TESIS DOCTORAL



ESCUELA INTERNACIONAL DE DOCTORADO

Programa de Doctorado en Ciencias del Deporte

Choreographic and performative gesture as a medium in heritage education.

Il gesto coreografato e performativo come strumento di mediazione nell'educazione al patrimonio culturale.

> *Autora:* Alessandra De Nicola *Directores:* Ph.D. Sebastián Gómez Lozano Ph.D. María Eugenia García Sottile

> > Murcia, mes de Junio 2023

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AUTORIZACIÓN DEL DIRECTOR DE LA TESIS PARA SU PRESENTACIÓN

El Dr. D. Sebastián Ramón Gómez Lozano y la Dra. Da. María Eugenia García Sottile como Directores⁽¹⁾ de la Tesis Doctoral titulada "*Choreographic and performative gesture as a medium in heritage education / Il gesto coreografato e performativo come strumento di mediazione nell'educazione al patrimonio culturale. /El hecho coreográfico y performativo como instrumento de mediación en la educación al patrimonio*" realizada por Da. Alessandra De Nicola en el Programa de Doctorado en Ciencias del Deporte en la línea de investigación del Análisis del hecho coreográfico y performativo en el contexto del Grupo de Investigación en Artes Escénicas - **autorizan su presentación a trámite** dado que reúne las condiciones necesarias para su defensa.

Lo que firmo, para dar cumplimiento al Real Decreto 99/2011 de 28 de enero, en Murcia a 12 de junio de 2023





(1) Si la Tesis está dirigida por más de un Director tienen que constar y firmar ambos.



COMPENDIUM - English

This is a compendium of eleven articles published in peer-reviewed (double blind) journals, during the doctoral years.

Divided into four macro-themes, the publications served the function of allowing a constant comparison with the scientific community, verifying that the direction of the research was appropriate and, above all, in line with the most recent priorities and orientations.

We could define this attitude as a practice, or rather a search for adherence to the more strictly present scientific reality. Moreover, the organisation by compendium has the advantage of making it possible to highlight, albeit in a space limited by the number of characters allowed by each call, the various interdisciplinary elements that have emerged organically for each of the arguments presented.

Here is a list of the four titles with the names of the paragraphs devoted to the articles, a sort of summary in the introduction of the thesis arguments and aims:

A. Gestures as images. An excursus between choreography, dance and heritage education.

<u>The aims are</u>: 1. To analyse some cases between choreography, contemporary art and graphic design in relation to shared spaces, either museum spaces or urban spaces. 2. To observe the educational potential of the gesture, understood as a medium or, more appropriately, as a tool of didactic mediation.

B. Some case studies in heritage spaces: training and educational stories between Spain and Italy; reflections on the role of images between gesture, dance and heritage education at the time of Tik Tok.

<u>The aim</u> is to observe the educational potential of the gesture, understood as a medium or, more appropriately, as a tool of didactic mediation, through experiences concretely realised by the authors of the articles. By examining different media, the question was posed: how can a somatic experience be transmitted? Can there be a didactic relationship, or at least an indication? [By documenting and archiving gestures, in the form of (choreographic) notations, but also in the more extended form of images or words]. How can the documentary action become a formative or participatory action in cultural places, sometimes on the basis of first-hand experience, sometimes on the basis of new proposals? C. Specific experiences of the research project in screen-mediated spaces during the SarsCov19 Pandemic.

<u>The aims are:</u> 1. To provide meaningful training to the learners; one of the objectives after the pandemic was also to create new motivation and a sense of wellbeing in the beneficiaries of the training. 2. To analyse the experiences during the *#*culturequarantine, trying to highlight the impact it had on different audiences on the one hand, and on educational institutions (museums and schools) on the other.

D. Specific experiences of the research project. From the internship with Pirelli HangarBicocca and the performer Marcella Vanzo.

<u>The aim</u> is to describe the experience which, also thanks to the vision and practice of an artist, has led to the development of didactic methods which place children at the centre of a system of learning related to the expressiveness and use of the body in a field such as DAD and digital communication.

Abstract

The aim of this work is to study and analyse the performative language and choreographic proposals in the context of museum spaces, in order to identify new concrete audience engagement and educational approaches for a more active and participatory visit. As this research took place during the pandemic, a significant part of the work consists in a comparative inquiry based on case studies of choreographic experiences in museums and heritage areas related to urban spaces and a review of heritage education experiences related to dance and movement in cultural spaces (museums or galleries or urban spaces...). Given the broad and heterogeneous nature of the subject of research, this study has been qualified from the outset by its interdisciplinary nature. Thus, in the wake of studies between art and science, particularly neuroscience [1], the approach to the various subjects was reductionist. With the intention of reducing complex scientific or aesthetic elements to simpler components. This is done in order to direct attention to details, discourse elements or process components that have been separated and organised through multiple levels of reading meaning. The gesture that, by definition, fits into the theoretical framework of gesture studies [2] is observed from the perspective of visual studies [3,4,5]. In particular, we analyse the forms of transposition of movement into images. In choreography, this act is known as notation, and it is how artistic projects are communicated to dancers and passed on to posterity [6,7,8]. Writing about the image of the gesture and the gesture as image means that the image is in itself an action, an action of the iconic type and at the same time of the linguistic type [9]. Moreover, considering the image as a gesture and a sensitive action, beyond the involvement of sight, allows to extend the reflection - with a more practical aim — to drawing [10,11,12]. In particular, the function attributed to this language within the case studies constructed for this research was mainly communicative and exploratory. Drawing promotes knowledge because its practice makes it possible to understand the logic and existence of things. That is why most of the articles in this compendium, between choreographic notations, maps and free drawings, always include a reflection on drawing. The nature of the gesture as a means and instrument of immediate transposition is, for us, the basis of this study in the field of heritage education, as an experiential process [13]. So far, the educational research paradigm has moved between the theoretical framework of active and informal methodologies [14, 15]and that of didactic mediation or transposition [16,17].Furthermore, the choreographic gesture is analysed as a tool for creating 'embodied knowledge' [18, 19], that is, generated by feeling, traversing and experiencing places, mainly through the body. As mentioned before, having moved during the lockdown, we measured ourselves by the new form of screen-mediated space, another kind of grey zone [20], not only in the perspective of performance art in cultural spaces, but also in training and education. Using a mixed-methods approach [21, 22] and a phenomenological research-oriented posture [23, 24] we work on two concrete case studies, in the line of Research Action (Education/Training) [25]:

1. A training course for primary school teachers (Fare insieme #squola_pubblica), carried out with the performative artist Marcella Vanzo and the educational department of the Pirelli Hangar Bicocca.

2. A training course for educators from the Municipality of Milan's Civic Museums, "From distance to presence".

From the point of view of quantitative research, we monitored and measured the processes using two instruments: pencil and paper observation and, where possible, analysis of video recordings and speeches [26, 27]; the use of questionnaires before and after each experience. In addition to this evidence, there are the returns (drawings, photographs, words, narratives...) of the participants of the workshops. The research highlights the value of the sensitive experience that goes beyond the capacities of individual professionals or performers to offer a fruition that determines a dimension of well-being, overcomes a formal attitude and eliminates the main barriers of access to contemporary art and cultural heritage. Constrained by a two-dimensional spatial structure (during the stillness pandemic period), although the gesture is an expression of the present, this specificity has allowed it to be a bridge between experiences lived between synchronicity and asynchronicity, the body discovers itself resituated to new possibilities [28]. As a result, we have found a rethinking of the body as a mediator of the educational [29, 30] and training experience. On the one hand we see the "body as archive" [31] of new knowledge, on the other hand the space of digital educational activities is reified thanks to this new role of the body. The instrument of this new relationship with the real is the performative practice, through a process of deconstruction [32, 33, 34] opposed to the traditional educational practice.

Key Words: dance and choreography, heritage and art education, performing art, learning space, visual studies.

Theseo Keywords: 620302 - dance and choreography; 531204 - Education sector; 62000 - Arts and Letters Sciences.

COMPENDIUM - Italiano

Si tratta di un compendio di undici articoli pubblicati su riviste peerreviewed (double blind), durante gli anni del dottorato.Suddivise in quattro macrotemi, le pubblicazioni hanno avuto la funzione di consentire un confronto costante con la comunità scientifica, verificando che la direzione della ricerca fosse adeguata e, soprattutto, in linea con le priorità e gli orientamenti più recenti. Potremmo definire questo atteggiamento come una prassi, o meglio una ricerca di aderenza alla realtà scientifica più strettamente attuale. Inoltre, l'organizzazione per compendio ha il vantaggio di consentire di evidenziare, sia pure in uno spazio limitato dal numero di caratteri consentito da ciascun bando, i vari elementi interdisciplinari che sono emersi organicamente per ciascuno degli argomenti presentati. Ecco un elenco dei quattro titoli con i nomi dei paragrafi dedicati agli articoli, una sorta di riassunto in premessa degli argomenti e delle finalità della tesi:

A. Gesti come immagini. Un excursus tra coreografia, danza e educazione al patrimonio culturale.

Gli obiettivi sono: 1. Analizzare alcuni casi tra coreografia, arte contemporanea e graphic design in relazione a spazi condivisi, siano essi spazi museali o spazi urbani. 2. Osservare il potenziale educativo del gesto, inteso come medium o, più propriamente, come strumento di mediazione didattica.

B. Alcuni casi di studio negli spazi del patrimonio: storie di formazione ed educazione tra Spagna e Italia; riflessioni sul ruolo delle immagini tra gesto, danza ed educazione al patrimonio al tempo di Tik Tok.

L'obiettivo è osservare il potenziale educativo del gesto, inteso come medium o, più propriamente, come strumento di mediazione didattica, attraverso esperienze concretamente realizzate dagli autori degli articoli. Esaminando i diversi media, ci si è posti la domanda: come si può trasmettere un'esperienza somatica? Può esserci una relazione didattica, o almeno un'indicazione? [Documentando e archiviando i gesti, sotto forma di notazioni (coreografiche), ma anche nella forma più estesa delle immagini o delle parole]. Come può l'azione documentaria diventare un'azione formativa o partecipativa nei luoghi della cultura, a volte sulla base di esperienze dirette, a volte sulla base di nuove proposte? C. Esperienze specifiche del progetto di ricerca negli spazi mediati dallo schermo durante la pandemia SarsCov19.

Gli obiettivi sono: 1. Fornire una formazione significativa ai discenti; uno degli obiettivi dopo la pandemia era anche quello di creare una nuova motivazione e un senso di benessere nei beneficiari della formazione. 2. Analizzare le esperienze vissute durante la #culturaquarantena, cercando di evidenziare l'impatto che ha avuto sui diversi pubblici da un lato, e sulle istituzioni educative (musei e scuole) dall'altro.

D. Esperienze specifiche del progetto di ricerca. Dallo stage con Pirelli HangarBicocca e la performer Marcella Vanzo.

L'obiettivo è quello di descrivere l'esperienza che, anche grazie alla visione e alla pratica di un artista, ha portato allo sviluppo di metodi didattici che pongono i bambini al centro di un sistema di apprendimento legato all'espressività e all'uso del corpo in un ambito come quello del DAD e della comunicazione digitale.

ABSTRACT- Italiano

L'obiettivo di questo lavoro è studiare e analizzare il linguaggio performativo e le proposte coreografiche nel contesto degli spazi museali, al fine di individuare nuovi approcci concreti di coinvolgimento del pubblico e di educazione per una visita più attiva e partecipativa. Poiché questa ricerca si è svolta durante la pandemia, una parte significativa del lavoro consiste in un'indagine comparativa basata su casi di studio di esperienze coreografiche in musei e aree del patrimonio legate a spazi urbani e su una rassegna di esperienze di educazione al patrimonio legate alla danza e al movimento in spazi culturali (musei o gallerie o spazi urbani...). Data la natura ampia ed eterogenea dell'oggetto di ricerca, questo studio si è qualificato fin dall'inizio per la sua natura interdisciplinare. Così, sulla scia degli studi tra arte e scienza, in particolare delle neuroscienze [1], l'approccio ai vari argomenti è stato riduzionista. Con l'intento di ridurre elementi scientifici o estetici complessi a componenti più semplici. Ciò al fine di dirigere l'attenzione su dettagli, elementi del discorso o componenti del processo che sono stati separati e organizzati attraverso molteplici livelli di lettura del significato. Il gesto che, per definizione, rientra nel quadro teorico dei gesture studies [2] viene osservato dalla prospettiva dei

visual studies [3,4,5]. In particolare, si analizzano le forme di trasposizione del movimento in immagini. In coreografia, questo atto è noto come notazione, ed è il modo in cui i progetti artistici vengono comunicati ai danzatori e tramandati ai posteri [6,7,8]. Scrivere dell'immagine del gesto e del gesto come immagine significa che l'immagine è di per sé un'azione, un'azione di tipo iconico e allo stesso tempo di tipo linguistico [9]. Inoltre, considerare l'immagine come gesto e azione sensibile, al di là del coinvolgimento della vista, permette di estendere la riflessione - con un obiettivo più pratico - al disegno [10,11,12]. In particolare, la funzione attribuita a questo linguaggio all'interno dei casi studio costruiti per questa ricerca è stata prevalentemente comunicativa ed esplorativa. Il disegno promuove la conoscenza perché la sua pratica permette di comprendere la logica e l'esistenza delle cose. Ecco perché la maggior parte degli articoli di questo compendio, tra notazioni coreografiche, mappe e disegni liberi, include sempre una riflessione sul disegno. La natura del gesto come mezzo e strumento di trasposizione immediata è, per noi, alla base di questo studio nel campo dell'educazione al patrimonio, come processo esperienziale [13]. Finora il paradigma della ricerca educativa si è mosso tra il quadro teorico delle metodologie attive e informali [14, 15] e quello della mediazione o trasposizione didattica [16, 17]. Inoltre, il gesto coreografico viene analizzato come strumento per la creazione di "conoscenza incarnata" [18, 19], cioè generata dal sentire, attraversare e sperimentare i luoghi, principalmente attraverso il corpo. Come accennato in precedenza, dopo esserci mossi durante il blocco, ci siamo misurati con la nuova forma di spazio mediato dallo schermo, un altro tipo di zona grigia [20], non solo nella prospettiva della performance art negli spazi culturali, ma anche nella formazione e nell'educazione. Utilizzando un approccio misto [21, 22] e una postura orientata alla ricerca fenomenologica [23, 24] lavoriamo su due casi di studio concreti, nella linea della Ricerca Azione (Educazione/Formazione) [25]:

1. Un corso di formazione per insegnanti di scuola primaria (Fare insieme #squola_pubblica), realizzato con l'artista performativa Marcella Vanzo e il dipartimento educativo di Pirelli Hangar Bicocca.

2. Un corso di formazione per educatori dei Musei Civici del Comune di Milano, "Dalla distanza alla presenza".

Dal punto di vista della ricerca quantitativa, abbiamo monitorato e misurato i processi utilizzando due strumenti: l'osservazione con carta e penna e, dove possibile, l'analisi di registrazioni video e discorsi [26, 27]; l'utilizzo di questionari prima e dopo ogni esperienza. A queste testimonianze si aggiungono le restituzioni (disegni, fotografie, parole, narrazioni...) dei partecipanti ai laboratori. La ricerca evidenzia il valore dell'esperienza sensibile che va oltre le capacità dei singoli

professionisti o performer per offrire una fruizione che determina una dimensione di benessere, supera un atteggiamento formale ed elimina le principali barriere di accesso all'arte contemporanea e al patrimonio culturale. Costretto da una struttura spaziale bidimensionale (durante il periodo della pandemia di immobilità), sebbene il gesto sia espressione del presente, questa specificità gli ha permesso di essere un ponte tra esperienze vissute tra sincronicità e asincronicità, il corpo si scopre risituato a nuove possibilità [28]. Di conseguenza, abbiamo riscontrato un ripensamento del corpo come mediatore dell'esperienza educativa [29, 30] e formativa. Da un lato vediamo il "corpo come archivio" [31] di nuove conoscenze, dall'altro lo spazio delle attività educative digitali viene reificato grazie a questo nuovo ruolo del corpo. Lo strumento di questo nuovo rapporto con il reale è la pratica performativa, attraverso un processo di decostruzione [32, 33, 34] opposto alla pratica educativa tradizionale.

Parole chiave: danza e coreografia, educazione all'arte e al patrimonio culturale, performing art, spazi di apprendimento, studi di cultura visuale.

Parole chiave da Theseo: 620302- danza e coreografia; 531204- settore dell'educazione; 62000 - Scienza delle Arti e delle lettere.

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"[...] Estas reflexiones me dejan en la puerta de su despacho. Entro; cambiamos unas cuantas convenciona es y cordiales palabras y le doy este libro. Si no me engaño, usted no me malquería, Lugones, y le hubiera gustado que le gustara algún trabajo mío. Ello no ocurrió nunca, pero esta vez usted vuelve las páginas y lee con aprobación algún verso, acaso porque en él ha reconocido su propia voz, acaso porque la práctica deficiente le importa menos que la sana teoría. En este punto se deshace mi sueño, como el agua en el agua. [...] Mi vanidad y mi nostalgia han armado una escena imposible. Asì será (me digo) pero mañana yo también habré muerto y se confundirán nuestros tiempos y la cronologia se perderá en un orbe de símbolos y de algún modo será justo afirmar que yo le he traído este libro y que usted lo ha aceptado". Jorge Luis Borges- A Leopoldo Lugones. In El Hacedor.

GENERAL INDEX

I -	INTRODUCTION AND JUSTIFICATIONS	23
1.1.	Introduction	25
1.1.1.	Introduction as a brief presentation of the background of the theme to be developed	27
1.2.	Justifications. Such as drawing a theoretical framework between research topics and paradigms	30
1.2.1.	From the gesture to the image (or vice versa?)	31
1.2.2.	Sight, touch From senses to drawing	33
1.2.3.	From the phenomenological aspects of image to education by performance art	34
1.2.4.	Why dance and choreography?	36
1.2.5.	(In-) Between Space, time, body	38
II -	OBJECTIVES	41
A.	Gestures as images	43
B.	Some case studies in heritage spaces	44
C.	Specific experiences of the research project in screen-mediated spaces during the SarsCov19 Pandemic	45
D.	Specific experiences of the research project. From the internship	45
III -	COMPENDIUM THESIS PROJECT	47
3.1.	Narrative plot. eleven articles to illustrate a research process	50
A.	Gestures as images	51
В.	Some case studies in heritage spaces	59
C.	Specific experiences of the research project in screen-mediated spaces during the SarsCov19 Pandemic	71

D.	<i>Specific experiences of the research project. From the internship</i>	79
IV -	MATERIALS AND METHODS	83
4.1.	From methodical a- method to Action-research	86
4.2.	Phenomenological research	87
4.3.	A matter of words: Embodied, Environmental embedded, Enactive or extended? What about psychomotricity?	90
4.4.	Didactic transposition, an unusual teaching methodology for the subject	92
4.5.	The research tools	93
V -	RESULTS AND DISCUSSION	99
5.1.	Discussion	101
5.1.1.	To begin to re-emerge: What does the results from articles 1-4 means?	101
5.1.2.	Articles from	102
A.	Gestures as images	102
5.2.1.	To begin to re-emerge: What does the results from articles 5-7 means?	149
5.2.2.	Articles from	150
B.	Some case studies in heritage spaces	150
5.3.1.	To begin to re-emerge: What does the results from articles 8-9 means?	180
5.3.2.	Articles from	181
C.	Specific experiences of the research project in screen-mediated spaces during the SarsCov19 Pandemic	181
5.4.1.	To begin to re-emerge: What does the results from articles 10-11 means?	197
5.4.2.	Articles from	199
D.	Specific experiences of the research project. From the internship	199

GENERAL INDEX	17
VI - CONCLUSIONS	223
VII - LIMITATIONS AND FUTURE RESEARCH DIRECTIONS	231
VIII -REFERENCES	235
IX - ANNEX	355

FIGURE, TABLE AND ANNEXES INDEX

FIGURE INDEX

Figura 1. «La connaissance du réel est une lumière qui projette toujours	
quelque part des ombres.» G. Bachelard	36
Figura 2. Installazione di Martí Guixé, Versi di Maria Zambrano "Le radici	
devono avere fiducia nei fiori". Credit Tweetter Galleria Nazionale di	
Roma.Ph.A. Garofalo	38
Figura 3. P.Moore in The medium is the message	57
Figura 4. The choreographer Thrisha Brown had a very special approach	
with drawing. Here some examples from her digital archive.	59
Figura 5. Body exploration laboratory. UNESCO Sabbioneta site (ITA)	60
Figura 6. Museum educator Gestures their perceives	65
Figura 7. Indications from reflecting surface tool kit.	66
Figura 8. Reflecting surface.	67
Figura 9. Drawings: Maps, words, movement, artwork in museum.	69
Figura 10. Cardinal point with my preferred part of body.	69
Figura 11. Reflection on lived space	70
Figura 12. Words about movement, in relations to space explored	70
Figura 13. Conclusion: the map made by narrative and drawings.	71
Figura 14. Poster and image of Event in Piazza San Marco. From the	
Archives of Venice Biennale. In Sieni 2014.	73
Figura 15. Event in Piazza San Marco: dancers use every day object such as	
a broom	74
Figura 16. Some images from Yvonne Rainer's Hand Movie. Retrieved from	
Rainer's website	75
Figura 17. Some images from workshop: Frame	76
Figura 18. Some images from workshop: frame and photos	77

Figura 19. Some images from workshops: hands exploring objects78	
Figura 20. Some images from workshops: hands exploring78	
Figura 21. Some images from workshops: hands exploring paper surface by	
drawings79	
Figura 22. Teaser fare insieme #squola_pubblica79	

TABLE INDEX

Table 1, 2. From questionnaires. Training addressed to the educators (18) of	
the civic museums of the City of Milan, which has seen a first edition at	
a distance (21 person) and a second one (18 persons) at a distance and	
in presence (at the turn of the reduction of Italian restrictions	95
Table 3. Answer about body and space	96
Table 4. In your new educational projects, do you have used?	96
Table 5. Thinking about your exhibition and design style, do you notice any	
changes?	96
Table 6. What function do you associate with the educator's gestures in	
relation to the educational process?	97

ANNEXES INDEX

ANNEX 1. Mapping movement- handbook	258
ANNEX 2. Mapping movement- drawings and words from workshop	277
ANNEX 3. Reflecting surface- hand book	281
ANNEX 4. Reflecting surface- drawings	290

RESEARCH PROCESS.

Two case studies specifically designed for the research: "From distance to presence" (with civic milanese museum educators); Fare insieme #squola _pubblica. Arte come ricerca nella didattica digitale. (Doing #school_public together. Art as research in digital didactics).

Choreographic and performative gesture as a medium in heritage education.

RESEARCH.

A. Gestures as images. An excursus between choreography, dance and heritage education.

B. Some case studies in heritage spaces: training and education stories between Spain and Italy. Reflections on the role of images between gesture, dance and heritage education at the time of TikTok (too).

8. Heritage and art education through the screen. Filling the

space by performative methodologies.

ulturequarantin

1. The drawing of choreographers as performances in

museum space. Ideas and excuses for heritage education.

2. Attention! Your movement makes the city: choreo-

3. Silent poetry. The images of gesture among the arts.

Pretexts and reflections on a language with great educational

4. Clandestine Word. Images of Gesture Among the Arts.

Choreographic. Notations and Didactic Transpositions.

Research and creations between art-architecture to

enhance the urban heritage through an educational process.

6. Image and Choreography. Transmitting to Replicate,

7. Gesture, movement, perception. Some practices and experiences of heritage education between Spain and Italy

Pretexts and Reflections Between ImageXtext,

graphic proposals for urban spaces.

potential.

Transferring to Create.

C. Specific experiences of the research project in screen-mediated spaces during the SarsCov19 Pandemic.

D. Specific experiences of the research project. From the internship with Pirelli HangarBicocca and the performer Marcella Vanzo.

4------9. Behind the screen. Reflection on digital educational space between heritage, art and image during the

10. Educare con l'arte contemporanea nell'epoca della distanza (Educating with contemporary art in the age of distance).

11. Fare insieme #squola_pubblica (Doing #school_public together).

FROM METHODICAL A- METHOD TO ACTION-EMBODIED, ENVIROMENTAL EMBEDDED, ENACTIVE DIDACTIC TRANSPOSITION, AN UNUSUAL PHENOMENOLOGICAL RESEARCH. OR EXTENDED? WHAT ABOUT PSYCHOMOTRICITY? TEACHING METHODOLOGY FOR THE SUBJECT. MATERIALS AND METHODS mixed method approach

Thesis in Compendium: ELEVEN ARTICLES TO ILLUSTRATE A



14----ba----

The aim:to analyse some cases between choreography, contemporary art and graphic design in relation to shared spaces, either museum spaces or urban spaces.

The aim: to observe the educational potential of the sesture, understood as a medium or, more appropriately, as a tool of didactic mediation.

The aim is to observe the educational potential of the gesture, understood as a medium or, more appropriately, as a tool of didactic mediation.Examining different media, the question posed was: how can a somatic experience be transmitted? Can there be an educational relationship

archiving gestures, in the form of (choreographic) notations, but also in the more extended form of become a formative or participatory action in places of culture, sometimes on the basis of first-hand experience and sometimes on the basis of new proposals.

(From 5,6,7) The aim is:1.to offer meaningful training to the learners, one of the objectives after the pandemic was also to create new motivation and a sense of well-being in the beneficiaries of the training **1** 2. to analyse the experiences during the #culturequarantine, trying to highlight the impact it had on different audiences on the one hand, and on educational institutions (museums and schools) on the other.

The aim of the actions was to produce, also thanks to ne vision and the practice of an artist, ways of doing dactics that place children at the centre of a system learning related to the expressiveness and use of the ody in an area such as DAD and digital munication.

grounded theory

narrative inquiry

Qualitative methodologies: a pluralistic approach combining observation discourse analysis.

- School Participation Empowerment Scale – SPES - Empowerment evaluation approach - Museum and cultural sense of belonging scale - Utrecht Work Engagement. 2 questionnaires were given: one before the beginning of the task and one after the completion of the item.- to review the experience, so it repeated some questions from the first questionnaire. - Retrospective evaluation: did you change your opinion about the following activities? - Change in perception. - Cognitive coherence. - Axes of perceived change and knowledge. Quantitative questionnaire

THE RESEARCH TOOLS.

I – INTRODUCTION AND JUSTIFICATIONS

I - INTRODUCTION AND JUSTIFICATIONS

1.1. INTRODUCTION

The letter to Leopoldo Lugones, which is the first chapter of Borges' *El Hacedor*, has not been placed at the beginning of this document as a whim of the author, but in order to introduce the reader immediately into the dimension in which the research has moved.

El Hacedor is the text chosen to accompany the greater part of this volume for several reasons.

Firstly, for its clever (in terms of synthesis and effectiveness) reflection on knowledge, on the human need to gather, collect and display the knowledge acquired laboriously.

It is also motivated by the value placed on sensory experience as an excellent method of preserving memory, and therefore knowledge, from experience.

Finally, because it shows a fragmentation of the time and space in which facts occur, or we assume they occur. This allows us to define the time and, even more so, the context in which the research took place, namely the period of suspension of bodies and actions forced into social distancing by the Sars Cov 19 pandemic.

Here are defined the modes and pretexts useful to introduce a thesis on *Choreographic and performative gesture as a medium in heritage education.*

A thesis that, from the line of research in which it is inserted, shows, from its title, an interdisciplinary character.

This is partly due to the reasons that underpin this work.

Firstly, a personal research interest that has matured through years of experience and enquiry in the field of cultural heritage conservation, enhancement and education.

Indeed, the subject of this thesis has its origins in research previously conducted by the author of this thesis with various audiences visiting museums and cultural spaces.

Even before the pandemic, an interest in and fruitful use of activities, methods and tools related to sensory aspects could be measured.

Therefore, the opportunity to implement a structured process, in collaboration with researchers and professionals who could supervise the project, was an opportunity to develop an experience aimed at finding practical applications.

With this formula, we also introduce the disciplinary methodological furrow in which we are moving that of action research.

Another important element to be revealed here is that this is a compendium of eleven articles published during the doctoral years.

Divided into four macro-themes, the publications served the function of allowing a constant comparison with the scientific community, verifying that the direction of the research was appropriate and, above all, in line with the most recent priorities and orientations.

We could define this attitude as a practice, or rather a search for adherence to the more strictly present scientific reality.

Moreover, the organisation by compendium has the advantage of making it possible to highlight, albeit in a space limited by the number of characters allowed by each call, the various interdisciplinary elements that have emerged organically for each of the arguments presented.

Here is a list of the four titles with the names of the paragraphs that are devoted to the articles, a sort of summary in the introduction of what you will read next:

- A. Gestures as images. An excursus between choreography, dance and heritage education.
- B. Some case studies in heritage spaces: training and educational stories between Spain and Italy; reflections on the role of images between gesture, dance and heritage education at the time of Tik Tok.
- C. Specific experiences of the research project in screen-mediated spaces during the SarsCov19 Pandemic.
- D. Specific experiences of the research project. From the internship with Pirelli HangarBicocca and the performer Marcella Vanzo.

1.1.1. Introduction as a brief presentation of the background of the theme to be developed

For some time, museums, exhibition spaces dedicated to contemporary art and some sites with a strong heritage focus have seen performative actions as a valid response to the growing demand for participation on the part of different audiences, both as users and as producers of content (Robertshaw 2006; Bal 2011; Jackson, Kidd 2011, De Nicola 2016).

Starting from the participatory role attributed to the performing arts, in particular to dance and performance art, this research project aims to trace theories and practices in order to identify their useful elements for heritage education.

To paraphrase the words of Jean-Luc Nancy (2011), dance is seen as a movement capable of touching or, in Latin, *cum movere*, meaning to come into contact, stimulating the senses in the perception of space and other bodies.

