre regard et l'œuvre en cours. Cheminer à travers la création en art convie à donner un sens nouveau à une expérience qui fera place à la transformation.

The space of creation in art provides a mirror that reflects a personal way of organizing knowledge and interacting with the world. To the extent that we abandon ourselves to the process of creation, we are led to explore other perspectives, materials and techniques that may change our point of view and the in-progress work of art. Art creation invites us to give new meaning to our experience and has the potential, therefore, to lead to transformation.

Katherine Rochon

Université du Québec à Montréal
Montréal, Québec

Allégorie Automnale, 2019

Sculpture de papier, couture, écriture et médiums acrylique
(paper sculpture, fabric art, writing and acrylic)



This artwork is a plea toward convergence, transparency and transformation. The need to transform and bridge our societal blurred thinking into a sharper focus is visible in the background colour clarity. The urban dynamic of vertical dwellings, fading community connections, the melting world and personal angst of our pressured existence is implied throughout. A vision of the future transformed is exemplified by the harmonized congregated motifs equated with dreamers and doers so necessary today.

Margot Roi

Brock University
Oakville, Ontario

Vision Transformed, 2020
Acrylic Painting on Canvas



This photograph which seems a montage, but is not, captures a snapshot of New York City Times Square. At its center are the words “No Words Necessary;” and others displayed upon electronic signboards. Such words evoke a contemplative space - yet here they are within a place of visual and auditory chaos. The imaginal paradox seeds the question: what becomes of personal transformation when we cannot hear the silence where “no words are necessary”?

Giovanni Rossini, PhD
Independent Scholar
Toronto, Ontario



No Words Necessary, 2018
Photograph

Crush is from an interdisciplinary research project to address barriers connected to maternal health and education. Hannah Arendt (1958), a political theorist, explains our belatedness—we are born into a life-river that has long been flowing. While the horse emerges from its context, past, present, and future are all e/merging. Looking back is needed to free the construction of self and recognize epigenetic histories that impact the development of new paths of transformative learning.

Pauline Sameshima

Lakehead University
Thunder Bay, Ontario



Crush - Belated Gallop Series, 2018

Acrylic Painting on Canvas

In this tiny landscape, hands appear, clasping a cellphone, an object of the twenty-first century that can simultaneously push us into and pull us out of connection. It reflects many aspects of the shifting terrain we continue to move into, tied to nature yet apart from nature. Technology has an edge of magic and we are being transformed.

elaine stewart

Toronto School of Art
Toronto, Ontario



eye of the storm, 2017-2018
Sculpture (found objects)

Rhizomatic Engagement, a Deleuzoguattarian-inspired arboreal metaphor of the “tree of knowledge,” challenges an entrenched, societal system of thought that mediates conceptions of theory, language, behaviour, education and culture. By spinning the central canvas, the viewer can experience a contesting of hierarchical structures that subvert fixed notions of knowledge as diverse rhizomatic connections negotiate their new contexts. Intermezzo modes of thought are necessary to devise innovative solutions for issues in education in these uncertain times.

Christina Yarmol

York University
Toronto, Ontario



***Rhizomatic Engagement*, 2020**

Mixed-Media Painting (acrylic paint on panel, canvas, yarn,
tree branches, glue, metal hardware)

We hope you enjoyed the exhibit.

Thank you for viewing!