Leaving aside the emotional dimension to which these expressions lead us, we would like to draw attention to a peculiarity of Nancy's theses on the perception of touch as a phenomenal act occurring at the moment of distance.

Distance, screen-mediated space are some of the themes that have characterised the redesign and reorientation of the research project.

Thus, a question that arose at the time, but which is still relevant today, is:

How does research enter into educational, artistic and art-educational institutions and encourage their reinvention, reconfiguration and rethinking in response to current social concerns and realities?

How did museums and educational agencies accomplish their missions?

In our research we will show how different institutions, maintained relations with their audiences during the quarantine through performative actions that took place in the emptiness and silence of the halls, describing and interpreting them.

In this particular phase, the value of the relationship between time, space and bodies in presence or absence, in other words, the elements of the performative act, emerged most significantly.

These were some of the principles that guided the educational activities specifically designed for this research.

Although the gesture, the main interest of our study, is by definition an

expression of the present, as Grotowski (1970) states, the performer is a "man of action", this peculiarity allows it to be a bridge between the past and the present, between experiences that straddle synchronicity and asynchrony, that is, between what has been and, sometimes, continues to be the dilemma of trainers, educators and disseminators in the past years.

Dance, which consists of *con-centrated* postures and therefore, by its very nature, invites a reflexive approach, is a powerful language for directly conveying contents that are normally perceived as distant because they are veiled by a specialised aura, such as those related to cultural heritage or even those that are hastily linked to a disciplinary field.

Taking Nijinsky's words "the dancer is a philosopher who does not think" as a pretext, the choreographic gesture is analysed as a tool for the creation of an "embodied knowledge" (Varela, Thompson, Rosch, 1992; Metta, Di Donato 2014), that is, a knowledge generated by feeling, traversing and experiencing places, primarily through the body (Cunti, 2015; Bruzzone, 2016).

All this restores a new dimension to the body, usually little considered by the public when the experience of cultural fruition takes place, and leads us to the other useful definition of the "body as archive" (Lepecki, 2010), according to which the body is simultaneously the reinventor and repository of a work previously produced by another artist, in search of a new awareness and perhaps a different memory of an experience in contact with art.

These words, read through the eyes of an evolutionary biologist or a neuroscientist, add other nuances to the discourse that allow us to understand the process of memory formation from sensory data (Kandel, 2016).

In particular, how the interaction between sight and touch is one of the main sources of learning (Lacey & Sathian, 2012).

What has been written so far can find new relationships in the field of educational research. If, considering the sensitive and strictly reality-related peculiarities of the object of our research, the choreographic and performative type of gesture, our research paradigm has moved into the realm of phenomenological research, between enactive, embodied and psychomostrictive research.

We have certainly not omitted active and informal methodologies from our theoretical framework (Dewey, 1951; Moscati, Nigris, Tramma, 2008).

Above all, having as our objective the desire to experiment with actions

suitable for a general public, therefore not an expert or practitioner of dance or performance, we have tried to involve didactic mediation (Shulman,1987; Damiano, 1999; Rivoltella, Rossi 2012), grasping its value as a translation of symbols and meanings, which is very suitable for combining the educational/interpretative function linked to gesture as image.

In other words, those borrowed from the normally defined hard sciences, for example, could be said to have implemented a reductionist approach mediating from extremely complex content into forms that are easier to understand.

As the evolutionary biologist Wilson points out, the progress of science, which begins with the acquisition of knowledge, is nothing other than the development of a process of conflict between *mother disciplines* and *anti-disciplines*, that is to say, all those who challenge its content and, above all, its methods (Wilson 1977 & Kandel 1979).

Usually, the mother disciplines have a deeper content, are more rooted in time and therefore tend to incorporate the anti-discipline. With this work, we have sought more than a conflict, a dialogue that prepares the search for an alliance between different but related fields of study, with the aim of extracting a benefit that can be brought back to the contributing fields.

All this while maintaining an adage based on uncertainty that should always lead back to co-examination, as the physicist and populariser teacher, Richard P. Feynman, said in *The pleasure of Finding Things out*

"My theory is that the best system is to have no theories, to navigate by sight, to be chaotic and mix it up a bit, alternating the different techniques to catch different students with different hooks along the way. Those who like history will be bored by mathematical abstractions, and those who like maths will be bored by history, but there will be no overlap. If you make sure they don't all yawn at the same time, you might get away with it.

I don't know how else to answer this question: how to teach such different minds with such different interests; how to captivate them, how to find out what fascinates them and how to keep their attention. The best we can do to overcome their apathy is to apply psychological pressure, waving the bogeyman of the exam. It is a fairly effective method: many people have only managed to graduate in this way; perhaps the weapon of terror is the best system. I'm sorry, the truth is, after years of trying, I still don't know how he teaches. *Sorry*". (Trans. by me from *Bored by the History*, p. 38)

1.2. JUSTIFICATIONS. SUCH AS DRAWING A THEORETICAL FRAMEWORK BETWEEN RESEARCH TOPICS AND PARADIGMS

Non iscopreire se libertà T'è cara ché 'l volto mio È charciere d'amore1 Leonardo da Vinci.

We usually attribute to Leonardo Da Vinci the affirmation that art is a silent poem in which, instead of words, we find images that, as long as we think in terms of figurative art, find their vitality in gesture (From art. 3).

These words serve as a perfect introduction to our topic, allowing us to engage in what neuroscientist Eric Kandel would call a reductionist exercise.

Kandel (2016), like others before him, has delved into the construction of an interdisciplinary dialogue between science and art, finding in the reductionist approach the common ground between these two mother disciplines (Wilson, 1977).

In order to define the concept of reductionism, we must necessarily refer to its etymology, which derives from the Latin *reducere*, meaning to reconduct.

Only in this way does reducere not mean to simplify concepts by reducing them, in the sense of trivialising them, but rather to bring complex scientific or aesthetic elements back to simpler components.

This is done in order to direct attention to details, discourse elements or process components that have been separated and organised through multiple levels of reading meaning.

¹ In this sentence, found on a piece of paper preserved among his manuscripts in the Biblioteca Ambrosiana in Milano, Leonardo imagines that the work unveiled on the occasion of religious holidays speaks to the viewer, warning him of the risk of losing his freedom if he actually unveils the image.

Paving the way for the exploration of more articulated and extended questions, scientifically based reductionism can be used to investigate the perception of individual elements that make up a work of art, image or performance. This approach makes it possible to observe and explain, with the full rigour of science, a single line or the use of a colour, or the analysis of an entire complex scene. In this sense, we're analysing an essential component of every human language, the gesture.

The gesture which, as Agamben says, is "the exhibition of a pure mediality, the making visible of a medium as such, in its emancipation from any purpose" [...] In the gesture one does not know anything, but only a knowability"....]. (Trans by me. p.2-3). As Adam Kendon, one of the leading exponents of gesture studies, points out, when we speak about gesture, we are referring to a non-verbal and even more so a non-vocal form of communication. This is done more or less consciously through movements of the body, be it the hands, the face or other parts of the body. It is a set of elements that make up a posture that is usually aimed at interaction or, rather, a desire to communicate. This underlines the difference with expressions, such as facial expressions, which belong to the category of physical and non-verbal forms of communication, but which do not refer to a specific desire to convey a particular message. The gesture concerns many disciplines, starting from its physical and linguistic aspect, which affects both theories of the body and those related to the development of language, from sociology to anthropology, from neuroscience to theatre, from philosophy to engineering and technology. As can be seen from the titles of the sections through which we have organised this work, the gesture has been studied in its pictorial form. That is, from the point of view of visual studies. In the image, the gesture is not only the one made by the hands, for example, but it is a set of attitudes and movements of the body.

1.2.1. From the gesture to the image (or vice versa?)

To borrow a famous title from the art historian Horst Brederkamp (2010), who in turn refers to the social scientist Lefebvre: the image is in itself an action, an action of the iconic type and at the same time of the linguistic type.

It will be fundamental to remember this: with these words we are carrying out an exercise of reduction and synthesis of the passages and the history of the evolution of thought on the image, which is only useful in order to proceed quickly in the discourse, which therefore does not pretend to be exhaustive, but trusts itself to lapse into generality. Therefore, to say that we are faced with an iconic act means not only to question the viewer of the work, which we will do in the following paragraphs, but also to consider the linguistic value of images understood, as Brederkamp says, as speaking subjects. This function, almost a theoretical argumentative corollary of Leonardo da Vinci's discourse, can be explained as a linguistic act in which the effect of words and gestures is equally related to the external world of language and artefacts.

The three passages that Brederkamp highlights in defining the iconic act in relation to the linguistic act represent a nodal point for us. First, we are in the realm of perception, thought and behaviour, where what allows the image to overcome its mute essence is visual or tactile fruition.

As Lacey and Sathian et al. have pointed out, several brain regions specialised in image processing are activated by touch. The medial occipital cortex, the region of the brain where this information is processed, is activated in the same way whether the object is an image or a surface.

To return to Brederkamp, the schematic iconic act (the first level of his argument) consists of the speaking power of the image, which begins with the interaction with those who look, touch, listen.

The second step is the substitutive iconic act, that is, the exchange between body and image. The German author gives examples from the fields of religion, media, natural sciences and iconoclasm. We find, also with regard to the articles we have published, that tableaux vivants are a good example. (Art.3).

Finally, the third type of latent efficacy, according to the art historian, is the intrinsic iconic act. That which comes from form.

There is a saying in the world of design that form produces function. In this case, form influences both the schematic and the substitutive iconic act, but from an inner, self-reflective point of reference. Ernst Gombrich, in his writings on the history of art and the use of images in the 1970s, had already pointed out that the images that dominate technologised society do not represent a form of weakening of language, but rather a strengthening and implementation of the possibilities of thought expression. We have chosen to use Brederkamp's thought because his vision, and we use this expression deliberately, seeks to include the elements of the tactile and the auditory in the research process. (As we have tried to do in the experience described in Art. 5).

1.2.2. Sight, touch... From senses to drawing

With this title, which could be taken from a contribution by John Berger, we will try to bring our discourse back to a more operational aspect. We have just described how, from a neuroscientific point of view, the sensory approach is the instrument by which we construct our memory, the basis by which we understand the world and build a sense of personal identity.

From a philosophical point of view, we have already mentioned, and we will find it again in the various articles already published, how touch is a fundamental element of Nancy's thought on dance.

Another author we have quoted in this context, especially in relation to performance art, is Jacques Derrida, whose reflections also concern the relationship between the gaze and the other senses. In this context, we cannot fail to mention at least the text Touching Jean-Luc Nancy. Here Derrida reflects on the significance of touch for Western culture in all its facets, beginning, for example, with the chapter When our eyes touch (is it day or is it night?), we recognize the transition between seeing and touch in the rhetorical trick of recalling night as alleged blindness and day as the phenomenon of transparent visibility. From seeing as a tactile element to drawing. This is the other fundamental passage in our discourse. According to the French philosopher, this activity, which has many meanings for pedagogues and teachers (Freinet E. 1967; Freinet C., 1980; Gardner, 1993; Cannoni, 2003; Golomb 2002) is a way of seeing that can be translated into a sign and that is partly to do with seeing and partly with gesture. In short, not seeing gives the other four senses a competing function to seeing: when the draughtsman acts, he does not see the object he is representing, because if he were to look at it, he would not succeed. In order to show what is visible, it is necessary not to see, and it is through this modality that the act of seeing is translated into a sign through a gesture.

Drawing is a trace. It is a way of translating an idea onto paper through gesture. It can be educated - to imitate reality, for example - or left free to document one's inner expression.

For many artists, drawing is a form of entertainment, a way of informally exploring the possibilities of their creativity, and a way of approaching the viewer. (Zucca Alessandrelli, 2018).

For Berger too, drawing has a special bond with the viewer, who identifies with

the artist and his work through looking at it, whereas in other art forms (sculpture, painting, etc.) the tendency is to identify with the subject. For Berger, drawing is also a physical experience. Drawing involves a precise relationship between body and paper (see the workshops in Chapter III C, D.) from which the final result depends; at the same time it is an act of receiving and noting. "Drawing is seeing" (Berger, 2005).

From Leonardo to the "contemporary" pedagogist Joseph D. Novak, D. Bob Gowin, drawing is also a means of knowledge. For Novak and Gowin, the first theorists of the concept map, a graphical representation of knowledge "is a way of bringing out the meanings inherent in the material to be learned" (p.19, 1981).

Drawing promotes knowledge because its practice makes it possible to understand the logic and existence of things. That is why in all the articles in this compendium, between choreographic notation, maps and free drawings, there is always a reflection on drawing.

1.2.3. From the phenomenological aspects of image to education by performance art

These characteristics lead to the identification, from the point of view of educational research, of heritage education as a process based on experience (Dewey).

Contextually, the medium of educational action (performance) is a set of artistic acts (Read). (See case study reported in articles 10, 11).

So far, the research paradigm has moved between the theoretical framework of active and informal methodologies (Dewey; Moscati, Nigris, Tramma) and that of didactic mediation (Shulman; Damiano; Rivoltella, Rossi).

We will define the research paradigm within which we have operated in greater detail in the Materials and Methods chapter.

Here, within the overall architecture of this thesis compendium, we would like to define the key steps that have led us to its construction.

Firstly, the empirical aspect leads us, on the one hand, to an active stance, the ultimate goal of which is to achieve a transformation of the initial situation, in the wake of action research (Mortari). On the other hand, in designing the activities that characterise the specific actions and proposals of our project, we have understood the empirical approach as a kind of tool for epistemological vigilance (Chevallard, 1985; Bachelard, 1970; Develay, 1995; Astolfi, 2008), taking up

Bachelard's notion of the "epistemological vigilance" (Chevallard, 1985; Bachelard, 1970; Develay, 1995; Astolfi, 2008).

"Et, quoi qu'on en dise, dans la vie scientifique, les problèmes ne se posent pas d'eux-mêmes. C'est précisément ce sens du problème qui donne la marque du véritable esprit scientifique. Pour un esprit scientifique, toute connaissance est une réponse à une question. S'il n'y a pas eu de question, il ne peut y avoir de connaissance scientifique. Rien ne va de soi. Rien n'est donné. Tout est construit. (Bachelard, 1970, p. 14,). (And, whatever one may say, in scientific life, problems do not arise by themselves. It is precisely this sense of the problem which gives the mark of the true scientific spirit. For a scientific mind, all knowledge is an answer to a question. If there has been no question, there can be no scientific knowledge. Nothing goes by itself. Nothing is given. Everything is built.").

In order to understand didactic action in this way, we have adopted Michel Develay's (1995) concept of didacticisation, that is to say, the process that, together with axiologisation, contributes to the realisation of didactic transposition. While with using axiologisation we intend the influence that the personal and social value scale has on the choice of knowledge to be taught and the way it is proposed.

Using the verb didacticisation, a veritable neologism didatising, we mean the creation of learning situations through a considered choice of content, activities, methods and strategies; combined with the construction of learning situations through materials, tasks and results.

This term, formed not only by the word didactics but also by the suffix action, can be understood as a synonym for mediation, which means that the situation and the objects are didactic mediators (Damiano, 1999), creating a relationship between the student's experience and knowledge. Contextually, the medium of educational action (in our case a real performance) is a set of artistic acts (Read, 1948).

This active aspect finds fertile ground in performance methodologies that see action as their essence, focusing on performance as a cognitive methodology (Miliani, 2020; Vincent, 2018) whose protagonist is the body.

The perceptual experience of space takes place through the body (Acconci, Brown, Forsythe), according to what Merleau-Ponty defines as the "phenomenology of perception" (2003). To draw a parallel with pedagogical studies, we can use the words of the art critic Gillo Dorfles on Dewey's *Art as experience*:

"We could summarise Dewey's thought on the gnoseological function of art by saying that art uses a language which is not the logical-scientific one, but which is also a language capable of transmitting cognitive elements" (Trans by me).

Thus, to complete the theoretical framework, we find the performance studies (Turner, 2020), which use an anthropological approach (Schechner, 1982).

Figura 1. « La connaissance du réel est une lumière qui projette toujours quelque part des ombres.» G. Bachelard.



Adam Diston, 1886

1.2.4. Why dance and choreography?

This is not a thesis on dance in museums, but rather a thesis in search of the languages of dance in relation to very specific spaces such as cultural heritage.

"It is undeniable that the presence of dance in museums contributes to communicating to a larger audience that dance and choreography are not only ways to structure movement in space and time, but also tools to gather people and make them interact with each other" (Franco, 2022).

Firstly, dance performed in museums is a form of participation. Dance, but also the creation of choreographic interventions, as will be seen in the various contributions, in these spaces also means transmitting, sharing and, in accordance with the (ICOM) functions of museums, preserving the knowledge, memories and traditions that are kept there. We will see the educational value of a somatological practice in more detail in the chapter on methodologies. Here we take up, in a summary way, the interpretation of the body as an archive (Lepecky, 2010) and, going deeper into the reflection on the public, on the user no longer understood as a (passive) spectator, but as a witness (Lepecky, 2016), we try to observe the value of these practices, as mediators of experiences useful in the creation of new ideas, knowledge on a par with a truly democratic attitude.

To be a witness is an act of responsibility of bodies that, instead of an attitude that is mostly distracted by the abuse of smartphones, requires a physical and bodily attitude that is strongly linked to presence, to being there in a precise moment that is unrepeatable and therefore never the same.

It is a question of making the collections, but also the spaces, kinaesthetically active, of the users' gaze.

It means constantly questioning our idea of what heritage is, how we preserve it, and who its custodians are.

There are two further elements that need to be mentioned in this context. Firstly, to speak of kinaesthetic aspects means to involve that sensitivity which leads a body to become aware of the network of incorporeal intersubjective relations that exist in a shared space.

Secondly, observing dance, through its status as an embodied, social and artistic-performing practice, means drawing attention to the fact that the enjoyment of a danced piece mobilises the observer's sensorimotor system from what (heritage-related) interpretation theorists call interpretative communities. The creation of meaning in the perception of an art object also derives from the dialogical process between observation and deduction, moving from the whole to the detail and vice versa, and alternating the past with the present; it is the circular process described by Gadamer, Dilthey and Ricoeur. (For a quick panoramic view) In this case, it is a matter of using skills acquired through physical experience and a shared memory. The performing arts, in a general sense, promote kinesthetic empathy, activate sensory memories, involve the consciousness and sensory system of the spectator, stimulate awareness, promote cognitive aspects related to the body (Vukadinović, & Marković, 2022).

All of this, as mentioned at the beginning of this reflection, fosters a sense of

community precisely because it allows for an understanding of interpersonal and intersubjective bonds (Foster, 2011). Through dancing we explore space, we acquire knowledge based on investigation and experimentation, we understand (in line with what happens in workshop-like experiences), we remember and express our moods and convey our stories. (Vincent, 2019).

Like the work that inspired our workshop, Masako Matsushita "explores the presence of the body in time and space by activating sensory perceptions and investigating methods of investigating methods of archiving and transmission that connect past, present and future" (Franco, 2022). Returning to the concept of the embodied archive, of which dance as an ancestral expression of human culture, is an important element. This status makes it possible to produce lasting effects on the audience through an unconscious process of internal simulation of movements and gestures, as if they were enacting them while observing them.

The dancers and their choreographic approaches to the exhibition spaces allow these particular sites to be perceived and experienced through the construction of other meanings. In a critical way, they make a point of opposing impositional and transmissive narratives by going beyond more traditional historiographical approaches and preserving a wide range of memories for future generations.





1.2.5. (In-) Between Space, time, body

With the title of this section, which pretentiously refers to Foucault's concept of the in-between space, we want to immediately focus our attention on the fluid and sometimes undefined matter that is the cipher of the performing arts. If, since the actions of the historical avant-gardes, the places dedicated to art and heritage, have been the object of criticism and rethinking, first and foremost by artists, the work we are presenting here takes into account certain artistic or graphic actions that are strictly contemporary and characterised by reflection on the relationship between spaces and publics. As we have moved in the wake of the Sars Cov 19 pandemic, which, among other things, has led to a significant rethinking of spaces dedicated to cultural relations, the thinking of curators and philosophers about a space that is not neutral because, as Harold Szeeman recalled (Stazzone, 2014), it is the place where all the weaknesses of the works emerge through the various neutral surfaces, has been fundamental. The space we are talking about is a hybrid, a grey zone (Bishop, 2014) that can also occur in museum spaces, but which takes on a new status thanks to the particular relationship between performers, audience, 'static' works and technologies. In a lecture at Palazzo Grassi on 'Loss and Regeneration', Judith Butler, drawing on Hannah Arendt's reflections, defines this physical and at the same time temporal part as a space of belonging: "it seems to emerge from material conditions, replacing real places with spaces, imagining the conditions in which something new can be created [...] unbound by any presupposition" (2023, p.12).

Just as the blank page (Barthes, 1965), the space in which our workshops took place is an empty space, open to infinite possibilities and apparently limited to two dimensions, but also a surface on which different materials can be encountered.

Empty space is usually identified as a space filled with air, the very element that is so necessary for human beings and, in the case of the pandemic, so dangerous. In this sense, an image from the cultural programme of the National Gallery of Rome, which during the pandemic had chosen to continue its mission by leaving the canonical spaces and going out into the streets through the work of Martí Guixé, was chosen to open this last paragraph. Here is an image that goes beyond the usual spaces of fruition, the structured ones that contain, preserve and often support, comfort the users through their walls.

We are no longer talking about the white cube (O'Doherty, 1986), that is to say,

the space capable of stealing the scene from the work of art, which, in all its white austerity, manages to acquire a mystical allure capable of museifying any object. Nor is it the black box (Wiles, 2003), i.e. the space dedicated mainly to theatre, whose first theorists, formally attributed by most critics, were Jerzy Grotowski's Towards a Poor Theatre and Peter Brook's The Empty Space. It is therefore a neutral space, like the white cube, which, by freeing itself from the main structural elements of the classical stage, is able to create a proximity with the spectator.

The space in which we worked was that of distance, even in presence (think of the course that started during the first lockdown and ended at the end of the pandemic in the summer of 2022 - from "presence to distance"), in most cases mediated by the screen.

A space (whether real or mediated, synchronous or asynchronous), acting in a performative key, becomes a means of sharing experiences, at a precise moment, between publics and performers (Miliani, 2020). In fact, if there is a univocally accepted canon on a matter as fluid as performance art, it is its unique and unrepeatable value, linked to the presence, at a precise moment, of the performer's body in action in a given space (Bedford, 2012; Miliani, 2020; Vergine, 2000). Without forgetting that these three variables exist to a significant extent only in contact with an audience, be it an active user, a witness or a spectator (as we briefly mentioned in the previous paragraph).

II – OBJECTIVES

II - OBJECTIVES

In this section we will briefly outline the objectives we have set ourselves, trying to show a map of sorts, as we did in the previous chapter.

We will articulate the argument from the four macro themes and we will devote more space to defining the objectives of the themes that did not find space in the articles.

In particular, we refer to the training of museum educators "From Distance to Presence" and the course for teachers held at a distance with the artist Marcella Vanzo and the Educational Department of Pirelli HangarBicocca.

The main objective of the research project was to explore on the basis of a significant case history, the premises for making new proposals that, starting from the choreographic and performative gesture, would allow a mediation of cultural heritage aimed at as heterogeneous an audience as possible.

A. GESTURES AS IMAGES. AN EXCURSUS BETWEEN CHOREOGRAPHY, DANCE AND HERITAGE EDUCATION

Concerning the articles that make up this section, the aim of the first two contributions is to analyse some cases between choreography, contemporary art and graphic design in relation to shared spaces, either museum spaces or urban spaces.

What strategies were implemented? With what results? Extending the argument of Susan Foster (2011), who focused exclusively on dance, how does the observation of these interventions in space modify the presence, that means the being, of people in these spaces?

What can we learn from these experiences? And above all, is it possible to find an educational fact in them, to hypothesise teaching methods, mediation or heritage education?

To recapitulate briefly, articles 3 and 4 shift the focus from the image, which proposes a movement or simply more attention - or, to borrow from the language of choreography, a concentrated posture - to the gesture as image.

The aim here is to observe the educational potential of the gesture, understood as a medium or, more appropriately, as a tool of didactic mediation.

In line with the strategies of the entire thesis, examples from different disciplinary fields, hybridising tools and media have been sought to achieve these objectives.

B. SOME CASE STUDIES IN HERITAGE SPACES: TRAINING AND EDUCATIONAL STORIES BETWEEN SPAIN AND ITALY; REFLECTIONS ON THE ROLE OF IMAGES BETWEEN GESTURE, DANCE AND HERITAGE EDUCATION AT THE TIME OF TIKTOK

The definition of the purpose of the three articles in this section starts from the assumption of the change in the paradigm of heritage fruition that generally sees the cultural objects a protagonist and the community as a recipient.

The aim is to show how interdisciplinary dialogue can create a virtuous circle between community, heritage and new recipients of the fruitive action.

In particular, how there can be a fruitful exchange between body, sound and vision and heritage education in shared (urban, architectural, heritage) space.

Then, examining different media, the question posed was: how can a somatic experience be transmitted? What is the role of images and, in particular, video, mediated by digital and social media? What educational and training potential can we trace?

Can there be an educational relationship, or at least an indication?

This research has also raised the question of whether there has been a change in the way heritage is experienced and, in particular, how the style of mediation has changed. The same questions return in the next section.

Finally, the three articles also address the issue of documenting and archiving gestures, in the form of (choreographic) notations, but also in the more extended form of images or words.

On the basis of these reflections, an attempt has been made to see how the documentary action can become a formative or participatory action in places of culture, sometimes on the basis of first-hand experience and sometimes on the basis of new proposals.

Above all, in addition to the desire to offer meaningful training to the

learners, one of the objectives after the pandemic was also to create new motivation and a sense of well-being in the beneficiaries of the training.

C. SPECIFIC EXPERIENCES OF THE RESEARCH PROJECT IN SCREEN-MEDIATED SPACES DURING THE SARSCOV19 PANDEMIC

As this research took place during the pandemic, it was natural and opportune to reflect on the experiences of this period. The aim of the two articles in this section was therefore to analyse the experiences during the #culturequarantine, trying to highlight the impact it had on different audiences on the one hand, and on educational institutions (museums and schools) on the other. As in the previous section, some questions guide the pursuit of our goals: Has the way of enjoying heritage changed? How has the style of communication changed? What are the objectives of curatorship?

What does it mean today to propose educational experiences in museums, in cultural heritage, in landscapes?

What references must be considered in their design?

How can heritage be taken into account in a common path to guarantee culture, in a strong alliance with the educational institution, with families and the various communities?

D. SPECIFIC EXPERIENCES OF THE RESEARCH PROJECT. FROM THE INTERNSHIP WITH PIRELLI HANGARBICOCCA AND THE PERFORMER MARCELLA VANZO

In the particular years of pandemic, which has confronted the world of school (and art and museums) with new and unexpected educational challenges, the aim of the actions described in the articles was to imagine, also thanks to the vision and the practice of an artist, ways of doing didactics that place children at the centre of a system of learning related to the expressiveness and use of the body in an area such as DAD and digital communication.

From the point of view of a cultural institution (Pirelli HangarBicocca, in the words of Giovanna Amadasi and Laura Zocco) it was necessary to bring audiences closer together, recreating minimal direct relationships.

As stated by Maria Lind, curator and ex director of Testa Konsthall, the

"minimum requirement" for education and mediation within the contemporary art institution is "contact", that means a direct encounter between people in which conversation is the main instrument of approach and the work of art an indispensable activator.

III - COMPENDIUM THESIS PROJECT

III - COMPENDIUM THESIS PROJECT

DEL RIGOR EN LA CIENCIA

En aquel Imperio, el Arte de la Cartografía logró tal Perfección que el mapa de una sola Provincia ocupaba toda un Ciudad, y el mapa del Imperio, toda una Provincia. Con el tiempo, esos Mapas Desmesurados no satisficieron y los Colegios de Cartógrafos levantaron un Mapa del Imperio, que tenía el tamaño del Imperio y coincidía puntualmente con él. Menos Adictas al Estudio de la Cartografía, las Generaciones Siguientes entendieron que ese dilatado Mapa era Inútil y no sin Impiedad lo entregaron a las Inclemencias del Sol y de los Inviernos. En los desiertos del Oeste perduran despedazadas Ruinas del Mapa, habitadas por Animales y por Mendigos; en todo el País no hay otra reliquia de las Disciplinas Geográficas (Suárez Miranda, Viajes de varones prudentes, libro IV, cap. XIV, Lérida, 1658¹). Jorge Luis Borges², El Hacedor.

In this chapter, we will proceed to the specific illustration of the themes of the research path. Since, for obvious reasons, we are not able to behave like the characters described by Borges, we will try, in a more modest way, to trace a narrative line articulated in four thematic areas, useful to define and possibly make comprehensible to the reader the itinerary we have developed through eleven articles.

¹ Museum. Of Rigour in Science.

^{...} In that Empire, the Art of Cartography reached such Perfection that the Map of a single Province occupied an entire City, and the map of the Empire an entire Province. In time, these immense Maps were no longer sufficient. The Colleges of Cartographers made a Map of the Empire that had the Immensity of the Empire and coincided perfectly with it. But Subsequent Generations, less inclined to the study of cartography, thought that this enormous map was useless and not without impiety abandoned it to the Inclemencies of the Sun and the Winters. In the deserts of the West remain tattered Ruins of the Map, inhabited by Animals and Beggars; in all the Country there is no other relic of the Geographical Disciplines

² Writer, poet, essayist, translator.

3.1. NARRATIVE PLOT. ELEVEN ARTICLES TO ILLUSTRATE A RESEARCH PROCESS

As in previous chapter, the articles that constitute this compendium have been classified into four thematic sections, to facilitate a more conscious and ordered reading.

The research path, in fact, is particularly articulated and the actions developed are diverse in terms of type, context and methodology.

Moreover, the division into themes allows the reader to quickly grasp the interdisciplinary aspects addressed. At least this is the intention of the author. With the aim of avoiding, as far as possible, redundancy with the previous chapters and articles reported in "Chapter Results and Discussion", the four sections briefly describe the context in which the various contributions were developed, rapidly outline the theoretical framework and report on specific actions. It is not always possible to go into all the details of a research action in a publication.

The ten published articles, plus one in print, were subjected to a double-blind review process. They are responses to calls for papers from heterogeneous disciplinary fields; in most cases, each call was the result of the work of interdisciplinary scientific committees.

Apart from the obvious reasons that lead a scholar to try to publish as much of his or her work as possible (valorisation, dissemination and career advancement), in our case it was a matter of testing the research process beyond the outcome indicators that the research itself produced. In our case, it was about testing the relevance, urgency and recognisability (by different scientific communities) of our research, as we were engaged in a complex process across disciplinary boundaries that could make us appear traitors rather than explorers of other languages and contexts.

In synthesis, it was a practice of adherence to the needs of current research, which for us were articulated in topics such as the urgency of reflecting on digital educational environments and distance learning. In this case, it was no longer a specialised research interest, but a real priority determined by contingency. Alongside these reflections, others followed the evolution of thought on the body and gesture, others about the image and drawing, others on educational practices linked to art and, in particular, cultural heritage.

Below is a list of the four sections, ordered according to a criterion that begins with the study of a few cases necessary to delimit the theoretical framework and ends with the proposal of new activities, tailored for this action research project:

- A. Gestures as images. An excursus between choreography, dance and heritage education.
- B. Some case studies in heritage spaces: training and educational stories between Spain and Italy; reflections on the role of images between gesture, dance and heritage education at the time of Tik Tok.
- C. Specific experiences of the research project in screen-mediated spaces during the SarsCov19 Pandemic.
- D. Specific experiences of the research project. From the internship with Pirelli HangarBicocca and the performer Marcella Vanzo.

It is essential here, too, to remember that the authors and cases cited in the articles are taken only as examples and without any claim to exhaustiveness. The examples, real case studies, have served in the construction of the knowledge base for the realisation of the paths and courses.

A. GESTURES AS IMAGES. AN EXCURSUS BETWEEN CHOREOGRAPHY, DANCE AND HERITAGE EDUCATION

Un matematico, sia grande quanto si vuole, trovandosi senza disegno, è non solo un mezzo matematico, ma anche un uomo senza occhi³ Ludovico Cigoli⁴

It has already been mentioned that the aim of this work is to test methodologies that are also valid for inexperienced audiences. Therefore, the project aimed at promoting a broader access to the heritage, with a different mediation, increasingly oriented towards an active and holistic experience.

In order to achieve this, it was necessary to carry out synthesis work by theme and topic, constantly interweaving disciplinary fields in the search for a theoretical construct that would allow a subsequent design of actions to be carried out in heritage contexts. This phase was undoubtedly the most complex of the whole

³ Translated by me: A mathematician, however great he may be, finding himself without a drawing, is not only half a mathematician, but a man without eyes.

⁴ Painter, architect and sculptor and fellow student of Galileo Galilei.

process, because not only does it require a certain amount of expertise to be able to move swiftly in complex and unknown contexts, but above all, as we know, an excess of synthesis can sometimes lead to trivialisation.

The image, with all its cultural and scientific input from visual studies, is the perfect ground for exchange between disciplines and at the same time the answer to our need for synthesis.

As Otto Neurath said: "What can be demonstrated with a picture must not be said with words"⁵. Neurath, who conceived his 'social museum' at the beginning of the 20th century as an educational, or better, self-educational device, inspired by the theories of Comenius' *Orbis Pictus* and Dewey's empirical model of education, can in a sense be called a forerunner of the contemporary science of infographics. Seeking a universal encyclopaedic code in the style of the cartographer, rather than an art pedagogy, this visionary Austrian imagined and realised a place where education would take place through factual, 'cosial' ("sachbilder") images that would be comprehensible to all.

The use of a more 'physical' language, articulated through images, meant

"a departure from the predominantly scholastic tradition of words and concepts, which is often at odds with an empirical attitude favoured by visual pedagogy. Visual statistics works from the outset with spatio-temporal forms, whereas in language, which consists of words, there is the possibility of using nonsensical connections"⁶.

On the basis of this approach, work was carried out on the relationship between image and choreography, gesture and heritage education, with the aim of researching and then experimenting with concrete actions that were not exclusively the prerogative of the performer, and thus by definition exclusionary, but suitable for the most diverse audiences.

The four articles, part of this section and listed below, examine the use of images and their relationship with choreography.

⁵ Translated by me, from an Italian publication. In Oliverio, S. (2006), *Pedagogia e Visual education: la Vienna di Otto Neurath*, p. 243.

⁶ Translated by me, from Italian ibid. p. 190.

- 1. The drawing of choreographers as performances in museum space. Ideas and excuses for heritage education.
- 2. Attention! Your movement makes the city: choreo-graphic proposals for urban spaces.
- 3. Silent poetry. The images of gesture among the arts. Pretexts and reflections on a language with great educational potential.
- Clandestine Word. Images of Gesture Among the Arts. Pretexts and Reflections Between ImageXtext, Choreographic. Notations and Didactic Transpositions.

In particular, all the articles examine the use of images as a means of transmitting choreography and reliable reproduction of dance. The use of images has been analysed in relation to the documentation of choreography and its exhibition in museum spaces, urban design, and universal communication through gesturing.

As noted above, the case studies were selected with the aim of providing examples that would contextualise the discourse and make the processes comprehensible, especially to an audience not experienced in the field of performance disciplines. This was always intended to simplify, but without reducing meaning.

The first two stages of this process, made explicit in articles 1 and 2, organise the discourse around a seemingly less obvious element of choreography, the graphic.

As Mary Beth Cancienne and Celeste S. Snowber state, summarising the work of several authors:

"The choreographer/performer has long known that the choreographic process is one of sorting, sifting, editing, forming, making, and remaking; it's essentially an act of discovery. Combining dance, a kinesthetic form, and writing, a cognitive form, can forge relationships between body and mind, cognitive and affective knowing, and the intellect with physical vigour a site of knowledge" (Cancienne, & Snowber 2003, p.237).

In particular, the article 1 analyses the choreographic gesture in relation to

drawing and different media, tracing its value as an iconic-symbolic mediator, allowing a physical-perceptual relationship with reality through images, which are at the same time the highest degree of symbolic abstraction, a category that well represents the typical contemporary era introduction of semiotic-semantic elements in relation to digital language.

The theme of drawing and dance would offer numerous examples and just as many points of dissertation⁷.

We have chosen to talk about only one case study, *Retranslation* | *Final unfinished portrait (Francis Bacon),* which is less obvious in relation to the theme, in order to highlight the link between drawing and choreography through the museum space, extended by video, which relates different images and media. Through the curatorial process of the writer Toni Morrison, the aim was to show the relationship that could be established between the work of the performer and choreographer William Forsythe, that of the video artist Peter Welz, and the space in which Francis Bacon's work *Final unfinished portrait* was musealised in the Louvre. This particular relationship between different types of images in space, right from the title *Retranslation*, led to an interpretation of the work in an educational key, using a methodology that is still rarely used in art and image education: didactic transposition.

(From p. 94 art. 1) When we talk about didactic transposition we are normally reflecting on the link between knowledge and teaching and the cognitive aspect represents "the intersection between content and pedagogy, that is, in a teacher's ability to transform his knowledge into pedagogically powerful forms that adapt to the different skills and backgrounds of the students" (Shulman, 1987, p. 15).

In this case, art and images are not so much intended as cultural objects, but as iconic-symbolic mediators, according to the definition expanded by Pier Giuseppe Rossi of the levels of educational mediation identified by Elio Damiano: "Teaching is literally the replacement of reality with signs. Mediators are exactly the substitutes of reality, it's different metaphors [...] with the task of making the transfer" (Damiano ,1999, p. 229. Trans. by me).

⁷ On this topic we once again, for the sake of synthesis, refer to the exhibition catalogue Dance/Draw. Boston: The Institute of Contemporary Art, 2011.

In article 2, this particular point of view was extended by considering the special relationship between choreography and graphics.

We start from the simple observation that choreography is a word also composed of the suffix *graphia*, which refers either to the sphere of writing or drawing, while its adjective *choreography*, using the word *graphic*, immediately refers to the bodily or mental processing produced by the individual through perceptual, cognitive and executive functions.

Through an interdisciplinary reading based on six different cases, the common feature of which is that they occupy public space through proposals for participation designed to demand attention and promote a performative gesturality, we have analysed, from a choreographic point of view, how these interventions can be an element of mediation between cultural institutions and citizens, the people who use and inhabit urban space.

The cultural processes involved, the ways in which individuals perceive and interpret different symbolic meanings through their presence in the common space, were the focal elements of the article.

The image is undoubtedly one of the themes that runs through the entire thesis, and its study, especially through visual studies, is one of the pillars that support the theoretical framework of this compendium of articles. It is no coincidence that the concept, conceived and theorised by William J.T. Mitchell of *ImageXtext*, is found as a *trait d'union* between articles 2 and 3/4.

In article 2, the opportunity to address this issue is provided by the discussion of Barbara Kruger's 1989 work *Untitled (Your body is a battleground),* a photographic image that "shows a woman's face symmetrically divided between negative and positive exposure. Like a political manifesto with an advertising language, the words that give the artwork its title - juxtaposed on the woman's image- stark white Futura Bold lettering on a red background" (art. 2, p. 238).

"Kruger's work, exemplifies the concept of *imagetext* (1994), later reformulated by Mitchell himself through the neologism with a strong visual impact: *imageXtext*, where a typographic sign fills the space between image and word, assuming a role of synthesis. Exactly as in Krugher we witness the confluence of semiotics and aesthetics, in other words we find ourselves at the moment when the theory of signs merges with the theory of the senses. "It is the place where the eye and ear encounter the logical, analogical, and cognitive relations that give rise to meaning in the first place" (Mitchell, 2018, p. 4), the point where the visual and the verbal merge to form a unique combination of meanings and perceptions. By this scientific approach to images, it is fundamental to remember it, he founded one of the pillars of visual culture studies, a discipline that aims to "restore the gaze to the spectators by explaining the visual construction of the social sphere" (Mitchell, 2018, p. 23, From art. 2 p. 238).

In summary, if in article 2 we observe the choreographic image as a means of inviting the audience to perform an action, in articles 3 and 4 the reflection shifts to the gesture itself as an image.

In these cases, the reflection is on gesture as a form of 'clandestine' language capable of facilitating new forms of learning that we can certainly define as informal. It is therefore particularly suited to education about and in cultural heritage.

Mitchell's reflections, reported in these articles, substantiate a line of reasoning that begins with the definition taken from Leonardo da Vinci's *Treatise on Painting* (1651), according to which "Painting is a silent poetry and poetry in blind painting", through the work accomplished by Charles Darwin in analysing the different images of gesture in *The Expressions of the emotions in Man and Animals* (1872), and taken up again in the late 1950s by the psychologist Paul Ekman (that are the basis of the neurocultural theory of emotions) and in 2004 by the anthropologist Donald Brown. The hybrid approach used by Mitchell, characterised by a contaminating reflection between media, languages and senses, is an excellent theoretical background for approaching our theme.

Thus, our argument develops from the immediate way in which the image is perceived as opposed to the sequential reception of words or sound, according to Leonardo, the artist who - it should be remembered- conceived his art in a scientific manner. Following the fashion of the time for artists and intellectuals to engage in rhetorical contests to enhance their discipline, Leonardo defined Painting as superior to Poetry.

This might seem singular, given a thesis that sees the use of poetry as a canon, or rather a particularly effective discipline for talking about dance and gesture. However, it is in Leonardo's definition of painting that we find the summa of our reasoning: a silent poem in which the visual representation of the gesture,

combined with the stimulation of the senses, one would say in a philosophical term, in an aesthetic way, allows an immediate acquisition of a 'beauty' that remains in the memory of the user longer than happens with poetry.

Here, then, this simultaneous contamination of eyes and ears by an artifice of visual memory brings to mind the image created by Peter Moore and chosen by Quentin Fiore to illustrate one of Marshall McLuhan's theories on the mnemonic value that hearing has had since the time of Plato.



Figura 3. P.Moore in The medium is the message

We will have the chance to discuss this aspect in more detail in the next section, but having quoted it, we cannot fail to mention that we are talking about *The medium is the massage*, a cornerstone of media culture (and not only!) that hybridises between form and function, blending different visual languages (from advertising to art photography, from comics to photojournalism ...), contaminating the noblest readings to the most popular discourses and exploiting the irony of its author, not only defines the modes of action of the 'electric media' (this was the definition in 1967, when it was published), but also exposes a true grammar of the media. A grammar that is still relevant and fundamental to our argumentation.

Certainly, among the many merits of McLuhan and Fiore's text, there is the vocation to go beyond the objective dimension of the book to define meanings that, just like the cases reported in the articles briefly commented on in this section, involve other senses than sight.

Thus, while images certainly have an aesthetic value (from α is $\sigma \theta \eta \sigma \eta \sigma$, sensation, immediate perception...), in the case of Darwin, Ekman and Brown they are imagetexts necessary to define, reinforce and disseminate a theory based on gesture. (See Art 3. pp. 112-114).

The gesture observed in philosophical writings, from Aristotle and Plato to Agamen and Cicchini, becomes a mimetic residue of a universal language. (Art 3, p. 114, 118). Thus, the gesture, first represented in the Tableaux vivants, is recounted as a veritable lexicon and treated as such through three dictionaries: that of Katie Couprie, which contaminates graphic, encyclopaedic and medical language; that of Bruno Munari, entirely dedicated to photographs of Italian gestures; and finally, that of Virgilio Sieni, of choreographic scope, accompanied by sketches by Arianna Vairo.

The gesture as image leads back, once again, to drawing in choreography, but in this case another aspect of this discipline has been chosen choreographic notation (Art 3, pp. 120-122). This is the translation into signs or drawings, generally on paper, of all that the choreographer intends to convey to the dancers when designing his choreography. The subject of choreographic notation is transversal to the whole thesis (see also Art. 2, 6 and 7) because it is the feature that formally links the visual and pedagogical aspects. It has already been mentioned that, with regard to the educational methodologies normally associated with bodily practices, we have preferred to focus on the elements of didactic transposition.

In this sense, articles 3 and 4 also sought the value of the image of the gesture, defining its useful elements for an effective didactic transposition.

The falsers. Unitsed Example, 2003. Charcoa and of pastel on pages, 107 & 128 inches. Courtery of Sakama Jankina & Co.

Figura 4. The choreographer Thrisha Brown had a very special approach with drawing. Here some examples from her digital archive.

B. SOME CASE STUDIES IN HERITAGE SPACES: TRAINING AND EDUCATION STORIES BETWEEN SPAIN AND ITALY. REFLECTIONS ON THE ROLE OF IMAGES BETWEEN GESTURE, DANCE AND HERITAGE EDUCATION AT THE TIME OF TIKTOK (TOO)

The second step of our journey consists of observing some experiences designed by the author of this thesis and her supervisors, Maria Eugenia Garcia-Sottile and Sebastiàn Gomez Lozano, in order to find a tested case history relevant for designing new activities. From the titles below it will be noted that the three articles, listed below, share an empirical matrix.

- 5. Research and creations between art-architecture to enhance the urban heritage through an educational process.
- 6. Image and Choreography. Transmitting to Replicate, Transferring to Create.
- Gesture, movement, perception. Some practices and experiences of heritage education between Spain and Italy⁸.

⁸ (on publication in Collana editoriale Pedagogicamente e Didatticamente. Casa editrice ETS. https://www.edizioniets.com/viewcollana.asp?col=pedagogicamente%20e%20 didatticamente&PM=1).

All three recount experiences of education and training. In the first two articles (5 and 6), the cases were realised before the pandemic.

The proposals described in article 7, on the other hand, explicitly show the link between some of the practices presented in article 6, from which one of the experiences designed for the museum educators' training course was derived. This was one of the two occasions that characterised the action research project, where it was possible to test new actions on the basis of knowledge derived from research.

The other common element is the location of the experiences.

The article 5 recounts a particular urban setting and examines the relationship between art and architecture and how the point of view made by these two disciplines can be used to enhance urban heritage through an educational process. An essential point here is the aim of the actions: to emphasise that the cities involved in the project are a single UNESCO site (Mantua and Sabbioneta, Italy). The other connotative element was the desire to subvert the paradigm of education/use of cultural heritage by triggering a process of belonging on the part of citizens.

The actions described in the article illustrate how activities related to body, sound and space education can contribute to a better understanding of places and thus to a feeling of belonging. In this case, understanding generates familiarity, but also a feeling of being at home in a space that is experienced and visited as a tourist destination and hardly perceived as an essential place for living.

In this respect, McLuhan's brief reflection above on hearing as the best form of memory-making, in the current case of places, comes back to haunt us.

Figura 5. Body exploration laboratory. UNESCO Sabbioneta site (ITA).





The other two articles deal with experiences in museum contexts and wellcoded landscapes and show some case studies of training from Image- based Methodologies.

Another significant aspect is determined by the study of languages. As has been said several times, this thesis works by contamination, trying to extract from contemporary contexts useful tools to achieve its objectives. For this reason, TikTok has been a privileged point of observation. During the pandemic, this social medium, which the general public thought had been created for dance and choreography, gained enormous popularity, especially among teenage audiences. The reason we focused on this particular medium was not only its attention to body language in relation to space and often music, but also its educational appeal and the enormous success of the interactions that some museums have been recording.

We, then, went on to reflect on the model of content creation mediated by this particular social media, which is mainly based on copying, quoting or reproducing other choreographies. This reflection was aimed at understanding whether it was possible to find insights in the proposal of new training activities, mainly dedicated to the creation of new choreographies.

Thus, the observation of mediated tools and methods, mostly from the small screen of the smartphone, was shifted to the space of museums and theatres, and then, at the end of the period of social distancing, to the space dedicated to the training of museum educators of Milano Municipality.

This last phase proved to be particularly delicate, as it was difficult to conduct a course with ladies (women over 50 made up the group), during the pandemic, had shown great rigidity towards the use of media and equipment or any other form of mediation other than presence in the museum (see articles 9 and 10 in the next section).

Added to this was the real difficulty of resuming activities in presence, but at a distance. The context of discomfort in relation to the other in a common and shared space remained. It was therefore necessary to carry out actions of exploration of the space, the rooms and the objects of the museum, starting with simple actions with the body. Games that lightened up the atmosphere but at the same time did not put the women involved at a disadvantage.

Once again, the contamination between languages was fundamental: from drawing to photography to autobiography.

The last and most structured workshop of the training course project was based on the study of the action-research project *Dancing Museums*. *The Democracy of Beings* (2018-21)⁹, co-founded by Creative Europe Programme of the European Union, Culture sub-programme.

As postulated on the basis of the reflections that emerged in article 2, the idea behind the proposals made for the training is that we can 'rewrite' the common space, starting from actions, designed gestures, that is to say choreographed, that organise the way of living in different places.

We do not use the word 'rewrite' casually, but because it (once again) contains the concept of 'grafia' that is inherent to another discipline that we have visited on our journey, namely museography; that science and practice that deals with the design and planning of spaces dedicated to the enjoyment and valorisation of cultural heritage and works of art.

Here, as the text edited by Susan Franco and Gabriella Giannanchi, *Moving Spaces Enacting Dance, Performance and the Digital in the Museum*, dedicated to the experience of the Dancing Museum project, points out, dance, performance and choreography contribute to a process of radical transformation of the museum space.

Not only the architectural environment, but also the space in the wider sense of the function and role that museums play in society.

In the articles and also in the justifications, we often repeat that performative acts and processes are first and foremost moments of participation. It is precisely this aspect that has led us to identify this discipline as a privileged tool for the study of heritage mediation. As Susan Franko notes with the support of Susan Foster's 2011 essay, *Choreographing Empathy. Kinesthesia in Performance*:

"Everyday movements, more than dance movements, stimulate the sensorimotor system of a person watching it according to a shared body technique and a shared memory. Dance, as a practice of radical embodiment, as a social practice, and as a performing art, mobilises kinesthetic empathy, activates sensorial

⁹ Dancing Museums consisted of two parts: the first, "Old Masters, New Traces" (2015-17), and the second, "The Democracy of Beings" (2018-21). https://www.dancingmuseums .com/.

memories, stimulates consciousness, involves embodied cognition, and, last but not least, produces a sense of community". (Foster, 2011)

In this sense, the Dancing Museum project offered a wide variety of case studies from which to draw new proposals.

Among all the cases, the experience of Masako Matsushita, *Diary of move*¹⁰, realised in 2020 at the Musei Civici in Bassano del Grappa, "a rather provincial and conservative political and social context", as defined by Susan Franko, who curated the scientific description (Franco, 2021) of the experience.

The choice of this work depended on several reasons: firstly, it was a complex participatory process that the artist undertook with a selected group of sixty-four people during the 2020 lockdown: "*Diary of a Move* is a dance solo based on the reenactment of a series of movements and gestures selected, re-elaborated and performed by an artist who interacts with this material, adding her own emotional experience, memories, body technique and movement quality" (Franco, 2021 .p. 72).

During the quarantine period, choreographer Matsushita asked to record graphically in a diary, or for those who had the possibility with a photo/video support, one movement per day for fourteen days.

This complex work, involving different audiences (from the choreographer to the sensitive curious), created an archive of movements that allowed the participants to reflect on the gesture in a different way. The working group was heterogeneous. This led to the discovery of different meanings. For example, for the choreographer, it was a question of moving away from the aesthetic and compositional aspect of the gesture and observing it in its everyday life; for another participant it was a question of considering the archive of his own gestures by identifying the body as an archive; for another person the focus was on hand gestures. Participants were given the opportunity to discuss their experiences of noting movements in everyday life via Zoom.

In this way a kind of ritual was created in preparation for the formation of a community (during our experiences we also looked for small actions that recreated rituals, see Art. 9).

¹⁰ Diary of a Move, https://www.youtube.com/watch?v=3_NFW9j0pr0.

"The exercise of listening to a movement consultant was experienced by many as a concrete help in overcoming these difficulties with such beneficial effects that more than half of the participants decided to continue the filing process for another two weeks. By writing down their movements in their personal diary (and describing them in a technical or narrative way or emphasising their psychological aspects) they became more aware of the way they use their bodies, express themselves and draw on personal memories also by evoking gestures, postures and motor sequences. They also learnt to exercise a form of control over their built-in habits and postures and developed a greater awareness of how even bodily movements that are functional for performing everyday actions carry deeper meanings". (Franco, 2021, p.71).

At the same time, choreographer Matsushita researched the movements. Starting from the selection of one of the fourteen gestures recorded in the personal diary of each participant, she developed a choreography. Thus, beginning with a process of research for purely creative purposes, different audiences became part of a choreographic piece performed by the body of a single person (Matsushita) and in a museum context: the cloister of the Civic Museum of Bassano del Grappa.

This work was then translated into the photographic exhibition *Terzo Paesaggio*.

Documentation, selection, cataloguing are some of the key words that characterise the actions of the museum and also those of education. On the basis of this experience, we drew the first exercise on the image of the educator's gesture. We were inspired by the idea of cataloguing gestures and then creating a moment of observation and discussion among peers. It was not a question of creating a performance, but of exploiting language to observe facts. Starting from an awareness that was also highlighted in the answers to the questionnaires, according to which for many educators any work or activity they carry out could be compared to a performance.

In this case, since it was a refresher course, we asked them to observe and photograph: their own gestures, the objects of the educational work and the attitudes of the audience.

So, in the period of social distancing mediated by the mask, the first step was to try to create a critical and conscious reflection on their own way of dealing with space and communication. The pictures showed what performative meant to them, what in the eyes of a scholar of educational processes is called a formal, unidirectional process of a transmissive type: the educator in the confined space of the artwork, the children and young people as a block, acting as spectators on the opposite side.

Figura 6. Museum educator Gestures their perceives.





The second step was entrusted to the work of the body pedagogist and performer Nicoletta Ferri, who proposed a series of body games, played for the first time in presence, but at a certain distance. The work took place in the plenary hall of the Risorgimento Museum (Milan). These ladies, a little stiff because of the distant context, a little worried about the judgement of their colleagues and embarrassed by the difficulty of contextualising the imagery of their role in a new bodily dimension, were asked to interpret the space with small gestures; then, in a series of exercises, to choose artworks from their "own" museum collections and present them as a group.

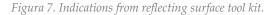
A month later, the last two exercises mentioned in article 7 were proposed. We worked in the didactics room of the Aurelia Josz Botanical Garden at Villa Lonati.

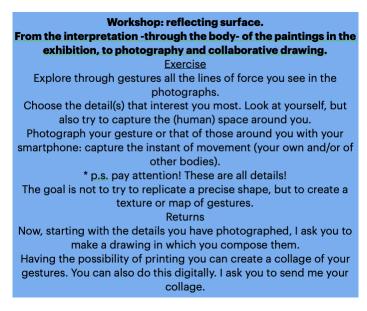
We took up the work of Maria Eugenia Garcia-Sottile (art. 6) and called it *Reflection Surfaces,* with the aim of defining the different objects of the exercise: the surfaces, understood as the space of the image on which to reflect, transposing them through drawings and photographs, one's own gestures.

This time, the images selected did not belong to the repertoire of the museums where the educators work, but were six images, most of them, from the series *Le Cirque d'Izis* (1949-1965) by the photographer Izis Bidermanas.

The choice depended on four objectives: to abstract the educators from the heritage they felt was theirs in a very personal and exclusive way; to propose a language different from modern painting and sculpture, mainly Italian; to offer subjects that were easy to read and understand; to present subjects that facilitated a bodily interpretation.

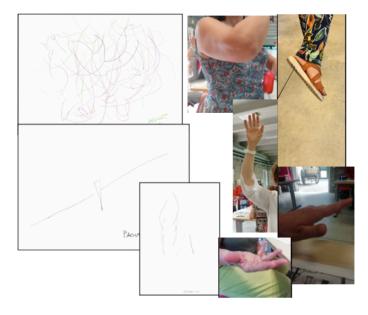
They were given the images in printed form with brief written instructions so that everyone could follow the steps to be taken.





The first result was a general appreciation of the activity, working in a cooperative and finally non-judgmental manner.

Figura 8. Reflecting surface.



All the ladies chose to help each other not only in the act of photographing themselves, but in some cases, they decided to assemble the images of their gestures together to create a common line drawing. As can be seen in the first drawing below where each colour corresponds to a lady's gesture.

Finally, the last exercise proposed was carried out in direct contact with the heritage. In this case, we worked outdoors in the rooms dedicated to botanical collections, in the garden of the Aurelia Josz Botanical Garden.

For this last action, we adopted the participatory approach aimed at promoting Masako Matsushita's autobiographical explorations, inspired by the task (p.133) she edited in the aforementioned *Moving Spaces*.

In particular, the strategies adopted by Matsushita to engage heterogeneous and not necessarily expert audiences (in the field of cultural heritage and/or choreography) proved particularly appropriate to conclude our training. In this case, the workshop was entitled "Personal Map", also conceptually echoing the experiences reported in arts. 5 and 6. The aim of this action was to give the educators a completely new, unique and authentic experience; to change their point of view on normally inhabited places, starting from the exploration of a sensitive type. In line with our search for the hybridisation of media, tools and languages, always in a visual key, we proposed a small kit consisting of a small exercise book with the indications of the eight stages to be completed, a pencil and some A4 paper. Everyone was asked to bring their own smartphone (with camera and possible playlist), suitable headphones and possibly a compass.

As an introductory moment to the activities, we chose to read a passage from the 2014 book *The Bear Who Wasn't There: And the Fabulous Forest,* by Oren Lavie and illustrated by master Wolf Eribruch. A philosophical fable about the search for and possible definition of one's own identity.

It is a text written by a musician, thus it is strongly devoted to a precise musicality and rhythmicity determined by the lexicon, whose images, in line with what has been amply described in the previous section, have a constitutive value in the construction of the fable's meaning. Moreover, the story is set in a forest, which immediately created a concentrated assonance with the botanical garden: a garden built at the foot of an imposing hospital (Niguarda) on the northern suburbs of Milan, surrounded by vast motorways and one of the biggest cemeteries of the city.

The notebook specially made for this training opened with the words:

"The Enchanted Forest had not four cardinal points, but eight".

(North, South, East, West, Right, Wrong, Lunch, Breakfast).

The written trace in the notebook was added:

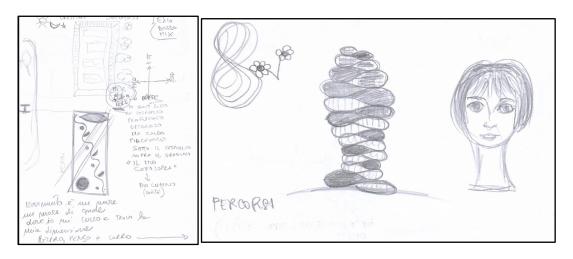
Each of us has a personal inner compass with different directions, priorities, directions, fascinations and orientations.

The aim was to create a moment of welcome and then of concentration, leading to a change of perspective on the concept of cardinal points and orientation through another language, that of the fable and the illustrated image. After the welcome and the list of materials in the kit, we proceeded with the instructions. Each included a timeframe to be managed independently, as with all the work, and in some cases the instruction to choose a piece of music from one's playlist. Whether or not the exploration was accompanied by sound was a conscious decision, and only four participants chose to accompany their exploration with music. We reproduce the notebook and the results of the explorations in the appendices. Below is a brief description of the different types of actions proposed:

1. Exercise to help relax concentration: the first step is to find a comfortable position in which to work on the breath.

2. Drawing: drawing the perimeter with a pencil; exploring by sketching. The idea was to use drawing to establish the boundaries within which the action took place. Drawing also served to transfer the feelings and then the gestures that came from writing the words dedicated to *Movement* (*see next point* n°5).

Figura 9. Drawings: Maps, words, movement, artwork in museum.



3. Cardinal points: exploration first by looking, then by moving in space. Secondly, exploration through words, naming the points I am exploring. Naming, using words, leads to new discoveries and forces a mental description consisting of the research of small, phenomenal data, such as describing light, observing the sun, relating to the earth.

Figura 10. Cardinal point with my preferred part of body.





4. Photography: the first step was to invent or find one's own cardinal point, the second step was to reflect on the space and the place, the third step was to reflect on the space: empty; the most inhabited space; the most attractive space and the space where it was possible to identify more attention from the visitors.

Figura 11. Reflection on lived space.



5. Movement: writing; trace; spontaneous dance.

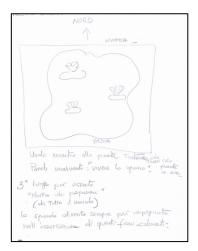
Figura 12. Words about movement, in relations to space explored.



Reflection on the movement took place in three ways: writing rather than brainstorming, it was a stream of consciousness; drawing; and finally translating the gesture into spontaneous dance.

6. Reflection: cataloguing the experience.

Figura 13. Conclusion: the map made by narrative and drawings.



C. SPECIFIC EXPERIENCES OF THE RESEARCH PROJECT IN SCREEN-MEDIATED SPACES DURING THE SARSCOV19 PANDEMIC

Se esistono la peste, il colera, il vaiolo nero è solo perché la danza e di conseguenza il teatro non hanno ancora cominciato ad esistere¹¹ Antonin Artaud¹², Il teatro della crudeltà, pp. 141.

Paradoxically, the quarantine experience was, from the writer's point of view, a significant opportunity to research the themes of this thesis. The extraordinary production of digital content during that period made it possible to observe how

¹¹ (Trans by author) If the plague exists, the cholera/ the blackpox, it is only because dance/ and consequently theatre / have not yet begun to exist.

¹² Playwright, actor, essayist and theatre director.

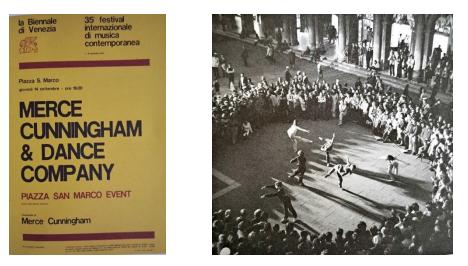
the forcing of bodies into their own homes and the need to carry out the various occupations at a distance forced, in a very short time, a rethinking of activities (educational, curatorial and fruitive), changing the relationship of individuals and institutions with the digital. In fact, the time of the "stillness of bodies and actions" (see article 9, p. 12) offered the possibility of redefining the concept of screen-mediated space, opening up an intuition: not so much, or not at all, reading this medium through the gaze of *screen studies* or *screenology*, that is the sciences that deal - in synthesis - with film and television, but understanding it as a frame. This interpretation opened up two broad perspectives: the first of a theoretical nature, the second strongly linked to choreography theories and practices. As well anthologised and argued by Andrea Pinotti (2018) throughout the 20th century, the frame has been a dispositive, analysed from various disciplinary perspectives, from art history to philosophy, from psychology to semiotics, taking on interpretative meanings useful to our reasoning.

Among its many possible functions, the frame isolates the works in relation to the surrounding space, represents a hybrid between reality and the framed subject and is an activator of force fields (see article 9, p. 13), always in a dynamic relationship between space of fruition, object/subject and user.

In the constant contamination between disciplines, proper to this thesis, it is useful to emphasise that from the point of view of the performing arts, to speak of frame means to refer to the choreographic structure.

Thus, by way of example only, we shall recall the works of Merce Cunningham and in particular his *Events*, which, since the historic 1972 performance in Piazza San Marco in Venice, as the American choreographer himself stated, have been performed in more than eight hundred versions.

This particular example, which has long been studied and anthologised, is significant for the purposes of our argument, in order to define how a choreography can move free of a frame while still remaining within its boundaries. Figura 14. Poster and image of Event in Piazza San Marco. From the Archives of Venice Biennale. In Sieni 2014.

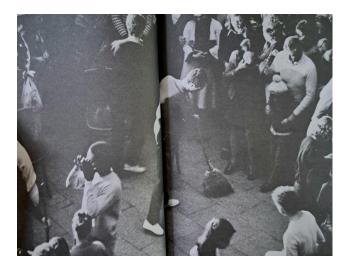


Right from the title, *Event*, it is evident the innovative scope that still today allows us to take his example and the cue for new reflections and readings of contemporaneity.

Considering the framework in which we are moving (the educational one), probably the best definition of *Event* is the one given by a young girl who had witnessed a performance in her school in New York: she said it was like looking inside a clock. Indeed, each action was unique, as are the fragments of time punctuated by the clock (interview in Cunningham, 1990, p.121), the result of a series of combinations of different parts of the repertoire that were disassembled and reassembled from time to time. It is no coincidence that John Cage had collaborated with Cunningham on the first *Events*, with his own compositions. Every time in unconventional spaces, a kind of explosion of many details (gestures, sounds, clothes...) took place, almost as if they were liberated molecules acting within an open and at the same time decoded structure.

[...] in all manner of unconventional environments. In architectural landmarks, in college gymnasiums, outdoor settings, in amphitheatres, on a beach. The 360-degree front, that open-field that was novel and intrinsic to his choreography, lent itself in particular to these nontraditional spaces. Cunningham had broken modern dance out of the frame of the proscenium stage the same way modernist painters had broken the façade of the canvas. They used a can, a string, a fork, and a trap door. He used dancers (Dalva, 2016).

Figura 15. Event in Piazza San Marco: dancers use every day object such as a broom.



These were the assumptions that guided the training courses undertaken by the writer during the pandemic and provided an opportunity to experiment with certain methodologies, gradually refining the experiences and, over time, enriching or improving the proposals made.

In the articles

- 8. Heritage and art education through the screen. Filling the space by performative methodologies.
- 9. Behind the screen. Reflection on digital educational space between heritage, art and image during the #culturequarantine.

briefly set out the experiences that characterised the course, which, let us remember, is in the research-action field:

- Training course with 20 museum educators from the Municipality of Milan realised in May and June 2020
- Training course for 22 Teachers with Pirelli HangarBicocca and performer Marcella Vanzo, which we will discuss in more detail in the next section.
- Training course with 27 museum operators from all over Italy January 2021.

In synthesis, the articles examine how museums have started to invest in experimenting with some performative practices as a method and tool to foster access and participation of different audiences to their heritage.

This reflection has been applied to the various training courses.

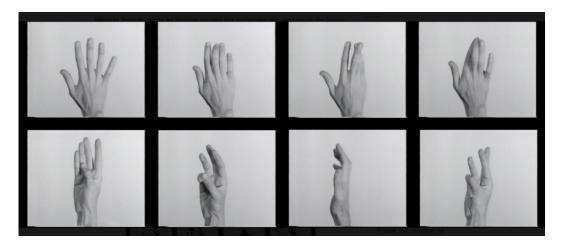
The different proposals were developed from an awareness of the educators' point of view and, above all, of the difficulties they faced. We moved empirically through questionnaires and focus groups, and theoretically through the research that emerged during the second year of the pandemic (see article 8, paragraph 2, p. 656).

In contrast to the contributions mentioned in section B, these articles report on strategies that were played out in the context of the mainly domestic space, mediated by the screens of smartphones, tablets and PCs.

The activities were designed in an attempt to re-establish the link with reality, with the aim of offering the possibility of finding truly meaningful problem situations for the students, in line with the optimal design of any good educational and, even more so, didactic activity.

Thus, in addition to exploratory and interpretive activities reminiscent of those described in article 5 and others widely experimented with in the years preceding the pandemic¹³case studies and historicised experiences such as Yvonne Rainer's *Hand Movie* were proposed. A video from 1966 in which the performer moves her hands in front of a fixed camera. This movement, combined with the viewer's gaze, generates an infinite number of possible actions.

Figura 16. Some images from Yvonne Rainer's Hand Movie. Retrieved from Rainer's website.



¹³ Please refer to De Nicola, A., & Zuccoli, F. (Eds) (2016). *Paesaggi culturali... Nuove forme di valorizzazione del patrimonio: dalla ricerca all'azione condivisa.*

The hands in relation to a fixed camera, such as those placed to the various devices of each of the participants in the training courses, were the first tool to make contact: first with the surrounding space, then with the materials proposed and designed to be easily produced at home, then with the space mediated and delimited by the screen frame, and finally to hypothesise a minimal relationship with the other people beyond the screen. The hands constructed a frame characterised by irregular borders, a tool for renewing the point of view by reactivating the gaze beyond the two-dimensionality of the screen. In this case, creating a new border meant not only separating but also focusing the gaze on a specific object, which is perhaps the 'classical' prerogative of the frame.

It was a matter of multiplying the frames, creating a kind of *mise en abyme*¹⁴; in this case, however, it was not a representational/narrative expedient, but a real coincidence and sometimes overlap between images, mediated space (and multiplied by the cameras of the devices) and lived space.

The paper frame conceived as a filter between my body, my gaze and the mirrored image of me on the screen, but also, as an informal tool through which to explore the domestic context, to take a photograph and make a drawing.

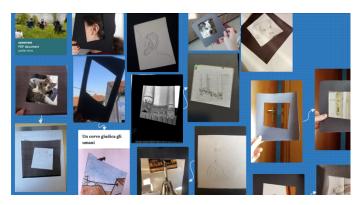
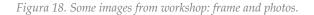
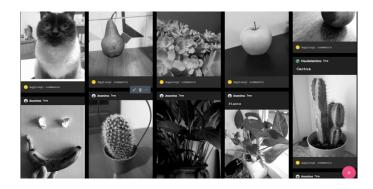


Figura 17. Some images from workshop: Frame.

¹⁴ Although there are many examples of this process in art, from ancient times to the present day, and in literature, it is the writer André Gide who is credited with the primacy of this expression. In his diary of 1893, he noted: "I am very pleased that in a work of art we find so transposed, on the scale of the characters, the very subject of this work with respect to this process of the blazon that consists, in the former, in putting the latter into the abyss".

Strictly using the black and white filter or just the pencil, working on a process of simplification that aims to favour the rethinking of objects through the observation and reproduction of light and shadow, in search of three-dimensionality (Edwards).





Again the hands that, like Bruno Munari's workshops, have investigated the power of the sign, because as the artist Tullio Pericoli says:

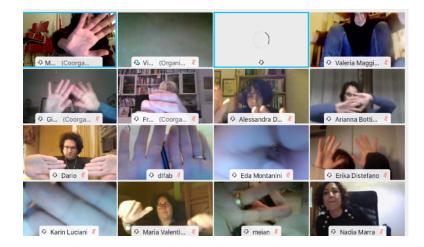
"The hand is richly credited with drawing and painting; every artist owes a great deal to his hand[...] Does my hand really think? It is the hand that immediately creates this relationship between the surface, on which the story of the work will unfold, and me, my mind, my innermost territories. My imagination can change in response to contact with that surface" (Pericoli, 2014, pp. 11-13. Trans by me).

So here are the hands, exploring the space of the sheet, first by touch, then by means of a tool: traces, scribbles or, to quote Munari "scarabicchi", that apparently causal set of signs that, combined with colours, various tracing tools or by subtraction (think of the technique of frottage, erasing or engraving), create significant works.

All this with the idea of gaining experience far from judgement and, above all, trying to avoid complexes of inadequacy or inability to realise. In the following section, other elements of the research path will be explored thanks to the collaboration with the artist and performer Marcella Vanzo. *Figura 19. Some images from workshops: hands exploring objects.*



Figura 20. Some images from workshops: hands exploring.



CHAPTER III – COMPENDIUM THESIS PROJECT

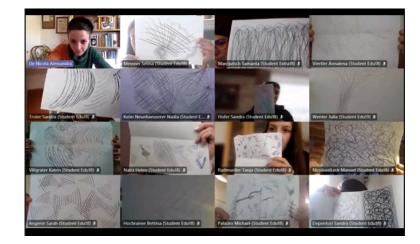


Figura 21. Some images from workshops: hands exploring paper surface by drawings.

D. SPECIFIC EXPERIENCES OF THE RESEARCH PROJECT. FROM THE INTERNSHIP WITH PIRELLI HANGARBICOCCA AND THE PERFORMER MARCELLA VANZO

During the second year of my doctoral research path, from October 15, 2020, to March 15, 2021, I participated as an international stage in the experimental research project:

*Fare insieme #squola*¹⁵_*pubblica. Arte come ricerca nella didattica digitale. (Doing #school_public together. Art as research in digital didactics).*

A training course dedicated to twenty-two primary school teachers through an artistic performative process.

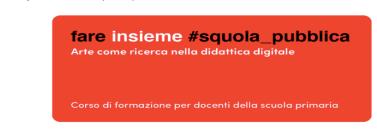


Figura 22. Teaser fare insieme #squola_pubblica.

¹⁵ The word squola is a typical childish spelling mistake, which the artist wanted to use to name her project. Immediately demonstrating the informal and non-judgmental nature of the project: Squola instead of scuola.

It was a collaborative action research project that, on the occasion of the pandemic, aimed to rethink the teaching practice to put teachers (during their course) and children at the centre of a learning system related to expressivity and use of the body in the area of distance learning and digital communication.

It provided teachers with tools, suggestions and paths that can trigger creativity and positive relationships within the class group. It was a process that involved: performer and trainer Marcella Vanzo; the educational department of Pirelli HangarBicocca (one of the most influential institutions devoted to contemporary arts) and BIPAC- Interdisciplinary Centre for Arts and Culture of University of Milano Bicocca in the most competent person in terms of discipline and experience, Professor Franca Zuccoli (Department of Human Science for Education), who was the scientific responsible for the stage.

From this experience born two publications (written by the five protagonists of the process) one of a scientific and the other of popular nature aimed at an expert and sectoral audience.

- 10. Educare con l'arte contemporanea nell'epoca della distanza (Educating with contemporary art in the age of distance).
- 11. Fare insieme #squola_pubblica (Doing #school_public together).

These articles discuss, with different approaches (one academic and the other informative) how contemporary art can be used to create a sense of community and connection among people who are physically distant from each other. The authors also explore how performance art can promote critical thinking and creativity among students.

The experience was a response to two crucial needs/urgencies arose during the pandemic: that of the museum institution to find a meaningful contact with different audiences; that of the teachers to find tools, methods, inspiration for their educational work mediated through the screen or, in the second phase of the pandemic, characterised by social distancing and masks.

It was, quoting Vanzo, a matter of fitting into "the interstices of necessity" (See art. 10).

Since the context was new to everyone on a global level and the impression was that of moving into uncharted terrain, it was decided to adopt a fluid theoretical framework that would allow the three souls of the project to be enhanced, that is, the three different disciplinary fields: art and visual research, performance practice and educational research.

The common field of action was identified in artistic practice, as a socialising and contaminating element. Above all, it was essential to emphasise the function of art as agency (Gell, 1998), now established and extended to all artistic practices, and the participatory role of art (Benjamin, 1931: Bishop, 2006; De Nicola, 2016). In this sense, the process described by Clare Bishop, in 2006, marked the way through three stages: the participatory activation of the people involved, who rediscover a collective and social dimension such as to generate a reciprocal exchange and a new awareness of the self in relation to others and the disciplines addressed; a new approach to authorship that sees artistic creation as a good accessible to all; the identification of new shared meanings as a result instrumental in consolidating the community.

It was said earlier that the hallmark of performance is that ephemeral balance between bodies, spaces and time. Thus, the actions deployed have, in the first instance, attempted to reintegrate the body into the space defined by the graphic grid of the various remote meeting platforms.

Those that show faces filmed by cameras and enclosed, as Vanzo says, "in shared cages" and relegated to an embarrassed two-dimensionality that forces one to constantly view one's own image without ever being able to forget it. From the space of the screen, or perhaps it would be more correct to say represented by the screen, we moved on to explore physical space with the aim of reactivating the body in the screen-communication equation, bringing back the physicality of this relationship.

Vanzo recounts: "Together with the person on the other side, I invaded the screen, inviting the others to inhabit the space with me, to follow its edges, to fit completely into the frame, to move the camera, to get it used to following us instead of the other way around, and thus make the screen a point of contact instead of separation. Through the screen uniting us, an interesting challenge".

IV - MATERIALS AND METHODS

IV - MATERIALS AND METHODS

"[...] Metodo è la parola magica per Cartesio e ancora di più per Husserl" (Zambrano,1996).

If we were to imagine that there was an absolute manual for the good contemporary researcher, and a doctoral thesis were to be its expression, the first point that would be touched upon would be method. It could be argued that there is a need to express a clear model capable of avoiding opacity and ambiguity. One would advise proceeding in linear discourses, presenting objective data, but as Maria Zambrano (1989) would say, this approach would be that of an *a priori method*.

A method that predetermines results and reduces the possibilities that research experience can offer.

The method, according to Luigina Mortari, should be "above all openness, a passage to something else, to the unknown and therefore to what cannot be anticipated before the journey begins" (2006, pp. 23-24).

These words may be a good introduction to describe the general methodology that guided the process of writing this compendium of articles.

A process that began primarily with a comparative analysis of case studies, the aim of which was to derive tools and approaches for new projects.

We say "primarily" because, as we went deeper into our journey, the comparative analysis moved on to media, languages and, above all, images, in the wake of visual studies and always with an educational perspective.

At this point, I would like to reassure the reader by saying that we are not claiming that the design of this research does not include a methodology. On the contrary, as will be seen below, the methodological discourse is complex and articulated; but rather the intention is to highlight the fluid nature of interdisciplinary work, characterised by cross-references and trespasses, while fully adhering to the line of research in which this project is inserted:

Análisis del hecho coreográfico y performativo en las artes escénicas.

4.1. FROM METHODICAL A- METHOD TO ACTION-RESEARCH

It is typical of many scientists to walk around, looking carefully at the little things around them, full of wonder, in search of that special clue that will inspire new discoveries; just think of Rachel Carson's booklet or Richard Feynman's lectures mentioned at the beginning of this volume. Certainly, as the physicist said, this work falls into the category of pseudo-sciences that will never discover laws but will at most give us some valid approaches.

Like him, we have certainly made mistakes in this work and made predictions that have not come true. This is perhaps one of the most consistent parts of a research-action project (Mortari, 2013), i.e., research that is rooted in the problematic nature of concrete action and that measures the value of the theories developed, while remaining anchored in practice itself in order to improve it.

There are four steps that characterise this type of research:

- The analysis of an experience from which to draw questions to be investigated.
- The identification of a research question, accompanied by the planning of a research process.
- The evaluation of the results.
- From the data to the decision on possible spin-offs and the implementation of the transformation process.

In the previous paragraph we talked about the cyclical nature of our research process, here we point out, and this is evident from the articles, that the points mentioned above are repeated several times. The circularity of the process, which is typical of laboratory didactics (Zuccoli, 2020.), is particularly evident not only in the structure used to report the articles in this compendium, but also, for example, in the description of articles 8 and 9. The other element that characterises action research is its focus on changing situations.

In other words, it is an action aimed at transforming the reality of the context in which it takes place.

In our case, this transformation was directed in the work with the performer Vanzo (arts. 10 and 11) and the training of museum educators to change the approach of educators and teachers (Clift & al., 1990); but also to change the

training practice from the point of view of the self-study (i.e. the writer of this work) (Christenson & al., 2002); finally, as can be seen from arts. 8 and 9, but generally in all articles reporting on concrete actions, the transformative aspect was aimed at contributing to the creation of new knowledge about educational practice.

The other connotative element of this research was the collaborative aspect between researchers and practitioners. The aim, especially in articles 8 and 9, was to create a community between all those involved. There were two reasons for this: the first was more related to the search for a result that would overcome the sense of distance and emptiness created by the remote activities; the second was more closely related to the methodology used.

Starting from the fact that they shared the same heuristic objectives, the people involved saw in daily practice a source of new knowledge that they were willing to share through a dialogical and collaborative exchange useful for verification in a critical and constructivist key.

Two elements are indispensable for collaborative research: the participation of all stakeholders in each stage of the research and the production of results that are useful for the community.

The articles and questionnaires on which we will comment in the next chapter reveal the occurrence of these two situations.

The collaborative approach applied to the training actions carried out specifically for this research project was intended, on the one hand, to give greater meaning to the actions at a time of general experimentation with practices, contexts and methods; and, on the other hand, to facilitate a process of co-design in a heterogeneous situation (in terms of the actors and disciplines involved). In fact, the actions, especially those related to the work with the performer, were all the result of a workshop-type action in which all participants were able to make their personal contribution.

4.2. PHENOMENOLOGICAL RESEARCH

Recent publications on phenomenological research have, almost as a matter of habit, introduced the subject from the late mind-body dichotomy attributed to Descartes and probably first ratified pedagogically by Kant (*Uber Padagogik*). The reason for this is that for at least forty years, educational research has been emphasising the importance of a holistic approach, and with this assertion we do an injustice to the many teachers, educators, philosophers and artist-teachers who, since Plato, have interpreted their educational actions in this key.

It is true, however, that research has not always gone hand in hand with practice, and to this we must add that the lull caused by the pandemic has brought didactic methodologies back to extremely frontal, directive and unidirectional modes, as the research and evidence reported in Arts. 8, 9, 10, 11 (Capperucci, 2020; Lucisano, 2020; Politeaching, 2020).

In any case, we would like to return to the phenomenological method, which, to return to the words of Maria Zambrano with whom we opened this section, aims first and foremost at the search for a datum of truth and fidelity to things. In more scientific terms, we would say that it is the search for a relationship between data and phenomena.

Of course, to speak of phenomenological research is to concern first and foremost of qualitative research.

It means, especially in the case of educational research, applying "a philosophical method" (Lévinas, 2004, p. 26) to the investigation.

It means working empirically on the observation of phenomena, be they sensitive data or, more generally, experiences, and considering them as a source on which to build knowledge.

As far as we are concerned, the aim is to show the extent to which facts derived from poetic and symbolic languages (Ricoeur, 2010) can lead to a definition of the real in the full rigour of science. The phenomenological approach is understood here as a method for enhancing the sensitive knowledge proper to all those phenomena that are attributed to the aesthetic sphere.

In our research into and on gestures as a form of mediation of cultural heritage, we have sometimes spoken of vocabularies (of gestures, in fact) in a visual key.

The phenomenological approach is understood here as a method for enhancing the sensitive knowledge that is proper to all those phenomena that belong to the aesthetic sphere.

In this methodological context, we could extend the discourse to a kind of grammar of the senses, traceable to a primordial language.

It is no coincidence that Curt Sachs defines dance not only as the mother of all arts, with a historical and at the same time universal perspective, but also as "something that gives form and substance to the elusive and irrational experiences of the unconscious, and in the creative process makes one feel the divine happiness of ecstasy and the oblivion of the self" (p.24).

Extending the argument to an anthropological point of view, Le Breton reminds us that not only "there is nothing in the mind that has not passed through the senses" (2007, p.7), but above all, "in the face of the world, man is never an eye, an ear, a hand, a mouth or a nose, but a look, a hearing, a touch, a way of tasting or smelling; in short, an activity". (p.5).

Today, the study of the senses involves many disciplines, from physiology, which has also made a valuable contribution with regard to perceptual aspects, to anthropology and ethnography, which deal with the subject and highlight its cultural implications, to neuroscience, which has unraveled the concept of the embodied mind, which we will briefly refer to in the next paragraph (Ferri, 2022; Varela, Thompson and Rosh, 1991; Zhok 2012). Without forgetting how psychology and even psychiatry observe how sensory elements can influence emotional and cognitive processes.

It is therefore no longer, and not only, a philosophical question that, according to the most successful tradition, focuses on the potential fallibility of the senses in relation to the intellect.

As mentioned at the beginning of this section, corporeality has been at the centre of phenomenological-existential pedagogy for a while now.

We can only summarise here, at least in an extreme synthesis, that this line of thought finds its foundations in Husserl's thought with regard to fidelity to the phenomenon, understood as a "source of complete evidence" (2002, p. 47), develops in an existentialist key thanks to Heidegger's speculations, who defines it as "a more scientific science than the natural sciences" (2000, p. 293), involving, among other things, an indispensable sense in our context, that of sight. For Heidegger the first cognitive passage is determined by vision.

Let us conclude this very brief excursus about phenomenological research approach, the only purpose of which was to provide useful elements for an overall reading of this work, by anticipating Marleau-Ponty's theories devoted to perception (which we will deal with more fully in the next section): "phenomenology consists in re-learning to see the world" (2003, p.30).

4.3. A MATTER OF WORDS: EMBODIED, ENVIROMENTAL EMBEDDED, ENACTIVE OR EXTENDED? WHAT ABOUT PSYCHOMOTRICITY?

Continuing with Marleau-Ponty, the theory of the body is in itself a theory of perception.

In article 2, we explored through various cases between choreography, art and graphics, and most explicitly through the work of the artist Muntadas. Through 'ON TRANSLATION: THE GARDENS', made for the Spanish Pavilion at the Venice Biennale in 2005, in which a banner with a red background and bold, white capital letters, declare:

"Attention: perception requires involvement", we could concretely show the relationship that can occur between a body that is present and endowed with sensitive attention, other bodies and the surrounding space.

This would allow us to return to Marleau-Ponty's idea that the body produces the environment and is at the same time produced by it.

This conception leads us quickly to the enactive approach, which is represented by two aspects (Varela, Thompson & Rosch, 1991):

- perception consists of action guided by perception itself;
- cognitive structures emerge from the recurrent sensorimotor patterns that allow action to be guided precisely by perception.

Again, Thompson and Varela (2001), as well as Gallagher (2005), add a fundamental dimension to our considerations, that of the interaction between different subjects. This is where the union between senses and action intervenes, made meaningful through facial expression, posture, movement and gesture.

"In the intersubjective context, perception is often dedicated to interacting with others; perceptual interaction becomes a principle of social cognition, generating meaning in a process of participatory meaning construction". (Gallagher 2011, p. 8).

The mention of Gallagher allows us to return to the first part of the title of

this paragraph, which, paraphrasing a contribution of his from 2011, observes the confusion between the different terms.

It is important to point out that our research, which is characterised by constant interdisciplinary incursions, has moved in the direction of gesture, and therefore action, and so we have decided to limit ourselves to embodiment research.

Although the paradigm of embodiment emphasises the corporeal, situated and acted character of knowledge, it creates fertile ground for exchange on a theoretical and practical level between science, art and the humanities.

Following, on the one hand, the evidence from observing artistic practices in museums, which is closest to the sensitivities of our research, and, on the other hand, recalling Ceruti and Damiano's assertion:

The solid ties of descent with the most revolutionary directions of cybernetics, biology and constructivist epistemology of the twentieth century, together with the links forged with phenomenology, guarantee the enation a reformist programme that is still avant-garde, even with respect to the leading lines of today's embodied cognitive science. (trans. by me, 2013, p. 23)

In terms of methodologies and research paradigms between phenomenology, body and movement, the work of André Lapierre and Bernard Aucoutirier, the founders of psychomotricity, should be mentioned. This approach initially influenced the work with museum educators, especially in the first phase.

In the previous paragraph, we stressed the archetypal value of body language; the two French authors extend this assumption to the symbolic function of life expressed through movement, highlighting its pedagogical value. They do this by means of a method based on movement games, the aim of which is to accompany the evolution and development of the personality, understood as a unity of body, mind and emotions, through the various stages of growth and life.

If movement is an ancestral phenomenon, rooted in the mother's womb, over time a differentiation is made between movement directed outwards (relational function) and movement directed inwards (vegetative function). This differentiation soon leads to the inclusion of variables given by space, such as boundaries or supports. Through play, the child discovers that body is a mediator between himself and the world, and through interaction with objects specially prepared by this method, the child discovers the mastery of gesture. This means that from the primitive pleasure of relating to different objects and surfaces, one moves on to intentional action.

All of this leads to a dimension of research into different modes of movement, but also to those which, in a playful dimension, lead to the deformation of one's own body. In this way, the body becomes a constant source of discovery beyond stereotypes, allowing us to elude, in a certain way, some of the great thematic nodes of contemporary life related to the body.

Through these playful forms, the child, as well as the adult, acquires a greater awareness of the body by experiencing the infinite possibilities of movement, posture and expression.

Rather than psychomotricity sessions, which we would not be able to conduct, our work was based on the theories briefly defined above, proposing small body games.

Having developed much of our action in a time dominated by constraints such as that of the pandemic, it was significant to return to the natural dictate that sees "the child's original way of being in the world, of representing it, of knowing it" (Gamelli, 2011, p.11) as specific to psychomotricity.

Above all, the suspension of judgement and intervention in favour of an attitude of listening to what is happening through the body allowed new and multiple meanings to emerge, leading us back to experiential didactics that, starting from the sensitive datum, led back to a more authentically present individual.

4.4. DIDACTIC TRANSPOSITION, AN UNUSUAL TEACHING METHODOLOGY FOR THE SUBJECT

In the articles, especially the more exploratory/theoretical ones, in the first section, we have often proposed a further approach, formally unrelated to the purely phenomenological aspects of the body or the performative, but very close to the themes of the image.

As we have said several times, the approach we have taken to the gesture is purely related to its image. For this reason, in order to propose activities that are not purely linked to the performative possibilities of the mediator and the users, we have looked at a didactic methodology that is specifically aimed at translating from one discipline to another: didactic transposition.

We felt that this methodology was not only in good dialogue with the 'transmissive' aspects of choreography, but that it was also functional for the object of mediation, namely cultural heritage.

Transposition rather than interpretation (Tilden, 1957; Hooper Greenhil, 1994, 2007). The latter is characteristic of a form of heritage education that takes place in a non-formal way, especially in naturalistic and scientific contexts. Chevallard, one of the main theorists of transposition methodology, had linked the negotiation process carried out by the teacher towards his pupils to the context of the situating of knowledge at the level of his pupils.

The transposition process is characterised by a strong pragmatic link with the socio-cultural reality in which it takes place.

It is not simply a change in the form or content of the knowledge learned, but "a rebirth of knowledge in another subject, through the mediation of tasks and interactions". Here we find the notion of pragmatic transposition" (Parrenoud, 1998, p. 511).

4.5. The research tools

In this section we will briefly describe the tools we used to conduct our action research. A process of an interdisciplinary nature necessarily requires flexible tools.

First, we used a mixed method approach: starting from phenomenological method based on both the principles of grounded theory (Oktay,2012) and narrative inquiry (Clandidin, 2006).

Mixed method means combining qualitative approaches, as extensively described in the previous paragraphs, with more quantitative approaches (Gregar, 1994; Johnson et al, 2017).

In addition to the qualitative methodologies outlined above, we must add to our list the use of a pluralistic approach combining observation (Braga &Tosi, 1998) and, when possible, discourse analysis. From a quantitative perspective, the biggest contribution came from questionnaire distribution.

For each activity, two questionnaires were given: one before the beginning of the task and one after the completion of the item.

While the questionnaires on the experience of the Pirelli HangarBicocca consisted of few questions, no more than 5 open-ended ones, and were mainly aimed at exploring the participants' prior knowledge and motivations. The questionnaires for the museum educators were more complex. It included a basic sampling: age, education, years of teaching experience in schools and museums.

The first questionnaire consisted of twenty questions divided into three thematic sections: Narratives, Body and Space, Experiences.

The aim of the questionnaire was to check knowledge, investigate perceptions and verify experiences in order not to repeat the training proposal. In short, the questionnaire was a way of listening to the people involved in the training in order to design the training proposal around them.

The questions were of three types: at least three key words were requested for each topic; the open answer type; ranking from 1 to 5 in order of priority.

The second questionnaire was more structured with different objectives:

- to review the experience, so it repeated some questions from the first questionnaire.
- Retrospective evaluation: did you change your opinion about the following activities?
- Change in perception.
- Cognitive coherence.
- Axes of perceived change and knowledge.

The set of questions consisted of several chapters and drew on some already validated research, reformulated specifically for the user profiles.

The new topics included:

- School Participation Empowerment Scale SPES, Mohd Yusuff, Muslim Md Zli & Tengku Ariffin, 2020).
- Empowerment evaluation approach (Minamoto, 2010).

- Museum and cultural sense of belonging scale (Price & Applebaum, 2022).
- Utrecht Work Engagement.

The purpose of this survey was to understand whether the proposed course had generated a change in the design of the new activities proposed in the museum, whether there had been an improvement in the perception of one's own being in the work context, which in this case was museum and educational, in terms of empowerment, capacitation, work engagement e sense of belonging:

Table 1, 2. From questionnaires. Training addressed to the educators (18) of the civic museums of the City of Milan, which has seen a first edition at a distance (21 person) and a second one (18 persons) at a distance and in presence (at the turn of the reduction of Italian restrictions.

From the preliminary questionnaire body and space section · If you have to rethink your style of · How important is the museum presentation, please rank the type of educator's body and how does it relate communication you would like to emphasise in to the educational path you propose? this new phase. Non-verbal communication (mimicry, posture, eye contact). pre course after course relevant comunication welcomina interpretation orientation, well-being 0 4.5 9 13.5 18

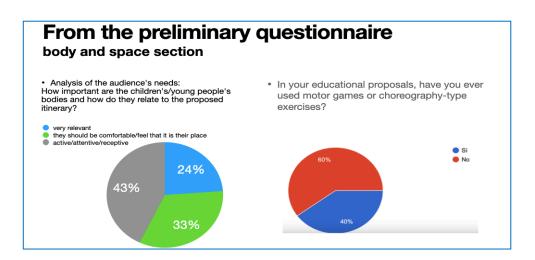


Table 3. Answer about body and space.

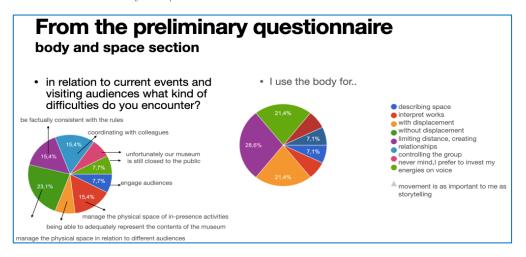


Table 4. In your new educational projects, do you have used ...?

Nelle tue nuove proposte educative, hai usato:

8 risposte

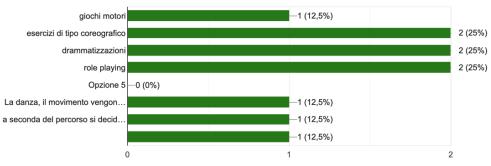
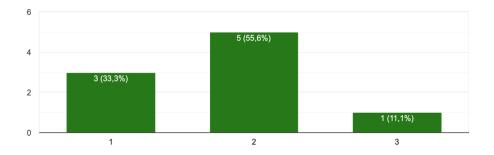


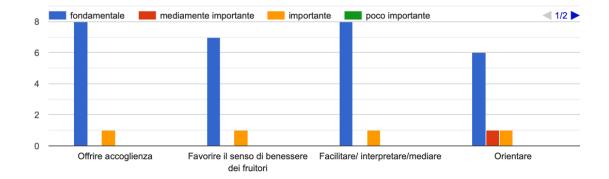


Table 5. Thinking about your exhibition and design style, do you notice any changes?



96

Table 6. What function do you associate with the educator's gestures in relation to the educational process?



V – RESULTS AND DISCUSSION

V - RESULTS AND DISCUSSION

In this chapter, before examining the articles resulting from our research project, we will try to have a brief discussion of the results.

After a concise commentary on each section, the eleven articles are presented, faithfully reproduced as they appeared in print and in preprint. The criterion of classification and organization is the same as before.

Since the advent of Sars Cov-19 pandemic, ways of enjoying art and heritage educational approaches, mediation and interpretation have changed.

In particular, a new agent has entered our daily lives: the screen, as a substitute, filter and media of presence.

5.1. DISCUSSION

Starting from the experience achieved in these years of doctoral research, we show different interventions, which investigated the languages and the methodologies of the performative as a tool of fruition and education to art.

Both devoted to the study of the processuality of action with a didactic purpose.

The cases described highlight the value of the sensitive experience, an approach that goes beyond the capacities of individual professionals or performers, to offer a fruition that determines a dimension of well-being that overcomes a formal attitude and eliminates the main barriers of access to contemporary art and to cultural heritage.

5.1.1. To begin to re-emerge: What does the results from articles 1-4 means?

Through the articles in the first section, we have been able to verify the educational value of gesture understood as image. We have grasped its creative and transmissive side, but also its perceptive and fruitive side.

In this sense, however, the didactic methodology we found most suitable for our purpose was that of didactic mediation. Understanding the image as a gesture and vice versa, from the perspective that we are approaching a factual system of signs, words and images, such that meanings are created between the different senses (we refer to Mitchell's theoretical concept of *ImageXtext*). Furthermore, the identification of this subject as an iconic and linguistic act (Brenderkamp, Lefevbre) has naturally led us to observe our age not only through the gaze of research and pedagogical methodologies related to body education, but to observe it as a language and at the same time as a complex discipline, so that it can be approached like any other subject (such as history or mathematics), which has allowed us to postulate and apply transposition as a didactic methodology.

Furthermore, the concept of didactic transposition is similar to that of choreographic notation, understood as a visual and graphic element, as a tool for creating and attempting to transmit the different pieces.

5.1.2. Articles from

A. GESTURES AS IMAGES. AN EXCURSUS BETWEEN CHOREOGRAPHY, DANCE AND HERITAGE EDUCATION.





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The drawing of choreographers as performances in museum space. Ideas and excuses for heritage education.

This article examines the choreographic installation Retranslation | Final Unfinished Portrait (Francis Bacon), by William Forsythe and Peter Welz in 2006 with the aim of highlighting that drawing as experience that makes possible to achieve multiple forms of representation: dance and choreography, painting and drawing, video and movement image. The installation will be approached as a case study for an educational reading aimed at giving visibility to the gesture as a mediation tool between drawing and the experience to open access to cultural heritage. At the parallel it will be shown how drawing is a fundamental component of the choreographic creative process and a link that permit to create aesthetic discourses between artistic languages.

It is an interaction between three different disciplines and objects: the pictorial work *Final Unfinished Portrait* by Francis Bacon, the choreographic and performative intervention by William Forsythe and the digital dimension through which Peter Welz presents bodies in space. A further element of interest is that it is a site-specific action within museum environment. At first this choreographic installation was conceived to be part of the exhibition *Corps étrangers. danse, dessin, film* specially designed to be exhibited in the galleries dedicated to antique statuary of Musée du Louvre, subsequently became an itinerant and autonomous exhibition.

Furthermore, this production in which visual representation is one of the levels to support greater access and knowledge regeneration, is widely accepted by the scientific community.



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Keywords: heritage education; drawing; choreography; learning space. The drawing of choreographers as performances in museum space. Ideas and excuses for heritage education.

INTRODUCTION

Starting from a great exercise of synthesis, at the limits of trivialization, it can be said that cultural production, as well as the educational methodologies and the places assigned to the fruition of these activities, have undergone a process of mutation that follows the change of political, social and cultural contexts.

For the purposes of this treatment, artistic and curatorial practice and educational research will be observed, without any pretension of establishing an absolute criterion, as an intertwining of interests and methodologies that over time have sought solutions that found a possible common response in care and attention to the participation of the publics.

Artistic expression has always been a contaminated and socializing fact, but starting from the events promoted by Dada, art comes out of the contexts for its fruition and at the same time changes the point of view on the value of the work: the process of creation becomes more important than the result. This is the moment that marks the beginning of an indissoluble relationship between artist, spatial and temporal dimension in which the artistic practice and the participation of the audience takes place. From a theoretical point of view, it is considered useful to add a further temporal limit traceable in the reflection on the participatory tendency in art of Walter Benjamin who, in 1931, observing the soviet model, affirmed the need to create an artistic approach that would allow the spectator to be involved in the process of cultural production. Here we are before yet another revolution-evolution in the cultural field: the consumer becomes a co-producer. Since the 1960s, the advent of the performing arts and technological production in the artistic field have offered various opportunities for "phisically engaging" the public in works of art, despite the mediation of filmic and photographic documentation, these projects implied a relationship between performer and audience, eliminating the difference in status that elevated the artist in favor of a collaborative and social dimension of experience. Since then, contemporary art added an aesthetic measure to participation, deriving from the causal relationship between the experience of artistic work and a collective or individual agent (De Nicola, 2014).

Authors from heterogeneous disciplines such as semiotics (Umberto Eco. Roland Barthes) and the art critique (Nicolas Bourriaud, Lars Bang Larsen, Hans Ulrich Obrist]have focused on this theme. For the purposes of this essay, it is considered useful to briefly report the thought of the art historian and critic, Claire Bishop (2006), who in her book on participatory artistic practices, identifies three elements characterizing this phenomenon: activation, authorship and community. Recognizing in the collaborative authorial model and in the shared creativity, the possibility of the emergence of a positive and not hieratic social model. In this way, the crisis perceived within the community can be a way of identifying and assuming collective responsibility. If it is true that most of the works of art produced today are the result of a collective process (often for economic reasons), the hope is that this methodology will contribute to a better reality. In this tension for the amelioration and transformation of circumstances educational action is relevant. In particular, through the vision of some pedagogues and educators we will observe an installation that has the virtue of interweaving different methodologies, supports and artistic languages in a space-time relationship of a spiral-like type (Zerubavell, 2003). In particular. we will try to demonstrate how the use of drawing in a choreography can offer to educators the possibility to explore the technique as a medium for learning activities. In a extreme synthesis the two disciplines uses drawing with different functions: in the context of research in the pedagogical and educational field, drawing takes on different purpose from narrative to gift, from representation to documentation, from the study of personal evolution to the playful function (Canoni, 2003; Golomb, 2002); choreography uses drawing for different purposes and functions in addition to the traditional function of documenting and sharing the creative process, it evolves into a performance

resource. Here the drawing will be analyzed as a tool for the informal transposition of contents related to the knowledge of a specific cultural heritage, starting from an artistic act of a performative type. In synthesis, what we are about to discuss is the radical museology theorized by Claire Bishop (2013), that means the ability of museums, and their curators, to reinterpret the collections by making them dynamic in a transnational key, mixing spaces, objects and actions between past and present. Paving attention to the fact that by "present" we do not mean a contingency detached from a historical path, but as the result of steps that have led to the proposals of the contemporaneity. Through this reading, the educational action that takes place in the museum passes through horizontal planes and circular paths between the object, the artist, the media and the visitor. Thus, implicitly, there is an active and democratic education (Dewey, 1953) which recalls the model described in Jacques Ranciére's Le Maître ignorant regarding the "universal teaching method", according to which it is necessary to offer the conditions for learning by allowing those who have this tension to activate their potential

FROM THE INSTALLATION POINT OF VIEW

The video installation *Retranslation /Final Unfinished Portrait (Francis Bacon)* was created by William Forsythe and Peter Welz for the exhibition *"Corps étrangers. Danse, desin, film"* which took place at the Musée du Louvre in 2006 on the basis of the museum's invitation to the writer Toni Morrison to develop a multidisciplinary programme based on the Morrison's central concept on "the place of belonging".

In this work this concept is expressed through the migration of the modes of creation that allow to "transcribe" the painting to the moving image by means of choreographic actions and the spatialization of the figures.

The spectator is immersed in an environment where the drawing, the gesture and its moving image are intercepted and fragmented through the multiple screens that give shape to the installation.

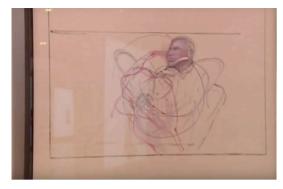


Fig.1 - Frame Installation view Musée du Louvre, *Retranslation / final unfinished portrait (Francis Bacon) /* By Peter Welz (1991-92). Particular: Bacon Portrait (1991-92).

In order to access the entire work it is necessary to use the body in such a way that the attention can recognize not only the different gestures that compose it, but also the interdependence of figure, scene and space that are already present in Bacon's intention: "I don't construct the space or the stage, then the figure. I go from one to the other [...]. It's in this permanent coming and going that the force of the one engenders the force of the other."

Based on Francis Bacon's last work, an unfinished portrait found in his studio after his death, Forsythe and Welz collaborate again for the realization of a piece that implies the continuation of a study started with "Whenever on know how on/air drawing" where some of the readings from "Retranslation [...]" were experienced (Lista, 2006). The dancer's body is filmed from different points and then projected so that the viewer can see the same action from different points of view at the same time.

This allowed to obtain an image impossible to access for the eye in live dance and only assimilable to the fragmented and changing vision that a performer has of his body in action. In the 2006 piece the dancer wore graphite gloves and anklets that left a trace on the paper on which he moved. In his words "I suppose I am trying to use my body



Fig.2 - Frame Installation view Musée du Louvre, *Retranslation / final unfinished portrait (Francis Bacon) /* By Peter Welz (1991-92). Particular: Forsythe and Bacon.

as an invisible sculptural template" (Lista, 2006, P.14). This action in part resumes a series of works begun by choreographers from the '60s and '70s of the 20th century that were interested in exploring the relationship between dance and drawing as well as the notion of the trace of the body as a residue or document of a performance. The fact that this piece has as its starting point a pictorial work and as a format for the audience the presence of the video is not limited to a visual language. On the contrary, each of the layers that compose it presents a particular dimension of the space inhabited by bodies and forces. Bacon referred to his work as a stenography of sensation (Lista 2006, p.14). For Forsythe in his choreographic work, drawing is a medium to examine the relationship between physical strategies and his body. Welz, in turn, uses video as an element within a spatial construction that aims to multiply the presence of movement in an immersive environment. In both cases these contemporary artists design an experience that is proposed as post-dance and post-sculpture.

IDEAS AND EXCUSES FOR HERITAGE EDUCATION

Since ancient times, teachers, pedagogues and thinkers have highlighted the importance of an

educational process that passed through concrete experience and therefore through the senses. For a guick overview from Socrates to Leonardo, from Rousseau to Dewey, the great masters and philosophers of the past have set up their lessons following the scientific method (often ante litteram). starting from the observation through which it is possible to formulate hypotheses. then research the evidence to formulate theories that become knowledge. In particular, John Dewey, who saw art and cultural heritage as a medium for educating young people to develop reflective thinking, supported the importance of context as a tool for generating suggestions: "Thinking involves [...] the suggestion of a conclusion for acceptance, and also search or inquiry to test the value of the suggestion before finally accepting it. This implies (a) a certain fund or store of experiences and facts from which suggestions proceed; (b) promptness, flexibility, and fertility of suggestions; and (c) orderliness, consecutiveness, appropriateness in what is suggested" (Dewey, p.30). This is because the method for educating to a reflective thought must contemplate the ability to arouse curiosity and "The curious mind is constantly alert and exploring, seeking material for thought, as a vigorous and healthy body is on the qui vive for nutriment. Eagerness for experience, for new and varied contacts, is found where wonder is found. Such curiosity is the only sure guarantee of the acquisition of the primary facts upon which inference must base itself"(p.31). Once this dynamic has been unveiled, the educator must know the link between body and idea and how this is connected with "The function of suggestion (that) is not one that can be produced by teaching; [...] but the flow of suggestions goes on in spite of our will, quite as surely as "our bodies feel, where'er they be, against or with our will"(p.34).

Retranslation I Final Unfinished Portrait (Francis Bacon) shows how space can be transformed into a mechanism to stimulate the intervention of the functions described above, adding the role of drawing as an instrument of transposition (in a didactic mean). When we talk about didactic transposition we are normally reflecting on the link between The drawing of choreographers as performances in museum space. Ideas and excuses for heritage education.

knowledge and teaching and the cognitive aspect represents "the intersection between content and pedagogy, that is, in a teacher's ability to transform his knowledge into pedagogically powerful forms

that adapt to the different skills and backgrounds

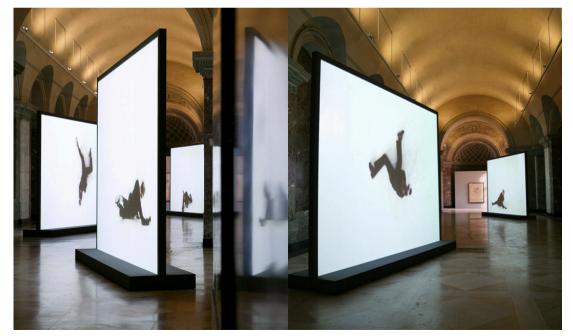
of the students". (Shulman, 1987, p.15). In this case, art and images are not so much intended as cultural objects, but as iconic-symbolic mediators, according to the definition expanded by Pier Giuseppe Rossi of the levels of educational mediation identified by Elio Damiano: "Teaching is literally the replacement of reality with signs. Mediators are exactly the substitutes of reality, it's different metaphors [...] with the task of making the transfer" (Damiano, 1999, p.229. Free translation by the author).

The iconic-symbolic mediators, that interpose a physical-perceptive relationship with reality

through images, graphs and scales and at the same time are the maximum degree of symbolic abstraction, are a category that well represents the typical introduction of semiotic-semantic elements in contemporary age in relation to digital language. The three different interventions that constitute the installation, place the accent on the relationship between the image and its user; through the decomposition, the multiplication of languages and the displacement of space and time, they generate a sort of detachment from the normal codes of fruition that generate a relationship between man and images of a non-aesthetic-contemplative type, which David Freedberg would define "primitive".

So we are perfectly in the definition of *art as agency* by Alfred Gell: "In place of symbolic communication, I place all the emphasis on *agency, inten*-

Fig.3 - Frame Installation view Musée du Louvre, Retranslation / final unfinished portrait (Francis Bacon) / By Peter Welz (1991-92). General view of installation.



http://disegnarecon.univaq.it

tion. causation. result. and transformation. I view art as a system of action intended to change the world rather than encoding symbolic propositions about it" (Gell, 1998, p.6). Using the term action we mean the human intervention on things, and the implication on man by things (including artistic objects), within the framework of a theory of 'things' as social agents. (p.17-23). Therefore, the image is reified in a sort of object, endowed with its own character, powers and desires, intentionality and motivations, with which the human being has an intersubjective relationship. From this point of view, we can say that even the performative act described here becomes an object. An object with a strong symbolic significance which, due to its relationship with its creator, could assume the function of an index of which Rosalind Kraus speaks: "As distinct from symbols, indexes establish their meaning along the axis of a physical relationship to their referents. They are the marks or traces of a particular cause, and that cause is the thing to which they refer, the object they signify" (Krauss, p.70). Therefore, with reference to its creator, the installation can be conceived as an index, while with reference to its spectator it can be conceived as a process of exchange that passes through a necessary interpretation of the contents (Tilden, 1957; Hooper Greenhil, 1994, 2007) because, through the guarantee of an authentic process, it allows the questioning of its contents. As John Berger recounts, the act of drawing represents the way to discover and acquire knowledge of reality, often involving the whole body, and the type of fruition that this activity achieves is very different from that which occurs in front of a statue or a painting:"in front of a drawing [the viewer] he identifies himself with the artist, using the images to acquire the conscious experience of seeing through the eyes of the person who created them." (Berger, 2005, p. 13).

CONCLUSIONS

In the last century we have seen a radical change in the relationship between the public and the museum. The museum has turned from an elitist



place into an educational agent with many facets. In 2017 Kataoka Mami. Chef curator of The Mori Art Museum, introduced the international symposium Can Contemporary Art Museum became New Places of "Learning"? Affirming that: "the consumption of art has passed from the visual to the cognitive, as well as expanding to the realm of the body as a whole" (p. 236). In the same conference Anna Cutler, Tate' Director of Learning, recounted the passage from a section of interpretation and education to learning, as an authentic political and social act. She explains that the substantial difference is determined by the participatory, inclusive and voluntary aspect. Taking up the words of research in the field of education, the concept of learning applied to these places of culture broadens the definition of informal learning. Starting from a profitable collaboration between curators and educators. Cutler emphasizes the transformative dimension of educational action aimed at all audiences by defining learning as "change through experience" and change is a possibility in every dimension: social and educational methods (contents), time of action and space. With particular attention at "value space represents for learning within institution, the practice lead space for action and activity, and I'm thinking about digital and hoe we use that. So there are at least five space in one to think through". (p. 244).

In conclusion, the role given to contemporary cultural production has been described, but the adjective contemporary in this case does not only qualify a period, but describes a methodological approach characterized by a dialogical relationship between plurality of languages, media and different actions. In particular, it was told how the drawing was used as a relevant part of performance, and as a tool to show elements normally invisible to an expert eye, while the digital device made it possibile the preservation and multiplication of the performative act in several locations, transforming spaces in which it happened. This has enabled a change in public perception. This continuous passage between spaces, disciplinary and temporal planes brings us back to the process of acquiring knowledge that Benjamin talks about in his "Passagenwerk", with a necessary effort of translation that passes from the exploration of the city to the experience in a museum.

"In opposition to knowledge, which proceeds by abstraction. Benjamin's experience wanted to preserve immediate contact with mimetic behavior. He aimed at a "sensed knowledge" that "does not feed only on what impresses his senses", but that is capable of taking possession of mere knowledge, of dead data, as if they were something experienced and lived" (Tiedemann, 2006, p. XVI). With his conscious disorientation, the first Flânerie theorist invites us to immerse ourselves in the things (details and artifacts of the past) that are found in the space we traveled to be able to recompose them, as if they were constellation, in a new discourse that leads to a new awareness. This is how survival (in german Nachleben) happens, as Aby Warburg used to say, meaning the persistence of the past in the contemporary world, through gestures and forms.

Fig.4 - Frame Installation view Musée du Louvre, *Retranslation | final unfinished portrait (Francis Bacon) |* By Peter Welz (1991-92). Particular: one frame for describing the different point of view shown.



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The drawing of choreographers as performances in museum space. Ideas and excuses for heritage education.

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NOTE

[1] Bacon in an interview in Le Matin, 1984. Reprinted in *Francis Bacon, Entretiens*. Edited and prefaced by H. Vanel Paris, Editions Carrè, 1996. Cited in Lista, M., 2006, 14

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ATTENTION! YOUR MOVEMENT MAKES THE CITY: CHOREO-GRAPHIC PROPOSALS FOR URBAN SPACES

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Abstract

Within the communicative possibilities of graphics, we focus on the challenge proposed by choreographic notation. This practice combines the technical, the artistic and the semiotic in an attempt to retain the volatility of gesture. To address this choreographic relationship, we study public art pieces that rely on graphic language to reach the users of urban space. These allow us to identify which elements, common in the context of the city, are recovered from a choreographic vision to activate citizens' reflection and attention and to propose new uses for the spaces they pass through. In recent decades, dance and movement have gained a place in public space through institutional mediation. In response to this reality, we seek to understand how graphics is proposed as a mediating language between cultural spaces and the dwellers of the city.

Keywords: GESTURE; IMAGE EDUCATION; CHOREOGRAPHIC NOTATION; URBAN SPACE; CON-TEMPORARY ART

¡ATENCIÓN! SU MOVIMIENTO HACE CIUDAD: PROPUESTAS COREO-GRÁFICAS PARA ESPACIOS URBANOS

Resumen

Dentro de las posibilidades comunicativas de la gráfica, nos centramos en el desafío que propone la notación coreográfica. Esta práctica combina lo técnico, lo artístico y lo semiótico en un intento de conservar la volatilidad del gesto. Para abordar esta relación coreo-gráfica, estudiamos piezas de arte público que se apoyan en el lenguaje gráfico para llegar a los usuarios del espacio urbano. Éstas nos permiten identificar qué elementos, comunes en el contexto de la ciudad, son recuperados desde una visión coreográfica para activar la reflexión y la atención de los ciudadanos y proponerles nuevos usos para los espacios que transitan. En las últimas décadas, la danza y el movimiento han ganado un lugar en el espacio público a través de la mediación institucional. En respuesta a esta realidad, buscamos entender cómo la gráfica se ofrece como lenguaje mediador entre los espacios culturales y los habitantes de la ciudad.

Palabras clave: GESTO; EDUCACIÓN VISUAL; NOTACIÓN COREOGRÁFICA; ESPACIO URBANO; ARTE CONTEMPORÁNEO

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A matter of words: Choreo-graphics

Since we intend to investigate the relationship between choreography and graphics and we are moving in a broad territory involving heterogeneous disciplines and languages, the first thing we will do is dwell on the meaning of words. We will try to treat them as objects or rather object sources to be interrogated. The aim of this text is to analyse graphics as an element of mediation between cultural institutions and citizens, the people who use and inhabit urban space. To this end, a review of concepts is developed in parallel to a list of pieces that occupy the public space through proposals for participation designed to demand attention and promote a performative gesturality, which we analyse from a choreographic point of view. If graphics is a linguistic suffix that adjectives what comes from the sphere of grafia, like description, study, writing, and drawing, what uses signs on different supports and means and consists of significant signs, concerns the drawing, and is expressed in an image. While, if we talk about, we also refer to the bodily or mental processing that the individual produces through perception, cognitive, and executive functions. We cannot omit, it is also a suffix that can be combined with several roots to create, for example choreo-graphic.

To briefly define this topic, we will start with the words with which Mark Franko concluded his contribution in the symposium *Between text and performance* (2011, 334):

Is it possible that dance notation, and choreography itself as a project, have always resided on the indistinct border between writing and drawing? If we think of choreography as writing, it may be because the very concept of dance depends in some measure on the notion of a trace in which the body, language as sign, and the gesture of drawing coincide as the very definition of what dancing means.

In these words, we refer to choreographic notation, that is the complex system of symbols, signs, traces and drawings that, depending on historical times and the choreographer's thinking, has allowed different choreographies to be shared between dancers in time and space. By writing in this way, we define the character strongly permeated by visual and symbolic elements for a discipline that we can include among the intangible assets, on a par with oral practice. In these words, alone, the link with graphics would be evident, yet in this work, we intend to propose the interpretation of dance as a scriptural form. The living body that is the medium of the dancing subject is also the element, echoing Laurence Louppe's thought, that disrupts the trajectory between the real and the sign in the transformation of representation. From this perspective, dance is a de-representation, insofar as it makes use of a being that is by definition living, departing from the conception of representation based on the absence of life. The movement that develops within a text, through which it has been defined and recorded, represents the performative part of choreography, in other words, the visual part of the dance.

Bringing audiences (literally) closer to the work of art in urban space: Choreo-graphy, movement in space + words

Referring to choreographic notation as a readable piece, the first significant example is *Instructions*, the work that choreographer William Forsythe created in 2003 for the *nuit blanche* de Paris. He designed fifteen choreographic catchphrases exhibited in various public spaces during the time of the event. He chose to use all kinds of local media such as urban advertisement like electronic billboards, bus shelters, street signs, bus stops, and in a magazine distributed free of charge on this occasion, and on a website. With a particular care to the audience's different needs, messages were also broadcast on radio and printed in Braille.



Instructions (2003). William Forsythe. Public choreography. Producer: Julian Gabriel Richter. October 4. 2003, nuit blanche, Paris. https://www.williamforsythe.com/installations.html?&no_cache=1&detail=1&uid=19

Another significant point was that the instructions could be attended individually or in groups in private or public spaces. In this project, installation, performance and choreography were combined to give the possibility for the inhabitants of the city to share and experience the daily rhythm and their ordinary space in a different way.

(Choreo)graphy and contemporary visual art: Some hybrids in the common space

Since the times of the historical avant-gardes such as the Dada movement and Futurism, the city with its urbanised space has represented the subject and setting for performative events, in which graphics also played a decisive role. However, it was not until the second half of the 20th century, with the advent of performing art, the advance of new critical interpretative sensibilities and the rise of the language of advertising, that the body, of the artist and the audience, began to take on a specific weight in artistic productions, and in numerous cases, this was concerning graphics. In this section, we will recount two cases in which the artist used the language of graphics to intervene in the common space based on stimuli concerning the corporeity of the public.

The first work in chronological order dates back to 1989, Untitled (Your body is a battleground) di Barbara Kruger. Created for the Women's March on Washington in support of reproductive freedom, the piece we are writing about is a photographic silkscreen on vinyl B/W, showing a woman's face symmetrically divided between negative and positive exposure. Like a political manifesto with an advertising language, the words that give the artwork its title - juxtaposed on the woman's image- stark white Futura Bold lettering on a red background. Discussing with W.J.T. Mitchell, in a very dense interview whose key themes were space and public art, consuming images, the body as a communication medium, social change, success and failure, images and their interpretation, stereotypes, accessibility of art and images Kruger states a few words that well justify the choice of his work in our text: "I think that it's important for me to somehow, through a collection of words and images, to somehow try to picture—or objectify, or visualize—how it might feel sometimes to be alive today" (Kruger 1991). It is no coincidence that Mitchell conducted this interview. Kruger's work, in fact, exemplifies the concept of 'imagetext' (1994), later reformulated by Mitchell himself through the neologism with a strong visual impact: 'imageXtext', where a typographic sign fills the space between image and word, assuming a role of synthesis. Exactly as in Kruger we witness the confluence of semiotics and aesthetics, in other words we find ourselves at the moment when the theory of signs merges with the theory of the senses. "It is the place where the eye and ear encounter the logical, analogical, and cognitive relations that give rise to meaning in the first place" (Mitchell [2015] 2018, 47), the point where the visual and the verbal merge to form a unique combination of meanings and perceptions. By this scientific approach to images, it is fundamental to remember it, he founded one of the pillars of visual culture studies, a discipline that aims to restore the gaze to the spectators by explaining the visual construction of the social sphere (ibid., 23). Regarding Kruger's words, guoted in the interview, we would like to take them up almost literally, starting with her desire, seemingly distant from

contemporary art criticism trends, to allow artists to comment on works for the benefit of better approach of artwork. We observe that not only the image that the artist produced at a given moment in history has a life of its own, but that more than thirty years later, this work continues to speak to the viewer, exhibiting the extraordinary quality of still being appropriately present. This happens in relation to the events that still in 2022 saw the questioning in the U.S. of the right to abortion, but also and above all in relation to more widespread events globally, concerning the restrictions imposed by the covid 19 pandemic. Recent events, bring us back to see the body as a real battleground for the assertion of the most universal rights. However, in the eyes of those who read Kruger's work, in the quasi-postpandemic era, the image has a medical-scientific aspect, thus replacing the critique of consumer society.



UNTITLED (YOUR BODY IS A BATTLEGROUND)

Accession Date 06/30/89

Accession Number: F-KRUG-1F89.17

1989 photographic silkscreen on vinyl 112 x 112 in. (284.48 x 284.48 cm)

B. Kruger Untitled (Your Body is a Battleground). Broad Museum of Los Angeles web site.

The second work is part of the multi-year project *On translation: Warning* (1999-...) that the artist Antoni Muntadas has been conducting since 1995¹. In particular, we will focus on the installation placed outside the Spanish pavilion at the 2005 Venice Biennale *On translation: The gardens*. A banner with a red background and bold, white capital letters, declare: "Attention: perception requires involvement".

In this case, words treated as images have the linguistic and visual value given by the graphic medium. This image, like a warning with an educational tenor, has a function: upon entering the pavilion, the viewers remind that are one even when he is unaware of it. This unawareness can occur walking through urban spaces: perception is anaesthetised by the proliferation of images and words that solicit, through a propagandistic style, consumerist desires, and expectations. It will be useful to reflect on the meaning of perception, which is different from that of point of view. It will be useful to briefly reflect on the meaning of two locutions that may seem similar (as they conceptually belong to the visual sphere of artistic fruition): *pperception*, which is different from *point of view*. *Point of view*, for example, describes looking at a detail that comes from the body (of the viewer) and its position in space; it can be the way one interprets a place, an object or a landscape. Or it can be the way one interprets a place, an object, or a landscape. It can derive from a gesture (choreographic, pictorial, photographic, narrative...) that leads us to observe something in a personal way (ours or that of the person making the gesture).





Antoni Muntadas 1: *On translation: I Giardini*, Padiglione Spagnolo della Biennale di Venezia, 2005. 2: Collettivo Base. *Firenze e the indipendent*, MAXXI, Roma, 2016.

Perception is a sensitive and therefore individual faculty, which can only be verified in co-presence. Muntadas usually works in urban spaces through interventions that invite perception as a social act, understood as a conscious form of co-presence. If the concept of presence is central for the performing practices, and as we have also seen in the first section on choreography, these practices find their significance in a coincidental being. The relationship between presence and co-presence makes it possible to reflect on lived space (e.g. the spaces of everyday life), on the responsibility that each person has (being contextually in person and in the act of perceiving other persons/ things/...), on the quality of our being in the same time/space, also in a pedagogical-educational key. It is significant that if we look it up in the dictionary for other words useful for this argumentation, we find that a valid synonym for being present is participant. It refers, therefore, to an active presence, involved at a specific time and in a particular place. It is no coincidence that In 2016. Muntadas exhibited the work with a modified meaning precisely in this co-presence key: perception requires participation.

Urban/Choreography: Writing, poetry and action

Graphics, as mentioned in the first paragraph, can be closely related to writing. Concerning this particular aspect related to the themes of poetry moving through urban spaces, in this paragraph, we will discuss the project that has affected several seasons of contemporary Western art: the Public poems of Alain Arias-Misson. These are poetic actions that take place in public, starting with a single word, in the spirit of Concrete Poetry. They are addressed to the most heterogeneous audiences possible, from passers-by who are caught in the street by the event, to the regulars of museums and art venues. From 1967 to 1974, and then from 1988 to the first two decades of the 2000s, the now over-80-year-old poet uses 180 cm high letters, moved by carefully selected audiences, to write the pages of the street (Arias-Misson). Accompanied at times by music often performed live, amidst amazement, fascination, curiosity, but also contestation and provocation. Arias-Mission calls out, using a megaphone, the letters of a precise word designed for the place/setting of the action. The bearers of the letters thus move them in space to create other imaginative meanings. From the first events in the 1970s Vietnam to The Beethoven public poem, these actions act mainly in crowded urban spaces and on institutional commissions, such as The public Proust poem in place Saint-Germain in Paris (1988), The Hollywood monsters public poem on Sunset Boulevard in Los Angeles (1991), The Shamanic Chapel public poem in the Sistine Chapel in Rome (1998), or The public surveillance poem in the Paris Metro (2003). Major European museums such as the Reina Sofia in Madrid, the Centre Pompadour in Paris and the MART in Rovereto and the Museion in Bolzano are no exceptions, for which he realised an itinerant performance between the two cities in which letters/people were moved across urban boundaries through a public train.



Alain Arias-Misson, *Dada*, 1970, stampa fotografica, Mart, Archivio Tullia Denza Ph. Mart, Archivio fotografico e Mediateca.

The (choreo)graphic: Between design and urban visual performance

In this last paragraph, we will focus on two other types of urban intervention that share the time factor: both projects allow a relationship with users that is not limited to a specific event. The first case is Cheap. Born in 2013 in Bologna, it is led by a collective of six women. It is a public art project that sees in the paper attached to urban spaces (apparently) dedicated to advertising the material, or rather the medium, through which to carry out its investigation. The place of their interventions is therefore mainly the urban landscape: the theoretical frame of reference is that of contemporary languages; the object of their research is a balance between curatorial practice and feminist activism. In some texts they call themselves situationists. As mentioned in the fourth paragraph, the city has often been the object of artistic interventions and since the last two decades of the 20th century. alongside the increasingly less underground appearance of urban graffiti and street art, a significant number of artists have populated the streets of cities with graphic posters. In this case, art made use of the media and languages derived from advertising communication and came out of museums through real conceptual operations. Cheap comes at a different historical and social moment when advertising has changed places, and media and is no longer the object of artistic criticism, and when the rethinking of urban practices is the urgency for the majority of the globe's inhabitants.

Cheap takes art practice out of art spaces, does so in a provocative manner that was probably influenced by Kruger's images, but it overcomes the apparent casualness of its approach to the citizen, offering continuity in the exhibition of works selected around a constant call for posters. This is the instrument through which Cheap investigates current issues starting from the bottom, enhancing the hybridisation of expressive languages, supporting active citizenship paths, and acting in collective re-appropriations of spaces in which to release creative energies.



Interventions from the Cheap Festival (now Cheap Street Poster Art Festival)

What happens if the graphic language par excellence, the language of signs, symbols, pictograms used for road signs becomes an ethical sign? So defined by its creators, Esterni, the Milan-based cultural enterprise that since 1995 has been involved in enhancing, in the broadest sense and less tied to the mere pecuniary concept, the urban territory. The signals aim to stimulating, arousing, and suggesting different ways of living public, that is everyone's, space. It happens that even in dramatically crowded places like the spaces dedicated to the Milan Design week, people perceive that they are in a welcoming and non-anonymous place. This is through simple indications that aim to promote acts of conscious co-presence, changes in perspective and perception, indications on the care of spaces and bodies.



Ethical signals, from Esterni website

Conclusions

In this text, we observed some artistic and spatial design acts in which graphics are strategically used in mutual collaboration with contemporary art within the boundaries of urban space. We have done this in a contaminating vision of arts by observing that when the graphic medium is focused. it speaks to the body. It offers the passerby the possibility of becoming aware of the presence in a space that is usually experienced as impersonal. The concept of presence emerged from choreographic thinking. To reinforce the idea related to graphics and urban space, we described one work of William Forsythe. Then returning our attention to the body as an image, in dialogue with the word and typographic composition, we observed Kruger's work as a perfect imageXtext, that is, the immediate synthesis of the senses and signs. The immediacy of an image as opposed to the sequential presentation of words or sounds, the importance of the gestures represented and the involvement of the senses are all key elements of visual culture, which led us to Muntadas' work between graphics, perception and co-presence. This reflection brought us through the performative poetic acts of Public Poems by Arias-Misson, between writing and poetry in and out of public places. Then we arrived at the artistic posters that populate the city of Bologna. Finally, the case of Esterni allowed us to make a small synthesis of the artistic practices highlighted. The use of graphics makes it possible, through the point of view of the article, to draw attention to the gestures of citizen user. It promotes playfully and poetically (poietic) a better appropriation of the common space that is usually experienced in a distracted way or is perceived as aggressive and extraneous. Significantly, all the works have been commissioned by an institution (museum, municipality or local authority) and invite reflection, assuming an unconscious educational function to experiencing public and shared spaces.

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Notes

1. https://arxiumuntadas.org/database/en/taxonomy/term/1771

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SILENT POETRY. IMAGES OF GESTURING ACROSS THE ARTS. PRETEXTS AND THOUGHTS ON A LANGUAGE OF GREAT EDUCATIONAL POTENTIAL

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GRAPHIC IMAGES LEARNING IMAGE-BASED EDUCATION HERITAGE EDUCATION DIDACTIC TRANSPOSITION

The claim – attributed to Leonardo da Vinci– that "painting is mute poetry and poetry is blind painting", authoritatively sums up the topic of this paper. Unlike literary languages, figurative visual arts draw on body language as a medium comprising expressions, postures, gestures, and signs representing gestures.

Based on a conceptualization of gesticulation as a universally intelligible form of communication, we examine dictionaries of gesticulatory movements such as that developed by Bruno Munari or the choreographic projects of Virgilio Sieni, which are both rooted in the transposition of movement into images. In choreography, the act of transposing into images, conventionally signs or drawings, is termed notation and is the instrument via which artistic projects are communicated to dancers and handed down to posterity. It involves marking out an idea, knowledge, or simply a state of mind, fixing it on paper by means of a gesture. The nature of gesturing as a medium and a tool for immediate transposition underpins its valuable role in the field of education.

SILENT POETRY, AN IMAGE-TEXT AS INTRODUCTION

During the Renaissance, it was standard practice for artists, or masters, to engage in rhetorical defence of their art, demonstrating its value and superiority over others.

Thus, critics, art historians, and art manuals have all drawn on and frequently pondered about these written exchanges, which enhance our insight into the different arts and the artists who practised them.

Among numerous such cases, the great master Leonardo Da Vinci wrote a treatise on painting in which he not only theorised about how to create a valid painting, but also argued for the primacy of painting over the other arts, thus offering an ideal synthesis of the topic announced in the title of this paper and addressed in the next sections.

Our specific aim here is to observe the educational potential of gestures, understood as a medium for language and a tool for didactic transposition. Using examples from different disciplinary fields, we shall observe gestures as images.

FROM LEONARDO'S TREATISE TO HUMAN UNIVERSALS

Leonardo conceived of painting as a natural science and, based on his own practice of it, maintained that experience was the best tool for acquiring knowledge. He mainly set out to pass on these precepts to his apprentices, yet by arguing for the superiority of painting over poetry, he offers the consumers of paintings with deep food for thought.

Leonardo's theoretical framework rests on his definitions of painting and poetry, which he returns to several times in the four chapters of his treatise explicitly devoted to the subject. In Chapter16 (*Part One. The Difference Between Painting and Poetry*), he begins by examining the senses implicated in poetry and painting, namely hearing and sight, by means of which the two arts penetrate the intellect: Painting is poetry that can be seen and not heard, and poetry is painting that can be heard and not seen. Therefore, these two kinds of poetry, or we might say two kinds of painting, have exchanged the senses through which they go about penetrating the intellect. [...] the deaf born will understand the operations and intentions of the operators, but the blind born will never understand what the poet has set out to illustrate, what he seeks to honour through his poetry; given that one of its noble elements is to represent the gestures and components of stories [my translation from Italian¹] (I, XVI).

According to Leonardo, therefore, the painter's 'intentions' may be grasped via the sense of sight and artists' depiction of gestures is the means by which they psychologically characterize the subjects of their paintings. Further on, in Chapter 17 on the difference between painting and poetry, he evokes two other foundational principles: the imitation of nature and the durability of experience.

Painting is silent poetry, and poetry is blind painting, and both imitate nature as much as their powers allow, and both can illustrate many moral customs, as Apelles did in his Calumny. [...] But much more will be accomplished by the proportional beauties of an angelic face in a painting, from which proportionality results a pleasant harmony, which serves the eye as music serves the ear [my translation from Italian²] (I, XVII).

The memory of the beauty of a painted image lingers longer because the eye can discern all aspects of the image simultaneously, differently to poetry, which offers a theory of elements that succeed one other over a linear timeframe.

Painting represents its essence to you all at once in the visual faculty, and through the same means that the impressive receives natural objects, and moreover, at the same time, the harmonious proportionality of the parts that make up the whole is composed, which satisfies sensibility. [my translation from Italian³] (I, XIX).

The immediacy with which the intellect perceives the harmony of the forms ensures the durability of the information imparted and the subject's pleasure in receiving it without experiencing boredom or annoyance. An image does not need to be constantly replicated like music or poetry, but rather becomes immortal, while the harmony it conveys via sight lacks only its 'older brother', the sense of touch, which

at the same time, [...] since it will have fulfilled its purpose, does not prevent reason from contemplating divine beauty. And in this case painting, copied from [divine beauty], largely makes up for what the poet's description is unable to supply [my translation from Italian⁴] (I, XIX).

The immediate nature of an image with respect to the sequential presentation of words or sounds, the importance of represented gestures, and the engagement of the senses are all key elements of visual culture. In examining them here we shall draw on W. J. T. Mitchell's approach, which is based on the concept of "imagetext" (1994), recently reformulated as "imageXtext" with a view to filling the space between image and word with a typographical sign (Mitchell, 2015/2018). This neologism, a cornerstone of Mitchell's visual theory, indicates the point of convergence between semiotics and aesthetics, that is to say, the point at which the theory of signs merges with that of the senses: "It is the place where the eye and ear encounter the logical, analogical, and cognitive relations that give rise to meaning in the first place" (Mitchell, 2015/2018, p. 47), the point where the visual and the verbal merge to form a unique combination of meanings and perceptions.

Mitchell's scientific approach to images represents one of the pillars of visual culture studies, a discipline that aims to "restore the gaze to the spectators" by explaining the "visual construction of the social sphere" (Mitchell, 2015/2018, p. 23). It is of value to us to evoke, albeit in passing, this hybrid approach, which is posited on the contamination of media, languages, and the senses that receive information, in order to introduce the case of a scientist who used images linked to gestures in his inquiry and later for the dissemination of his research findings: namely, Charles Darwin and his The *Expression of the Emotions in Man and Animals*, first published in late 1872. This text examined the gestures, or rather the attitudes of humans and animals, with a view to describing and understanding the evolution of the species; it represented a first step in the study of the psychology of emotions, given its focus on the aetiology of universal gestures and expressions that are independent of cultural or social factors. As Jonathan Smith points out in *Charles Darwin and Victorian Visual Culture*:

Darwin faced a very basic visual problem: how could natural selection, a concept almost by definition impossible to illustrate directly, be illustrated, especially when the existing visual conventions of the natural sciences were associated in varying degrees with conceptions of species fixity? (Smith, 2006, p. 1).

As though they were imagetexts ante litteram, Darwin decided to use illustrations, and later photographs, to describe his discoveries and conduct his experiments. After obtaining a large repertoire of images of the expressions of indigenous peoples from all corners of the British Empire, Darwin showed them to the British and asked them to comment on them. Based on this experiment, as well as on the careful study of animal and human anatomy, he defined a set of expressions and attitudes as the outcome of the evolution of species and therefore universal. What generates disgust may be influenced by social or cultural factors but disgust itself and its expression are the same everywhere. In the late 1950s, psychologist Paul Ekman repeated the photo experiment by showing images of North Americans to inhabitants of New Guinea, discovering that highland natives who had retained a primitive lifestyle recognised the illustrated expressions and were able to mimic specific narratives associated with them (Graber, 1981). He repeated and further refined the exercise in other geographical and cultural settings, confirming that certain expressions of emotion are fixed regardless of different social experience. This guarantees the possibility of communication between individuals regardless of the interlocutors' generation, culture, or status as strangers or family members. This was the beginning of the neurocultural theory of emotions. The many studies that have continued to contribute to this line of inquiry and can usefully inform our discussion include the efforts of the anthropologist Donald Brown —see *Human Universals*— to identify the behaviours shared by individuals from all human societies. Brown identified, in addition to these more general aspects, some of the assumptions underpinning the emergence of cultural phenomena that have been successful at the global level. For example, universal language "consists of those features of culture, society, language, behaviour, and mind that, so far as the record has been examined, are found among all peoples known to ethnography and history" (Brown, 2004, p. 47).

THE GESTURE, A MIMETIC RESIDUE OF A UNIVERSAL LANGUAGE

Unlike verbal languages, figurative visual arts draw on body language as a medium comprising expressions, postures, gestures, and signs representing gestures.

Since the era of Aristotle and Plato, gesture has been seen as the mimetic residue of language. Each individual gesture may be read as a 'clandestine word', albeit of a completely different nature to verbal words, as Elenio Cicchini has pointed out (2017). The gesture represents the visible form of a concept, of an idea in the Platonic sense, still before this is expressed through words. Giorgio Agamben (2014, 2017) defines the gesture as mediality without end; in other words, as an act of pure communicability whose object is the potential knowability of something. The gesture bears immediate meaning, the realisation of something via a process of resemblance to reality, within a defined time and space.

This brief philosophical outline of the gesture requires an effective illustration and summing up, which will lead us to the next point in our line of reasoning.



Fig. 1 © Katy Couprie, 2019, Dizionario Folle del Corpo, pp. 80, 81. © Fatatrac. To this end, let us consider a project inspired by ancient treatises, in which an artist (an engraver) and scientist of anatomy worked together to offer readers a more complete knowledge of the theme of gesturing.

In a volume published for the exhibition *Katy Couprie*. *Dizionario folle del corpo*⁵ [An insane dictionary of the body] (Couprie, 2019), the author investigates the body and its representation via word games, metaphors and images originating in the French and Italian cultures. The book's strength lies in its light-hearted use of multiple linguistic registers, from everyday language to the specialist code offered by anatomist Alessandro Ruggeri, whose input prompted the use of iconographic sources drawn from the archives of the Institute of Human Anatomy at the University of Bologna. The work's hybrid nature means that it can appeal to a wide audience, from curious children to experts seeking witty and aesthetically meaningful entertainment. In this example of imageXtext, word, image and typographical

SILENT POETRY. IMAGES OF GESTURING ACROSS THE ARTS. PRETEXTS AND THOUGHTS ON A LANGUAGE OF GREAT EDUCATIONAL POTENTIAL

signs -we might say to paraphrase Magritte for our own purposes- penetrate mental space. This exemplifies, as Romano Gasparotti puts it, "a way of thinking that is not only completely incapable of being in tune with the existence of the world, but which stubbornly strives to unravel and dispel any mystery, in full solidarity with mainstream philosophy and Galilean science" [my translation from Italian⁶] (Gasparotti, 2019, p. 15). The Dizionario folle del corpo restores for us the unity of thought, in its visual, expositional, and verbal forms. Thus, Couprie characterises the gesture as a "Movement (most often) of the arm, hand or head that speaks without one having to open one's mouth or that betrays something that one wishes to keep guiet" [my translation from Italian⁷] (Couprie, 2019, p. 100) associating it with the lemmas Expression, Gesticuler, Mouvement. Gesticuler evokes the concept of movement, which in turn is associated with the headwords Pose, Position and Posture. While Couprie defines the pose as an attitude of the body, and position is an attitude that in anatomy may be read as a movement of a body part vis-à-vis its three spatial planes (sagittal, frontal, horizontal), posture is defined as "a surprising or artificial position. Posture says a lot about a person's social behaviour or habits" [my translation from Italian⁸] (Couprie, 2019, p.186).

EXAMPLES OF PRETEXTS

Following Leonardo, let us assume that postures, expressions, and gestures are elements of body language, through which visual art expresses the so-called motions of the soul and much more. As zoologist Desmond Morris (2019), reminds us, analysis of body language transposed into images and situated in a context provides us with an account of socio-cultural rituals and conventions, documents the facts, manners and customs of the various epochs, and illustrates forms of perception of reality, including the evolution of artistic styles and movements.



Fig. 2 La Domenica del Corriere, 10 August 1958, *Supplemento gesticolato al dizionario italiano*.

Gesturing, as we have seen, can be a universally intelligible form of communication. This assumption led Bruno Munari to create the *Supplemento al dizionario italiano* [Supplement to the Italian dictionary], initially commissioned as a marketing tool by the Carpano distillery in Turin in 1958.

The booklet, characterised by its author's famous distinctively visual approach, shows photographs of Italian hand gestures accompanied by brief explanations in four languages. Once again, images and words are not merely juxtaposed, but rather used as ante litteram imagetexts, in which images of gestures of ancient origin, especially those used by Neapolitans, which over time came to be used nationally and then internationally, are the protagonists of an intercultural somatic mediation process. Nonetheless, the analysis of these gestures bears a much deeper value.

As mentioned in the 1958 *Domenica del Corriere* article commenting on the publication of Munari's text, Andrea de Jorio, a scholar of archaeology and antiquity working at the [Reale] Museo Borbonico of Naples, published a study in 1832 entitled *Mimica degli antichi investigata nel gestire napoletano* [Mimicry of the Ancients investigated in Neapolitan gestures]. Elenio Cicchini (2017) offers us an analysis of this work, in which he describes the singular methodological process adopted by de Jorio, who drew analogies between images of figures painted on ancient pots from the excavations of Pompei and Herculaneum and the gestures of his contemporaries.

Assuming a grammar of gestures similar to St. Augustine's and Ludwig Wittgenstein's theories about verbal language and its relationship with reality, de Jorio affirmed that "Each gesture can have one or more meanings, as is the case not only with the words of any language, but with the very letters of the alphabet" (Cicchini, 2017, p. 5) and called for the development of a dictionary of these gestures. In Cicchini's view, de Jorio's intention was not to reveal information about the subjects of the vases, but to shed light, via careful observation of Neapolitan gestures, on the attitudes and ways of life of the ancient Greeks. This revolutionary approach that linked cultural heritage with its audiences predated by almost a century the theories on the interpretation of cultural heritage put forward by Freeman Tilden in 1957.

Observation of the mimetic gestures portrayed on ancient pots also features in another line of research concerning a particular type of gesture: the trained, or choreographed, gesture. Beginning in the early twentieth century, proponents of modern dance began a process of imitation of ancient poses based on tableaux vivants. For example, from the letters of Isadora Duncan, we learn that she and Ruth St. Denis primarily studied the ancient pots conserved at the Louvre: Duncan with a view to creating a repertoire of poses to alternate in the flow of action, and St. Denis with a view to assimilating a hieratic attitude spread across a performance of alternating poses forming a slow and suggestive flow of actions. As we are going to approach the Dizionario del gesto [Dictionary of gesture] by choreographer Virgilio Sieni, we are treating the body as an object, the protagonist of the images we enjoy. In this instance, in the context of choreographic, the peculiar relationship that is given between the dancers' bodies and the audience's gaze modifies our perceptions of space, transcending the two-



Fig. 3 Arianna Vairo, 2019, pp. 114-115, *Risonanza*, in Palma et al., *Dizionario minimo del gesto. Corpo Movimento, comunità nella danza di Virgilio Sieni.* dimensional character normally attributed to images. All the more so, because Sieni's inquiry engages communities and ordinary people in his work with professional dancers. For the purposes of the present chapter, we might mention two of his large-scale projects: the direction of the 9th International Festival of Contemporary Dance Mondo Novo - gesture place community (Biennale Danza in 2014); and the Dizionario minimo del gesto [Dictionary of Gestures], published in 2019 following a cycle of encounters with the general public organised by the Fondazione Feltrinelli in Milan. The aim of the festival was to create a community, a *polis*, where the artist would be required to engage in the practice of transmission and to integrate his own work/process into a crossroads of experiences. Proximity to the body and gestures of the other, in forms grounded in individual diversity, encourages a thought process that is ever new, and ever in need of confirmation. Drawing on the concept of the 'use and reuse of bodies' -theorised by Giorgio Agamben, who has greatly influenced the work of the choreographer- Sieni started from the positive assumption that impoverished human postures might thus be inspired to open up to an attitude of presence and listening (Sieni & Tomassini, 2014). This applied to everyone, professional artists and public alike. Alongside this initiative, which with the *Vangelo secondo Matteo* project staged an itinerant workshop involving professional and amateur dancers across various regions of Italy, a further section of the festival, *Aura*, was devoted to the observation of details from selected Venetian masterpieces. Five choreographers chose to explore specific Venetian paintings, taking the life of a detail as their starting point for creating a personal geography of gestures.

The *polis* and the universality of gesture are the key concepts informing the *Dictionary of Gestures* (Palma et al., 2019). Via Arianna Vairo's signs/drawings and the practice of gestures aimed at creating or reviving lexical memory, Sieni sets out to form a community of citizens capable of experiencing spaces with awareness of how their actions resonate with others. Whether in prestigious settings or places of decay, the words that make up the dictionary invite us to inhabit space in a more democratic and sensitive way. For example, the entries include words such as fingertips, automatisms, and waiting.

FROM SEMIOTICS TO DIDACTIC TRANSPOSITION

In choreography, the act of transposing into images – conventionally signs or drawings– is termed notation and is the instrument via which artistic projects are communicated to dancers and handed down to posterity. It involves marking out an idea, knowledge, or simply a state of mind, fixing it on paper by means of a gesture. Paul Valéry, in *Philosophy of Dance*, stated that those who ask philosophical questions about dance "have their ideas immediately complicated and paralysed" (1957-60/1992, p. 77). In order not to run this risk, let us organize our arguments here around the thinking of Rudolph Laban, whose work offers an excellent point of reference to anyone who wishes to learn about the discipline, thanks to three factors:

the elements of radical innovation he brought to Western choreography; his theoretical skills and the care he took with communicating the outcomes of his inquiry; his focus on the use of a specific methodology in education and training.

As Lucia Ruprecht (2015) states in her comparative text if Benjamin is the thinker of gestural interruption, Laban is the thinker of gestural flow. This flow derives from vibratory energy that now enters centre stage. For the dancer, choreographer, teacher, and dance thinker, dance did not just include gestures; it was a genuinely gestural event and experience, which gave expression to the human condition, and made visible and performed the flow of life. Dance experience makes available insights into a world that gives or discloses itself in the rhythms of gesture. (Ruprecht, 2015, p. 28)

One of the keys to the success of Laban's work is that he sought to describe movement using analytical, almost geometric, explanations, but poetic language. According to Laban, it is only through careful reflection on gesture and movement that the meaning of dance may be understood. For this reason, his analysis is centred around four points that may be summed up as follows (Bermùdez, 2010; Davies, 2006):

- 1. the use of a particular area of the body, the area that moves;
- 2. the direction of the body's movement in space;
- 3. the rhythm of development of the motor sequence and the time in which it is performed;
- 4. the position of accents and the organisation of phrases.

Dance is a composition of trained and carefully designed gestures, which via Laban's precise verbal and visual descriptions sheds its aura of evanescence to take on deeper significance. For example, by using graphs, it is possible to qualitatively analyse movement in terms of specific parameters, such as expressive, emotional, and mental state, soul, passion, hypnotic quality and vision. Furthermore, two elements spatially define dance: the natural zone occupied by the performer; the artificial zone occupied by the lights, the set and the audience. This approach allows us to explore choreography through the lens of semiology and to reflect on the two ways in which contents may be transmitted:

- 1. The reportage, the live analysis, the chronicling of events.
- 2. The reconstructive analysis of movement via writing, or the decomposition of the movement in order to write a critique of it.

These are the bases of notation and *Labanotation*, a series of graphic symbols that allow a choreography to be defined via drawing. This linguistic code makes it possible to archive choreographic works, and to conserve a memory of them. Furthermore, this code is the basis of the training course created by Laban. Beatriz Bermudez in describing her training according to this method helps us to understand how the analysis of gestures via a suitable form of writing allows us to appropriate the meaning of the movements with considerable awareness and competence.

Translating knowledge into a language other than that of the discipline that generated it, from the point of view of the sciences of education and the didactics of the different subject disciplines, recalls the concept of didactic transposition. The synthetic definition of this didactic methodology may be found in the subtitle of the volume in which Yves Chevallard first published his ideas on the subject: *Du savoir savant au savoir enseigné* (1985). Observing the situation of contemporary teaching, Chevallard noted that the knowledge addressed was artificial because it had been specially constructed for the class. *Transposition is a process of negotiation that allows the teacher to adapt the implementation of knowledge to the level of his students* [my translation from French]. Already in 1998 Philippe Perrenoud noted that although Chevallard's work had been devoted to

mathematical knowledge and more particularly to the transformations that mathematicians' theories undergo when they become school knowledge, first in curricula, then in textbooks and classrooms, this work has become a reference for other disciplines. It has made an important contribution to associating the notion of transposition with so-called 'erudite' knowledge, that which is claimed by school disciplines such as mathematics, the natural sciences (biology, chemistry, geology and physics) and the humanities and social sciences (history, geography and philosophy in particular) (Perrenoud, 1998, p. 487).

What characterises the process of transposition is its strong pragmatic link with the socio-cultural context in which it takes place. It is not a simple change of form or content of the learned knowledge, but a "rebirth of knowledge in a different subject, via the mediation of tasks and interactions. Hence the notion of pragmatic transposition" (Perrenoud, 1998, p. 511).

Studies on the didactic transposition of history, for example, suggest that it shares many of the concepts previously expressed regarding the lexicon of gesture combined with image. In identifying the procedure that teachers may follow, Maila Petrucci (2018), expounds on the possibility of working on multiple dimensions at three different levels: semantics, syntax, and grammar. Alternatively, Ivo Mattozzi, drawing on the work of Chevallard, sees the process as taking place at three levels: 1. the re-invention of scholastic knowledge; 2. the transposition into textual structures; 3. the didactic transposition required to teach how to learn (Mattozzi, 2007).

Foundationally, teachers' transpositional action must follow key deontological principles: 1) the avoidance of bad transpositions; 2) the development of good transpositions for their pupils, given that good learning is generated and starts from appropriate transpositions.

CONCLUSIONS

Ecstasy, repulsion, acceptance, hieraticism, horror, aggression, abandonment, surprise, fear, falling in love, desire [...]. These are some of the possible meanings of gestures transposed into art images. As André Chastel (2002) argued, hand movements are linked to the gazes and psychology of characters, becoming the visible signs of a non-verbal communication. Moreover, to quote Agamben: "The gesture is the exhibition of a mediality: it is the process of making a means visible as such"

(2000, p. 58). In this article, we have made an interdisciplinary excursus on the image of gesture in art; we have used the words of the good master Leonardo da Vinci to interpret this subject as a silent poetry, immediately comprehensible in its unity and for this reason destined to remain longer in the memory. In this regard, it is useful and necessary to refer to Aby Warburg who, at the turn of the 19th and 20th centuries, devoted much thought to the problematic nature of the rendering of movement in images in art and the psychological characterisation expressed through gestures, between Antiquity and the Renaissance, between figurative art and dance. In particular, in Mnemosyne (Warburg, 2021), the atlas of images made up of thousands of photographs ranging from archaeological artifacts of Oriental, Greek and Roman origin to Renaissance and 20th-century culture testimonies, Warburg conceives of the image as an engram, that is, a trace left in the nervous system capable of evoking dormant meanings when new fruitive experiences occur, even distant in time: "thanks to the miraculous work of the normal human eve. for centuries in Italy the vibrations of the soul remained alive for successive generations" (p. 209). Above all, with regard to silent poetry, it is pertinent to recall the structure of the atlas understood as a machina memoralis, in which images are juxtaposed in such a way as to favour an open interpretative process that, according to the author's intentions, allows the image to take on the faculty of speech (Image and Word, p. 195). Warburg's intention was to illustrate the mechanisms underlying the different figurative traditions. This stylistic-psychological approach (p. 716) shows a very different relationship between image and text than Mitchell theorised through the concept of imageXtext, in which semiotics and aesthetics, sign and sense act together to create new content or, as seen in the cases shown. as a tool to reinforce new theories (Darwin, Ekman, Brown). interpret ancient heritages or define forms and projects (Couprie, Munari, Sieni). In the course of the article, gesture as image was observed through the rapid analysis of some case studies that made it possible to make explicit the educational, formative and popularising value of this language.

The fact that image has always played an educational role down through the centuries has been proven since Gregory the Great, who to head off the risk of idolatry in his thirteenth epistle, pointed out the immense value of painting for the illiterate, who, although they cannot learn through reading, have the opportunity to elevate themselves through images. With regard to gestures and the concrete use of the body transposed into images. Francesco d'Assisi, at the time he invented the first tableau vivant in history for the feast of the Nativity in 1223, stated that it is possible to see with the eyes of the body (Tommaso da Celano, 1228-29/1996). This means not translating events into words or artificial images, but physically reliving them within ourselves. The expression "translation into images" leads us to identify in the semantic universality of gestures, the opportunity to apply didactic transposition not only to visual disciplines, but also to scientific ones. As observed by Perrenoud:

In the field of expert, professional or common-sense knowledge, the objects of knowledge are not so easily identifiable and are more unstable or controversial. The research problems and practical obstacles to transposition are therefore different. Nonetheless, we are still quite close to a "knowledge trajectory", albeit that, initially, it needs to be "extracted" from practices, unlike academic knowledge, whose formalisation is inherent in the scientific practices themselves (Perrenoud, 1998, p. 508).

NOTES

Leonardo da Vinci, *Trattato della pittura* (Carabba editore, 1947). Retrieved July 6, 2021, from. https://it.wikisource.org/wiki/Trattato_della_Pittura_(da_Vinci)/Parte_prima/16._Differenza_che_ha_la_pittura_con_la_poesia.
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5 Palazzo delle Esposizioni, Roma, 22 ottobre 2019 - 16 febbraio 2020.
6 The original text of the quotation is as follows: "di un pensare che non solo è del tutto incapace di porsi in sintonia con l'esistere del mondo, ma che pervicacemente si adopera allo scopo si svelare e dissipare qualsiasi mistero, nella piena solidarietà, tra filosofia mainstream e scienza galileiana" (Gasparotti, 2019, p. 15).

7 The original text of the quotation is as follows: "Movimento del braccio, della mano o della testa (più sovente) che dice senza che si debba aprir bocca o che tradisce ciò che si vorrebbe tacere" (Couprie, 2019, p. 100).

8 The original text of the quotation is as follows: "Una posizione sorprendente o artificiale. La postura la dice lunga sul comportamento della società di una persona o delle sue abitudini" (Couprie, 2019, p. 186).

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Clandestine Word. Images of Gesture Among the Arts

Pretexts and Reflections Between ImageXtext, Choreographic Notations and Didactic Transpositions

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Abstract. Unlike literary languages, figurative visual arts draw on body language as a medium comprising expressions, postures, gestures, and signs representing gestures.

Based on a conceptualization of gesticulation as a universally intelligible form of communication, we examine dictionaries of gesticulatory movements such as that developed by Bruno Munari and the choreographic projects of Virgilio Sieni, which both entail transposing movement into images. In choreography, the act of transposition into images - conventionally signs or drawings – is termed notation and is the instrument via which artistic projects are communicated to dancers and handed down to posterity. It involves marking out an idea, knowledge, or simply a state of mind, fixing it on paper by means of a gesture. The nature of gesturing as a medium and a tool for immediate transposition underpins its valuable role in the field of education.

Keywords: Graphic Images Learning · Images Based Education · Intercultural Images Learning · Heritage education · Didactic transposition

1 Silent Poetry: Introducing Our Topic via the Image-Text

The claim – made by Leonardo da Vinci in his *Treatise on Painting* (a quasi- manual outlining the theoretical and practical aspects of the art) – that "painting is mute poetry and poetry is blind painting" [1], offers a useful introduction to the theme of this paper: gesture as a clandestine language that can facilitate new learning. Indeed, for Leonardo, drawing and painting offer a means of acquiring knowledge both to those practicing them and those enjoying their outputs. Let us clarify forthwith that our specific focus here will be on the educational potential of gesture, understood as a language medium and instrument of didactic transposition. Drawing on examples from a range of disciplinary fields, we shall engage in a wide-ranging exploration of gestures as images.

The immediate reception of an image as opposed to the progressive reception of a sequence of words or sounds, the visual representation of gestures, and the role of the senses are all themes discussed by Leonardo in his treatise on painting and that continue to be of key interest within contemporary visual culture. Our discussion here is informed by the work of W. J. T. Mitchell surrounding the concept of "imagetext" [2], and its more recent reformulation as "imageXtext" (in which the gap between image and word is completed with a typographical sign [3]). These novel terms, which are key to Mitchell's visual theory, represent the convergence of semiotics and aesthetics, or the point at which the theory of signs merges with that of the senses: "*It is the place where the eye and ear encounter the logical, analogical, and cognitive relations that give rise to meaning in the first place* (p. 47), the point where the visual and the verbal fuse into a unique blend of meanings and perceptions.

Mitchell's theoretical perspective on images is one of the key frameworks of reference within visual culture studies, a field that aims to restore the gaze to the spectators by shedding light upon the visual construction of the social sphere (p. 23). This brief mention of his hybrid approach, which is based on the contamination of media, languages, and the senses, serves as background to the case of Charles Darwin, who drew on images of gestures in the course of his scientific inquiry and later for the dissemination of his research findings. In The Expression of the Emotions in Man and Animals, first published in late 1872, Darwin investigated the gestures, or rather the attitudes of human beings and animals, in relation to reconstructing the evolution of the species; this came to be seen as an early contribution to the psychology of emotions, given the author's focus on the aetiology of universal gestures and expressions that are independent of cultural or social factors. As noted by Jonathan Smith in Charles Darwin and Victorian Visual Culture: "Darwin faced a very basic visual problem: how could natural selection, a concept almost by definition impossible to illustrate directly, be illustrated, especially when the existing visual conventions of the natural sciences were associated in varying degrees with conceptions of species fixity?" (p. I) [4]. Darwin decided to use illustrations, and later photographs, to describe his discoveries and conduct his experiments, essentially deploying them as imagetexts before the concept had even been invented. He collected a large set of images of expressions from the indigenous peoples of the British Empire, then showing them to British subjects and asking for their feedback. Based on this research, as well as on his study of animal and human anatomy, Darwin identified a set of expressions and attitudes that were universal and which he therefore concluded to be the outcome of the evolution of the species. What elicits disgust may vary as a function of social or cultural factors but disgust itself and its expression are the same all over. In the late 1950 s, the psychologist Paul Ekman replicated Darwin's experiment by showing photographic images of North Americans to inhabitants of New Guinea, finding that natives of the isolated highland areas who had retained a primitive lifestyle recognised the expressions portrayed in the photos and associated them with specific narratives [5]. Ekman repeated and further refined the exercise in other geographical and cultural contexts, and the evidence that some expressions of emotion are invariable across social contexts continued to mount up. This invariability enables us to communicate with other individuals regardless of their generation, culture, or identify as strangers or family members. Ekman's research laid the early foundations for the neurocultural theory of emotions. Among subsequent studies in this field of inquiry, one that speaks to our theme in this paper, is the work of anthropologist Donald Brown -Human Universals - on behaviours that are common to individuals from all human societies [6]. Brown also addressed the factors undergirding the emergence of global cultural phenomena.

For example, universal language "consists of those features of culture, society, language, behaviour, and mind that, so far as the record has been examined, are found among all peoples known to ethnography and history" (p. 47).

2 The Gesture, a Mimetic Residue of a Universal Language

Unlike verbal languages, figurative visual arts draw on body language as a medium comprising expressions, postures, gestures, and signs representing gestures.

Since Aristotle and Plato, gesture has been conceptualized as the mimetic residue of language. Individual gestures may be interpreted as 'clandestine words', although they are different in nature to verbal words, as Elenio Cicchini has argued [7]. A gesture is the visible form of a concept, of an idea in the Platonic sense, before this is expressed using words. Giorgio Agamben [8, 9] defines the gesture as *mediality without end*; in other words, as an act of pure communicability whose object is the potential knowability of something. The gesture conveys immediate meaning, the realisation of something via a process of resemblance to reality, within a defined time and space.

How may we sum up this brief philosophical outline of the gesture before proceeding to the next step in our line of reasoning?

Let us scrutinize a project inspired by historic writings, in which a contemporary artist (engraver) and scholar of anatomy cooperated to offer the public a more in-depth knowledge of gesture.

In a book published in association with the exhibition Katy Couprie. Dizionario folle del corpo¹ (An insane dictionary of the body), [10] the author investigated the body and its representation via word games, metaphors and images drawn from the French and Italian cultures. The book's appeal lies in its entertaining use of diverse linguistic registers, from everyday parlance to the specialist language contributed by anatomist Alessandro Ruggeri, who also suggested the use of iconographic sources from the archives of the Institute of Human Anatomy at the University of Bologna. The work's hybrid approach makes it suitable for a wide audience, from inquisitive children to experts seeking a witty and aesthetically meaningful entertainment. In this example of an imageXtext, word, image and typographical signs - to paraphrase Magritte for our own purposes - penetrate mental space, exemplifying, in the words of Romano Gasparotti [11], a way of thinking that is not only completely incapable of being in tune with the existence of the world, but which stubbornly strives to unravel and dispel any mystery, in full solidarity with mainstream philosophy and Galilean science. (p. 15. Author's translation). The Dizionario folle del corpo restores the unity of thought, in its visual, expositional, and verbal forms. Couprie herself defines the gesture as a Movement (most often) of the arm, hand or head that speaks without one having to open one's mouth or that betrays something that one wishes to keep quiet [...]" (p. 100 author's translation), associating it with the lemmas Expression, Gesticuler, Movement. "Gesticuler" evokes the concept of movement, which in turn is associated with the headwords Pose, Position, and Posture. While Couprie defines the pose as an attitude of the body, and position is an attitude that in anatomy may be read as a movement of a body part vis-à-vis its

¹ Palazzo delle Esposizioni, Rome, 22 October 2019- 16 February 2020.

three spatial planes (sagittal, frontal, horizontal), posture is defined as "a surprising or artificial position. Posture says a lot about a person's social behaviour or habits."(p.186, author's translation).

3 Pretext Examples

Following Leonardo da Vinci, we may view postures, expressions, and gestures as components of body language that are deployed by visual artists to express the so-called "motions of the soul" and more besides. The zoologist Desmond Morris [12] has suggested that analysing body language by transposing it into images and contextualizing it helps to shed light on socio-cultural rituals and conventions: more specifically, it documents the events, manners, and customs of the various historical periods, as well as variations in social perceptions of reality, including developments in artistic styles and movements.

Gestures, as mentioned earlier, have often been taken to be a universally intelligible form of communication. This assumption informed Bruno Munari's *Supplemento al dizionario italiano* (Supplement to the Italian dictionary), which was initially – on its first publication in 1958 – intended for use as a marketing tool commissioned by the Carpano distillery in Turin (Corraini publisher released a more updated and argued version in 1999 [13]). The slim publication, which showcases Munari's original visual approach, features photographs of Italian hand gestures with brief labels in four languages. Throughout the text, images and words are not merely juxtaposed, but rather arranged to generate *ante litteram* imagetexts: images of historic gestures, many of which originated in Neapolitan culture and were subsequently exported to the rest of Italy and the world, are at the centre of an intercultural somatic mediation process. Nonetheless, analysis of these gestures reveals a source of much deeper value.

As recalled in a 1958 "Domenica del Corriere" [14] article on the publication of Munari's text, Andrea de Jorio (1832), a scholar of archaeology and antiquity at what was then known as the Reale Museo Borbonico of Naples, published his *Mimica degli antichi investigata nel gestire napoletano* (Mimicry of the Ancients in Neapolitan Gesticulating).

Elenio Cicchini [15] has described the method adopted by de Jorio in this work, which involved comparing images of figures painted on ancient pots – and retrieved during excavation at Pompei and Herculaneum – with gestures commonly used by his contemporaries.

Indeed, de Jorio argued that *Each gesture can have one or more meanings, as is the case not only with the words of any language, but with the very letters of the alphabet* (p. 5, author's translation [15]), and called for a dictionary of these gestures. In Cicchini's view, de Jorio did not set out to study the subjects of the vases, but rather to shed light, via his analysis of Neapolitan gestures, on attitudes and lifestyles in ancient Greece. His highly innovative approach linked his contemporary audiences with cultural heritage centres, thereby foreshadowing by almost one hundred years Freeman Tilden's (1957) theories on the interpretation of cultural heritage.

Analysis of the mimetic gestures depicted on ancient pots comes into play once more in a further line of inquiry, concerning a particular type of gesture: the trained, or choreographed, gesture. In the early 1900s, proponents of modern dance began to imitate ancient poses based on tableaux vivants. For example, we glean from the personal correspondence of Isadora Duncan that she and Ruth St. Denis decided to embark on the study of ancient pots held at the Louvre Museum: Duncan with the aim of developing a set of poses to alternate in the choreographic flow of action, and St. Denis with a view to internalizing the hieratic attitude that ideally permeates the performance of such poses within a slow and expressive flow of actions. It may be useful to point out that in order to deal with Virgilio Sieni's dictionary of gesture, we are about to make a new conceptual and temporal shift, up to our contemporary times. In the Dizionario del gesto (Dictionary of gesture) by choreographer Virgilio Sieni on the other hand, the body is treated as an object, the protagonist of the images enjoyed by the spectator. In choreography, the particular relationship that arises between the dancers' bodies and the audience's gaze modifies the latter's perceptions of space, transcending the twodimensional character normally associated with images. This is especially true in the case of Sieni, who intentionally aims to engage communities and ordinary citizens in his work with professional dancers. Two of his larger projects that have a bearing on the theme of this chapter are: the 9th International Festival of Contemporary Dance "Mondo Novo - gesture place community" (Biennale Danza in 2014); and the Dizionario minimo del gesto (Dictionary of Gestures), published in 2019 following a cycle of encounters with the general public organised by the Fondazione Feltrinelli in Milan. Under Sieni's direction, the aim of the festival was to construct a community, a polis, where art could be communicated and the artistic work/process underpinning it be integrated into a diverse crossroads of experiences. Closeness to the bodies and gestures of others, which are inevitably informed by individual diversity, stimulates original thought processes and inquiry. In light of Agamben's concept of the use and reuse of bodies, Sieni assumed that such an approach would enrich the postures of participants in the festival - professional artists and public alike - encouraging them to adopt an attitude of mindful presence and listening [16]. A further ramification of the festival was the staging across various regions of Italy of an itinerant workshop with professional and amateur dancers, while another section, "Aura", homed in on details from selected Venetian masterpieces. Five choreographers explored specific Venetian paintings, taking a single detail as their starting point for inventing a personal geography of gestures.

The *polis* and the universality of gesture are also the key concepts informing Sieni's Dictionary of Gestures [17]. Via Arianna Vairo's signs/drawings and the practice of gestures aimed at generating or reviving lexical memory, the choreographer sets out to form a community with the capacity to experience spaces while retaining mindfulness of how our personal actions interact with those of others. Whether we are frequenting privileged or marginalized contexts, the words in the dictionary invite us to inhabit space in a more democratic and sensitive way. For example, entries include terms such as "fingertips", "automatisms" and "waiting".

4 From Semiotics to Didactic Transposition

In choreography, notation is the act of transposing movement (gestures) into images that conventionally take the form of signs or drawings. It is by means of notation that choreographers communicate their artistic projects to the dancers who will perform them, and hand their works down to posterity. Notation entails outlining an idea, knowledge, or even simply a state of mind, via the gesture of fixing it on paper. In building up our case for viewing notation as a model for didactic transposition, we may usefully draw on the theorizations of Rudolph Laban, whose work is foundational to understanding choreography for three reasons: first, his radically innovative contributions to choreography in the West; second, the high quality of his theoretical work and the great pains he took to communicate his findings effectively; third, his emphasis on the importance of method in education and training.

According to Lucia Ruprecht [18], in her comparative analysis of gesture in the work of three twentieth-century thinkers (Walter Benjamin, Rudolf von Laban, and Mary Wigman), Laban mainly focused on theorizing gestural flow, in contrast – for example – with Walter Benjamin, who was more concerned with gestural interruption. Laban understood flow as transcending the gestures immediately perceived by the spectator to constitute an experience based on gesture that made the flow of life visible as it was being performed. This held true for the dancer, choreographer, teacher, and dance thinker. As summed up by Ruprecht: "Dance experience makes available insights into a world that gives or discloses itself in the rhythms of gesture" ([18] p. 29). A further strength of Laban's work is that his descriptions of movement were based on analytical, almost geometric, explanations, yet also drew on the language of poetry. In Laban's view, the meaning of dance can only be accessed via the careful "unpacking" of gesture and movement. He himself identified four key parameters for analysing dance movement [19]:

- 1. The particular area of the body deployed in movement;
- 2. The direction of the body's movement in space;
- 3. The rhythm of development of the motor sequence and the time in which it is performed;
- 4. The position of accents and the organisation of phrases.

Dance is an assemblage of trained and carefully designed gestures: Laban's exact verbal and visual descriptions overcome its apparent elusiveness to access its profound significance. For example, graphs may be used to represent the qualitative dimensions of movement in terms of specific parameters, including expressive, emotional, and mental state, soul, passion, hypnotic quality, and vision. The spatial dimension of dance may be analysed in terms of two key components: the "natural zone" occupied by the performer; the "artificial zone" occupied by the lights, the set, and the audience. In sum, Laban's approach enables us to study choreography from the perspective of semiology and to reflect on the two ways in which contents may be transmitted:

- 1. The reportage, the live analysis, the chronicling of events.
- 2. The reconstructive analysis of movement via writing, or the decomposition of the movement in order to write a critique of it.

These are the bases of notation and *Labanotation*, a series of graphic symbols for representing a choreography via drawing. Once a linguistic code of this kind has been established, choreographic works may be recorded and conserved for all time. Importantly, Laban based his training programme for choreographers on this code.

From the point of view of educational science and subject-specific didactics, translating knowledge into a language other than that of the discipline that generated it evokes the concept of didactic transposition. A brief, yet comprehensive, definition of this teaching methodology is contained in the subtitle of Yves Chevallard's pioneering work on the topic: "Du savoir savant au savoir enseigné" [20]. In relation to teaching in our contemporary era, Chevallard observed that the knowledge targeted is often artificial in that it has been constructed ad hoc for the students. "Transposition is a process of negotiation that allows the teacher to adapt the implementation of knowledge to the level of his students" (p. 39, author's translation). As early as 1998, Philippe Perrenoud [21] commented that although Chevallard's focus had been on "mathematical knowledge and more particularly to the transformations that mathematicians' theories undergo when they become school knowledge, first in curricula, then in textbooks and classrooms, [his] work has become a reference for other disciplines. It has made an important contribution to associating the notion of transposition with so-called 'erudite' knowledge, that which is claimed by school disciplines such as mathematics, the natural sciences (biology, chemistry, geology and physics) and the humanities and social sciences (history, geography and philosophy in particular)" (p. 487). A key characteristic of the transposition process is its strong pragmatic link with the socio-cultural environment in which it is implemented. It is not simply a matter of altering the form or content of the knowledge to be learned, but rather "a rebirth of knowledge in a different subject, via the mediation of tasks and interactions. Hence the notion of pragmatic transposition" (p. 511).

For example, the didactic transposition of history shares many of the concepts outlined above in relation to translating the lexicon of gesture into images. Scholars such as Maila Petrucci [22] have investigated the transposition process, proposing that teachers may work on multiple dimensions of the learning material, at three different levels: semantics, syntax, and grammar.

5 Conclusions

When gestures are transposed into artistic images, the meanings conveyed cover the vast universe of human experience, ranging from ecstasy, repulsion, acceptance, hieraticism, horror, aggression, abandonment, or surprise to fear, falling in love, or desire... As posited by André Chastel [23], hand movements reflect characters' gazes and psychology, as visible manifestations of non-verbal communication.

The historically rooted role of image as a powerful educational tool has been documented since Gregory the Great. This pope, while cautioning against idolatry in his thirteenth epistle, defended the value of painting for the illiterate, who cannot access learning through reading, yet have the opportunity to elevate themselves by contemplating images. In the domain of gestures and the material transposition of the body into images, Francesco d'Assisi devised the first *tableau vivant* in history for the feast of the Nativity in 1223, stating that it is possible to *see with the eyes of the body* [24]. This implies not merely translating events into words or artificial images, but also physically reliving them within ourselves. Finally, the expression "translation into images" suggests that by virtue of the semantic universality of gestures, the use of didactic transposition may be extended to scientific disciplines in addition to visual ones. Support for this claim may be found in the work and words of Parrenoud [21], who argues that whether we come to a subject as experts, professionals, or interested laypeople, it is not such a simple matter to pin down our object of knowledge. Interdisciplinary approaches to a topic that draw on multiple perspectives inevitably raise a diverse range of issues, at both the theoretical and practical levels, and these issues demand novel solutions. Nonetheless, we are still quite close to a "knowledge trajectory", albeit that, initially, this needs to be "extracted" from practices, unlike academic knowledge, whose formalisation is inherent in the scientific practices themselves.

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1058 A. De Nicola

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5.2.1. To begin to re-emerge: What does the results from articles 5-7 means?

With the articles in the second block, we have verified through concrete experiences how an interdisciplinary approach between methodologies of sound education, body pedagogy and performance can contribute to the fruition of urban cultural heritage by offering new perspectives, especially in terms of engaging and involving the widest possible audience.

Investigating the languages of contemporary social media, we explored the times, ways and spaces for new forms of choreographic transmission and education, renewing awareness of the value of experience and the senses.

With this in mind, we related educational experiences from before the pandemic and during this research project, in order to verify how the return to explicitly participatory practices, such as those related to performance, allowed us to overcome numerous barriers to access to culture.

One of the points we have focused on in these articles is the ways and forms of transmission and mediation within patrimonial contexts. We have done this by starting with concrete experiences, then by observing the languages of social networks, and then by comparing methods and results. However, the research has shown that the social media is very standardised and not inclined to generate critical and divergent thinking. We also find that if experience is the primary source of knowledge, then when we look at the results, experience can also become a vehicle for sharing and transmitting that knowledge.

As art teachers and heritage educators, our role would be to engage users in the creative origins of the images they consume.

We should propose strategies and approaches to recontextualise the expressive movement from education to image and gesture for inclusive development, especially for the youngest consumers of digital content.

Not only to promote greater awareness of the use of certain media whose potential for educational purposes has been demonstrated. Above all, to be able to benefit from the use of these means, while remaining firmly anchored in the contemporary world, thus re-establishing a meaningful relationship with reality. Without submitting to it, but continuing to place solutions to problems at the centre of educational practice: whether they are of a creative nature or linked to more structured learning.

5.2.2. Articles from

B. SOME CASE STUDIES IN HERITAGE SPACES: TRAINING AND EDUCATION STORIES BETWEEN SPAIN AND ITALY. REFLECTIONS ON THE ROLE OF IMAGES BETWEEN GESTURE, DANCE AND HERITAGE EDUCATION AT THE TIME OF TIK TOK. AusArt Journal for Research in Art. 8 (2) - 2020, pp. 25-37 www.ehu.es/ojs/index.php/ausart DOI: 10.1387/ausart.22105 ISSN 2340-8510 e-ISSN 2340-9134 UPV/EHU

RESEARCH AND CREATIONS BETWEEN ART-ARCHITECTURE TO ENHANCE THE URBAN HERITAGE THROUGH AN EDUCATIONAL PROCESS

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Abstract

This contribution describes an action research project, the result of which was the industrial production of a cultural heritage interpretation 500 kit based on the contamination of languages and disciplines. The object of the research was the methods of mediation and interpretation of heritage to activate a process of co-construction with all traceable stakeholders. The new traced knowledge became the contents of the kit, reaching which it was necessary to establish collaboration between disciplines, researchers and practitioners. Starting from the change in the paradigm of heritage fruition that generally sees the cultural object as a protagonist and the community as a recipient, it will be shown how interdisciplinary dialogue has created a virtuous circle between community, heritage and new recipients of fruitive action. In particular, it will show how there has been a profitable exchange between body, sound and vision education and education in cultural heritage and Renaissance urban architectural values.

Keywords: HERITAGE EDUCATION; RESEARCH AND CREATIONS BETWEEN ART-ARCHITECTURE

INVESTIGACIONES Y CREACIONES COMPARTIDAS ENTRE ARTE-ARQUITECTURA PARA MEJORAR EL PATRIMONIO CULTURAL URBANO A TRAVÉS DE UN PROCESO EDUCATIVO

Resumen

En esta contribución se describe un proyecto de investigación-acción, cuyo resultado fue la producción industrial de un kit (500 piezas) de interpretación del patrimonio cultural basado en la contaminación de diferentes disciplinas. El objeto de la investigación fueron los métodos de mediación e interpretación del patrimonio para activar un proceso de co-construcción con todas las partes involucradas. Los nuevos conocimientos obtenidos se convirtieron en el contenido del kit, para lograrlo fue necesario activar la colaboración entre las disciplinas, los investigadores y los profesionales. A partir del cambio de paradigma de fruición del patrimonio que normalmente ve al objeto cultural como protagonista y a la comunidad como receptora, se mostrará que el diálogo interdisciplinar ha creado un círculo virtuoso entre la comunidad, el patrimonio y los nuevos receptores de esta acción. En particular, mostrará cómo ha habido un intercambio provechoso entre la educación corporal (expresión corporal), sonora, visual y la educación al patrimonio cultural y de los valores arquitectónicos y urbanísticos del Renacimiento

Palabras clave: EDUCACIÓN SOBRE EL PATRIMONIO; INVESTIGACIÓN Y CREA-CIONES ENTRE ARQUITECTURA DE ARTE

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INTRODUCTION

This contribution describes an action research project, carried out between 2017 and 2020, which found in the contamination between languages and disciplines, the answer to a concrete problem expressed by local administrations, first depositing local assets and responsible for the management and use policies. Therefore, we have the ambition to respond through a case study to the questions expressed in this monograph. The case study took place in the cities of Mantua and Sabbioneta, in northern Italy. These are two distinct cities that have been designated by UNESCO as the only World Heritage Site. After a decade of educational and enhancement initiatives, the two administrations and the UNESCO office found that citizens did not perceive the heritage value of the places of their everyday life and did not feel any commonality with the other city. This situation also had repercussions on tourism proposals.

The research group involved thus decided to create a kit, a set of tools for the fruition and interpretation of cities, based on a co-construction path of knowledge, whose aim was to educate people about heritage, involving them in the valorization process. We worked with the primary objective of engaging the largest number of stakeholders: schools of all levels, teachers, experts, professionals, pensioners, administrators, politicians, day centres for the treatment of mental disabilities. The languages chosen to define the proposed contents and activities belong to the fields of visual arts, soundscapes, body education, architecture and botany. In homage to the historical context in which the two cities have developed although at different times and with diverse aims, we can say that the choice of disciplines brings back to the objective of a 'total' education proper to humanistic pedagogy, theorized by Pier Paolo Vergerio [1400-1402] in De ingenuis moribus et liberalis studii adulescentiae liber (Frasca 1993), enriched and made famous through Michel de Montaigne's essays on education (1580). According to the French philosopher, the choice of the field of action had the objective of combining body and soul, associating disciplines distant from each other, to overcome some barriers of access to cultural heritage through a sensitive approach.

AusArt 8 (2) - 2020, pp. 25-37

www.ehu.es/ojs/index.php/ausart

MANTUA AND SABBIONETA UNESCO WORLD HERITAGE SITE

The reasons for inclusion of Mantua and Sabbioneta in the Unesco list, has guided the definition of the disciplinary field of the project. Mantua and Sabbioneta have been on the UNESCO World Heritage List since 2008 because they are exceptional examples of the two principal urban forms of the Renaissance: Sabbioneta is a newly founded city, based on the concept of the ideal city; Mantua is an older foundation city that has been transformed over time. The visible sources of this history can be found in its architecture, technological elements and monumental art. The two cities are evidence of a civilization linked to a specific historical period, which has had reflections in the fields of urban planning, architecture and fine arts. "The ideals of the Renaissance, supported by the Gonzaga family, are present in their architecture and urban morphology, in their functional system and in their traditional productive activities, which are mostly preserved over time"¹.

THE KIT- AN ACT OF CONTEMPORARY CULTURAL PRODUCTION

The peculiarity of the kit is that it can be used without the need for a formal guide, but at the same time it allows to propose workshop activities managed by teachers and skilled operators. The tools developed allow reading and comprehension at different levels of competence to satisfy these requirements: from children accompanied by their families to connoisseurs, up to explorers by chance, with due care to the various skills.

It was an act of contemporary cultural production, in which the process was as valuable as the final result. The idea that the path is educatively more relevant than the output is a concept of empirical teaching methods (Rousseau, Dewey, Weyland...), which in this case is brought back to a different context. At the same time, this principle defines a large part of contemporary cultural production in the artistic and performative field and it marks the participatory relationship with the public (Robertshaw 2006; Bal 2011; Jackson & Kidd 2011).

For the audiences involved during the research, the outcome of the kit represented only a point of arrival. What allowed to trigger the process of belonging and a real recognition of one's cultural heritage was the moment in which the contents were identified with the public and through workshop type solicitations deriving from the different disciplinary areas.

This has led to a change in the paradigm of cultural heritage enhancement. We started from the community that acted within the reference landscape, understood as a real identity horizon (De Nicola 2016) to find the most appropriate form of a collective discourse on the restitution of cultural objects, in this case, the city's heritage.

The first stage of the journey was to bring out the public's gaze through two different approaches, one autobiographical (Cambi, Demetrio, Mancino) and the other interpretative (Tilden, Hooper Greenhil, Volli). Concerning the first approach, we worked on the personal experience: with interviews, maps and stories through images, thanks to which we built a mosaic of autobiographical content that allowed us to identify the really significant elements for the different communities. The tool of the kit that best sums up this process visually are the maps of the two cities (see fig 1). As far as the interpretative approach is concerned, we worked in a laboratory way, proposing activities of: sound landscape education with the musician Federica Furlani, body exploration with the pedagogist and performing arts expert Giulia Schiavone and architectural exploration with the architect Patrizia Berera. In this case we had a twofold objective: to check out some of the proposals for activities that formed part of the kit; to research the points of view of the public through unusual approaches to cultural heritage.



Fig. 1- The map of Sabbioneta, with interactive stories by community, architectural and musical tools

AusArt 8 (2) - 2020, pp. 25-37

www.ehu.es/ojs/index.php/ausart



A LITTLE MORE SPECIFICALLY

BODY EXPLORATIONS

In this case, the aim was to deepen the link between performing arts and urban landscape (Metta & Di Donato 2014). The theoretical background we started from can be found in the work of Metta and Di Donato book, about the performative projects developed by Anna and Lawrence Halrpin, in which the authors underline how the body movement is a very valuable form of knowledge, activation and configuration of space. Precisely in line with what empiricist theorists have indicated, the experience of the urban context patrimonialized through the body offers the opportunity to understand it through an observation that does not only pass through the eye. The assumption from which Metta and Di Donato start is that "space is also built by the person's movement [...]. Movements become flows [...], signs that affect the physical configuration of the place" (2014, 34). In this sense, the solicitation is that of living public spaces not as static and complete configurations but, on the contrary, "as welcoming places for the unexpected [...], as playful machines that continuously [...] invite everyone to dance their own dance or all together with the same score" (35), involving the community as an active agent.

The idea of developing interaction between a group of individuals and the place, and consequently bringing this back to a large community through the creation of 'human architecture', comes from the project Experiments in Environment, by American landscape architect Lawrence Halprin and dancer, teacher and choreographer Anna Schuman Halprin between 1968 and 1971 in San Francisco and along the coast of northern California. As in the American case, also marked by a cross-disciplinary approach, the bodies were conceived as spatial devices in reciprocal equilibrium, to amplify involvement with the urban landscape, to develop an attitude of listening and self-awareness concerning the place (see fig. 2). The exploration of the two cities with these interpretative tools was carried out with primary and secondary school students. Primary and secondary school students had participated in these kinds of exploration. During the process, each participant was asked to reflect on his or her way of dealing with heritage. The invitation to interpret the landscape or its objects through a perception more focused on cultural and spatial elements, 'physical encumbrances of lived space', usually concealed by the veil of everyday life, led to a new awareness, as the words of the students met testify: "The gesture of telling the experience allows one to relate to the way one lives the visit" (February 2020). "Today I noticed some frescoes [bas-reliefs on the external wall



AusArt 8 (2) - 2020, pp. 25-37

of Palazzo Te] that I had never seen before, and that one of the companions imitated" (January 2020). And again, "the action of imitating leads one to focus attention on details, to see well" (January, February 2020).

A notebook of suggestions and activity proposals left as a gift to each user of the kit (see fig. 3, 4) make visible the results of this type of approach.



fig.2- Images from the workshop: playing with the statue and the sculptor; observing the shadow; greet the city and express a gesture of gratitude. Credit: 1. Alessandra De Nicola, 2/3 Giulia Schiavone.

Look around and pick a monument, a statue let's mimic it with your body and get your picture taken	Say hello to the city, in a thankful gesture,	
	let the body tell the experience.	VINIONE EUROPEA Deve durante di volgen regiment Regione Combibardia % FCST

fig.3- pages from the notebook: some activity proposals between body, art and architecture.

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AusArt 8 (2) - 2020, pp. 25-37

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www.ehu.es/ojs/index.php/ausart



Sound explorations

This type of exploration has worked on improving listening skills to benefit from the intangible sound heritage, and to use sound in turn as a tool for knowledge and interpretation of the cultural heritage as a whole. One of the theoretical boundaries adopted is determined by the research of Ecosofia del paesaggio (Ecosophy of the landscape) theorized by Barbanti according to which sound determines a "relationship rich in teachings. The sound, in fact, unfolding in time, gives itself to the listener only in a relationship of coexistence, of coexistence, of existential coincidence with itself. Contrary to objects, which remain despite our gaze, sounds require a sort of submission to their temporality. [...] We cannot experience sound without being present and subject to sound itself, and its teachings are exemplary. [...] Listening can provide us with reference and structuring elements of a new cognitive mode. Our civilization, the expression of a retinal paradigm and its zealous propagator and imposter, needs real alternatives to its instrumental view. [...] Landscape is a global aesthetic experience and listening to it is fondant and fundamental aspect" (Barbanti 2015, 74-8).

To achieve these objectives and to give as immediate access as possible to all levels of knowledge, we have chosen to emphasize sound mediation than to musical mediation. The aim was that the visitor or citizen should understand the surrounding sound heritage. In contemporary society strongly influenced by visual culture, in which sight has a series of tools for data collection and interpretation, hearing is a less developed sense. Since, as Murray Schafer says, man cannot but hear "the sense of hearing cannot be closed at will. The ear has no evelids" (1985, 24).

This work has intended to treat intentional listening to generate an attentive and analytical perceptive practice. An attempt was made to encourage a general approach to the sensory activations proposed, to achieve a 'basic' level of listening awareness, such as to bring the visitor closer to any sound heritage (and also preparatory to musical stimulation). Alongside this proposal, activities have been indicated to trace the specific identity of the sites under examination. If for Mantua the stimulations were focused on finding a sound identity for a very dense acoustic environment, for Sabbioneta they tried to live with the sound of empty and silent spaces. Sabbioneta, in fact, a 16th-century city of foundation, presents a unique acoustic environment. The historical city center is inhabited by a population of about three hundred people; this means that silence is the predominant element of this sound landscape.

AUSART www.ehu.es/ojs/index.php/ausart

AusArt 8 (2) - 2020, pp. 25-37

The result of these explorations, which have been included in the notebook (fig.4), was the result of various experiments with adolescents, adults and people with mental health difficulties. In all cases, the result was a sense of pleasant discovery, towards elements normally neglected. In particular, the youngsters, whose first sensibility was towards a sound ecology, aimed at eliminating background noises, felt the desire to continue autonomously taking advantage of the newly acquired cognitive tools and carrying out explorations around their homes. The element unexpected by the researchers was personal restitution of their sonic habitat.

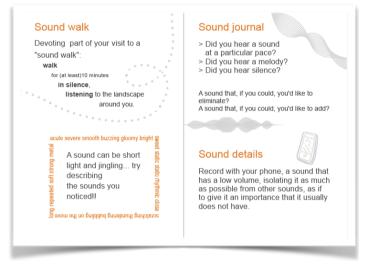


Fig.4- pages from the notebook notebook: sound explorations

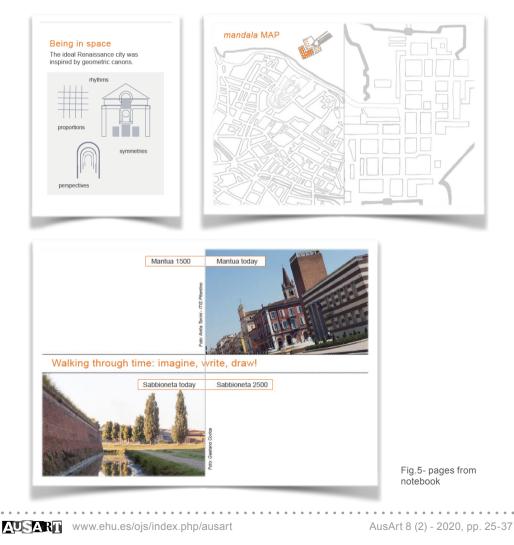
EXPLORATIONS BETWEEN ART AND ARCHITECTURE

This part aimed to highlight the Renaissance values that typify the buildings and the urban planning of the two cities. In particular, this was one of the aspects that most clearly could show the link between the two cities. It's relevant to show that they have two specific feature: since its foundation, Mantua has continued to change over time, this is visible from the toponymy, while Sabbioneta has remained substantially unchanged. From the observation of the architectural elements, the aim was to make it understandable what it meant in 2020 to say that Sabbioneta is an ideal city. To reach this purpose, we developed activities: strongly linked to drawing, to a narrative aimed at reflecting on the past and the future, to a search of balance and symmetries (in synergy with the activities

AusArt 8 (2) - 2020, pp. 25-37

www.ehu.es/ojs/index.php/ausart

described above); also activities with a highly creative expressive slant such as the mandala map, which sees the overlapping of the maps of the two cities with the invitation to decorate them to one's taste as an exercise in the practice of mandalas (fig.5). Among the tools in the kit, there is a handbag mirror, through which it is possible to verify the symmetries, to observe the frescoes on the ceilings without having to change one's posture. This is to induce users to constantly change their point of view, passing through tactile, visual, postural and action aspects. Among the tools in the kit, there is a handbag mirror, through which it is possible to verify the symmetries, to observe the frescoes on the ceilings without having to change one's posture. This is to induce users to continuously change their point of view, passing through tactile, visual, postural and action aspects.



CONCLUSION

The work described here tells of a change in the paradigm of mediation and heritage education through collaboration between different disciplines.

Precisely from this innovation emerged the critical points that have determined our challenge:

- The enhancement of an extensive heritage that is not limited to the cultural function alone.
- So many actors involved with as many interests and needs for which we need to find multiple responses and as little standardized as possible.
- Two living cities, distant from each other from many points of view, yet united from a cultural point of view.

Facing these challenges in the ways described has challenged the definition of cultural heritage: no longer the collection of goods and practices identified and valued by a small circle of professionals, but the set of identity symbols selected by citizens and validated, studied, made as accessible as possible to the general public through the work of professionals. It was a cooperative process between a team with different skills and communities.

Practitioners and academic researchers first of all investigated and developed useful materials to collect autobiographical content, based on which we studied the historical, artistic and visual fields. The intention was to open up a dialogue between individuals and environments, asking first of all to "*really see them, but also to rethink them and to rethink how they canbe brought togheter*" (Guerra & Ottolini 2019, 19).

The images, photographs and, more generally, the equipment identified for the composition of the kit (all strongly connoted by a visual aspect, such as to make an immediate reading and comprehension of the contents), exactly as had happened with landscape painting and then with postcards, intervene to build a new form of representation (Borgherini & Sicard 2020). New because it is the result of a collective narration that sees the overturning of the paradigm of the fruition of cultural heritage in which the object, the cultural good was not the end and beginning of the fruitive action, but the pretext for an exercise of interpretation that starts from those who live a place every day, invests the object with meaning and builds a "community of interpretation" around it

AusArt 8 (2) - 2020, pp. 25-37

www.ehu.es/ojs/index.php/ausart

(Hooper-Greenhill 2003). The cultural object can thus be read in different ways according to the social meaning attributed to it. This kind of reading is accompanied by the attention, as educators and pedagogues, to favour a process of growth and transformation (Mortari 2003), which starts from the search for the possibilities of promoting reflections and experiences aimed at living the cultural heritage, not only through a rational-intellective kind of knowledge but also through a sensitive one.

This is because, as Le Breton (2007) states, sensory perceptions combine with meanings, delineating the boundaries perceived as vague of the environments lived, defining them better and giving them more meaning.



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AusArt 8 (2) - 2020, pp. 25-37

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Research and creations between art-architecture	
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Notes

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Image and Choreography. Transmitting to Replicate, Transferring to Create

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Abstract. Video is currently the most widespread form of transmission of body and dance practices among the general population, especially young people and adolescents. Social networks such as YouTube, Instagram, Dubsmash and TikTok have popularised the use of short choreography tutorials that reinforce a reproductive and repetitive model. Unlike the vision applied to the transmission of movement by the massive model of the networks, contemporary creation privileges the research of manifold ways of communicating gesture. It happens by multiplying the possibilities of image and choreographic language. Although the choreographic notation is traditionally associated with the transmission and preservation of artwork, both historical and current modalities cannot be limited to a single intention. Just as the complexity of the choreographic event cannot be captured in a single language, be it visual or textual. In this paper we will apply a comparative methodology, using images taken from productions of both styles: imitation-based and exploration-based performances. Finally, three choreographic-creation workshops based on image generation are analysed as practical proposals for educating the gesture and the gaze.

Keywords: Choreographic Notation · Visual Based Research Methods · Movement Visualization · Images Based Education · Dance Education

1 New Media, Old Strategies. Approaches to the Circulation and Creation of Choreography on Social Networks

The use of images for the transmission of choreography has been present throughout history. As a technique, the development of choreographic notation for the reliable

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reproduction of dance dates to the 17th century, when Pierre Beauchamps received from Louis XIV the order to make "the art of dance comprehensible on paper" [1]. The first manuals established visual codes that combined written language, diagrams, designs, silhouettes and representations of the dancers' bodies to indicate gestures and paths in space. Their purpose was to transmit the dances created by court masters. These manuals were translated and adapted in the different countries where dance also followed the fashions imposed in the social circles. The designs that were elaborated for these manuals considered the movements as well as places, costumes and the roles of the practitioners to whom they were addressed. In this sense, choreography has always been a social language for the education of gesture and gaze. Remarkably, although there was a marked pattern, there was no body to imitate. The master was not present. Therefore, this model, designed to be replicated, allowed a more personal style to evolve.

Choreography is an instrument that generates in the practitioners' awareness of their body image. To highlight the timeline on which the discipline has developed, we raise the presence of these elements, linked to the historical concept of choreography. We can recognise this in the current dissemination of choreography on a mass level, especially in social networks based on the user-generated content model (UGC), both in the aspects linked to the body image such as presence, identity or gestures and in those linked to the social dimension of movement such as creativity, imitation, adaptation and transmission.

The novelty and interest in analysing this phenomenon lies in the speed with which these new formats expand and the number of subjects they reach. This is particularly notable in the popularity of the TikTok platform since its creation and, especially, during the Covid-19 pandemic.

TikTok is a platform, started in 2016 in China, aimed at creating and broadcasting short music videos, focused on a young audience. Since 2017, it has rapidly expanded globally, absorbing other similar applications [2]. The most reliable data on its reach comes from a lawsuit that the company itself filed in the USA against the Trump administration, in which it claims that in January 2018 it had 11 million Monthly Active Users (MAUs) and in June 2020 it already had 92 million MAUs, mostly very young people [3]. In this brief period, it has faced serious accusations concerning the security and handling of its users' data. It is relevant because, one of the most considered aspects in the emerging literature on this application, is that it uses algorithms based on traditional and exclusive beauty canons that reinforce racial and gender stereotypes [4]. Following this line of analysis of TokTok's impact, Zuo and Wang [5] argue that the influence of this app has modified popular culture through the possibility for users to generate multiple units of content.

All this leads us to reflect on the exposure of the body image, especially of adolescents, through the networks. This image, mediated by music, movement phrases and clothing, is reproduced in very different contexts and with a high degree of homogeneity. The use of these contents is presented to users as safe and neutral, but choreography as a guideline for organising bodies has always had a deep social and political meaning.

1.1 Choreography in the Networks

Using the moving image to transmit an action or gesture is currently the most widespread form of popular culture. In particular in body practices and dance. This methodology

was established through YouTube and has grown with networks based on the use of mobile phones and the possibility of quick editing, the use of filters and immediate sharing. The development of the front camera on smartphones has generated massive user participation. An example of the dimension of this kind of performance is Charli D'Amelio. She is considered the biggest star on TikTok, who on twenty-four March 2020 posted a video tagged with #distancedance in cooperation with two associations that help people at risk due to the COVID-19 pandemic. These organisations would donate money based on the videos that reproduced D'Amelio's choreography. Within fifty days the video had reached 8.8 billion views and 5.8 million likes [6].

The introduction of video tutorials and the dissemination of "challenges" has extended from leisure to schools and museums. In particular, since the pandemic, when teachers and educators have had to deal with new ways of engaging students through media. The contamination of a language, recognised by the students as recreational, has allowed them to approach it with greater significance. At this point we are moving in the field of informal education [7] and we are referring to lessons from everyday life experiences, not yet codified.

We believe that this practice can be a useful tool for the dissemination of dance as long as it is done from a critical point of view. We will explore this aspect in more detail, in the following points, by analysing the modes of transmission and creation of a choreographic activity that can be recognised both at the level of personal experience and artistic action.

It's impossible to simplify the evolution of choreography by closed models. In these pages, the methodology of proposing two transmission paths does not attempt to narrow down the structures. It seeks to generate a discursive basis that allows for two levels of comparison. The first compares reference dance pieces with the new social networks that propose choreographies for imitation. The second one exposes the possibilities of choreographic work at a formative level based on creative stimuli that lead to original productions. It is the case of the workshops that are analysed below.

1.2 Replication-Based Pattern

Imitation is the basis of this model. The traditional body figure of the dance teacher is replaced in the networks by the dancer-influencer. In numerous TikTok and Instagram videos, we notice a regular structure: the movements are indicated in a slow and segmented way, sometimes pointing out to the audience the areas that require more attention. The speed is then increased, highlighting the difficulty of the movement, which relies on coordination. These performances respond to a standardised aesthetic: they are played in domestic or public spaces, the clothes are casual or sporty and the dancers perform mostly individually, as the preliminary study by Klug shows [6].

Within these common elements, we can recognise two main trends. On the one hand, the design of videos aims to be copied and referenced by users (tutorials) and, on the other hand, we see the presentation of small pieces danced by professionals. Here, we notice an emphasis on the use of filters, colour control and general staging. They are used as advertising claims both for the tiktoker/performer and for the presentation of spaces or products.

From the user's point of view, this model of motion reproduction is almost always enjoyed on the mobile phone. To encourage the reinterpretation of gesture-based videos TikTok allows and proposes to divide the screen into two vertical segments to present the model on one side and the recreation on the other. This practice often exposes private spaces through an organisation of movement based on mirror imitation. The intimacy of everyday space is exposed through the camera and, by extension, to an indeterminate audience of strangers.

1.3 Exploration-Based Pattern

William Forsythe, one of the choreographers who has encouraged the contamination between disciplines the most, provocatively said in an interview: "choreography is really a visual art. Cover your eyes, is there any choreography? [8].

In his work, he has been concerned with making the choreographic language accessible to the general public through installations and digital resources in which the image and active participation provide a direct experience.



Fig. 1. W. Forsythe Installation 'City of Abstracts' Montpellier Dance 2010. (photo: Eugenia García-Sottile)

In contrast to the vision applied to the transmission of movement by the massive network model, contemporary creation favours research into different ways of communicating gesture. Through the application of technologies based on the visualisation and prediction of movement, the concepts of movement quality have been enriched. Especially from the 1950s onwards and with great influence from John Cage [9], we see how notation is used as an impulse to create different manifestations of a choreographic principle. The relationship between score and performance is embedded in the hybridisation process of the arts that will become more evident in the 1960s.



Fig. 2. Tanz im August 2019. HAU 2 Berlin. 'Perception Unfolds: Looking at Deborah Hay Dance'. (Photo: García-Sottile)

Creators from this period have accompanied changes in creative processes, exploring the possibilities of the digital image concerning perception and bodily awareness. For example, we see this in the work of Deborah Hay through the project of decluttering her solo 'No time to fly' (2010) into different viewing formats (video dance, installations, motion capture development applications) and opening up the process to new modes of collaborative work. This project aims at another kind of challenge, namely, to build new audiences for contemporary dance.

2 Copy, Quote, Recreate. From the Recent History of Dance to TikTok and Back

Many content creators on networks base their production on the choreographic phrases and imagery from contemporary dance pieces. For example, images in which a dancer's body is multiplied, different phases of a gesture are shown simultaneously or a duet is generated between the body and its silhouette are inspired by recognisable dance and



Fig. 3. Whatever Dance Toolbox (WDT) Workshop with Tomislav Medak and Nikolina Pristašat at the FrankfurtLAB (DE), 2011. WDT is a software created by Badco for movement analysis and choreographic creation. (Photo: García-Sottile)

video dance pieces, in which Motion Capture techniques are used. These references are not always accessible to the general public. As teachers and arts educators, our role would be to engage users in the creative origins of the images they consume. Providing them with a context and a narrative would act as a strategy for our students to reproduce the method and not the content.

The following comparison presents an example of the recreation of content from recent dance history. Based on a "challenge", the American dancer Kelli Erdmann proposes a staging of a piece by Bob Fosse. She takes the music and movements from the original choreography but recontextualises the scenography and costumes with elements that belong to the period of the original piece but are not part of it. This dancer rose to fame on Instagram and TikTok at the beginning of the pandemic with videos based on an aesthetic that combines the handling of colour and the use of filters that play with the body image. We have used references from her work because in it we can recognise the various elements mentioned in this text, concerning choreography and modes of transmission.



Fig. 4. Composed image from two video stills. Left: Kelli Erdmann TikTok video with a version of Rich Man's Frug. https://www.tiktok.com/@happykelli/video/6957038952888929541 Right: still from 'Sweet Charity'(1969) by Bob Fosse. https://youtu.be/DSSIWfOCgLw (last access 1st June 2021)

In this other example, we see two versions of *The chopping dance*, a popular choreography in TikTok, performed by two professional content producers. The Italian group The Urban Theory, which bases its choreographies on Tutting Style and the dancer Kelli Erdmann. In this case, the second version takes another recent version as a reference, creating a loop that combines choreographic elements and digital images.

In a UGC-based culture, the quality of content can make the difference between users/consumers and users/creators, as content is generated from research and not from copying. Recovering Neary's concept [10] of student as producer, which in turn is based on Walter Benjamin's notion of the author as producer, strategies for educating the image from a critical position can be developed.



Fig. 5. Composed image from two Video Stills. On the left: Kelli Erdmann TikTok video https:// www.tiktok.com/@happykelli/video/6966629979589201158. On the right The Urban Theory Group version that is emulated in the first image. https://www.tiktok.com/@urbantheory_/video/ 6963262653355658501 (last access 1st June 2021)

3 Case Studies: Choreographic Creation Laboratories with Image-Based Methodologies

This section briefly refers to three experiences realised with dance students and dancers in contexts linked to art spaces. They are presented as a reflection on the irruption of the digital image and its role in the sensation of belonging to a community. However, it is a community made up of individuals who do not know each other and whose idea of sharing takes the form of individual and decontextualised productions. The overwhelming presence of this mainstream model can be compensated and combined with other working methods. These proposals aim to produce actions based on the creation of cultural imaginaries that are born of collaboration in presence. The meaning of the images is negotiated and emerges from the contamination generated by bodywork done in common spaces.

3.1 Actor-Spectator Body Workshop: Movement and the Photographic Image

Workshop held at MUSAC - Museo de Arte Contemporáneo de Castilla y León (ES) in September 2006. Coordination: Eugenia García-Sottile. Participants: students of a summer course at the University of León [11].

- Concept and proposed images: the decisive instant by Cartier-Bresson.
- Visual Imagery: photographs by Cartier-Bresson.
- Ad-hoc methodology: instructions for the exploration of movement with analogue cameras in hand, capturing instants of the movement of one's own body and the bodies of other dancers. The aim is not to look for precise forms, but to create textures and generate the map of a movement. Using the camera as a mediating object to create or erase distances.
- Objective: the creation of original proposals in a collaborative way to build performative actions based on dance, free movement, plastic arts and photography.



Fig. 6. Composed image from photographs taken during the internship (Archive by E. García-Sottile)

3.2 Motion Scape Seminar: The Cartographic Image

Final activity of the residency of the same name held at the Centro Párraga de Cultura Contemporánea de Murcia (ES) in November 2014. Coordinators: Eugenia García-Sottile, Sebastián Gómez-Lozano. Participants: students of the Master in Dance and Movement Arts at UCAM, general public.

- Concept and proposed images: choreographic notation. Cartographic notation.
- It is based on the idea of bringing together landscape and movement in one concept. This focuses on the environment and on the perception of that environment and allows us to become aware of the way we relate to it through our bodies and movement.
- Visual Imagery: drawings and pictures from the history of choreographic notation and cartography, dance pieces, performances and installations.
- Ad-hoc methodology: collaborative work: the creation of 1:1 scale maps; performative actions in different environments (natural, scenic, urban).
- Aim: to offer tools for the creation of scores that allow working in an interdisciplinary artistic project.



Fig. 7. Composed image from photographs taken during the internship (Photo: García-Sottile)

3.3 Quinzena De Almada_25 Dance Festival: The Perceived Image

Creation residency carried out during the XX Quinzena of the Almada Dance Festival (PT) during September and October 2012. Responsible Sebastián Gómez-Lozano. Participants: dancers and university teachers of the area.

- Concept and proposed images: the mirror and the reflection.
- Visual Imagery: visual and sensory tracing of the elements of nature reflected in movement and kinetic emotion. The mirror and reflection effect in natural areas.
- Ad-Hoc Methodology: constellations created by the affinity and associative empathy between the dancers that give rise to concrete choreographic dynamics.

Objective: collaborative creation of stage choreographies.



Fig. 8. Composed image from photographs taken during the internship (Photo: S Gómez-Lozano)

4 Conclusions

In the choreographic context, the image has multiple dimensions. These are traits that, in short, refer to the performer's body such as presence, gesture or memory. We can also refer to the social dimension of the organisation of space. Throughout the history of dance and choreography, different models have coexisted based on both imitation and exploration of movement. The new digital platforms have found in these disciplines a means of attracting users.

The explosive growth of applications that allow the creation of UGC, such as TikTok, is influencing the way dance and choreography. It is a phenomenon decoded by society and well understood in popular culture. This format leads to an exacerbation of body image as opposed to body perception and awareness. At this early stage, we believe that it is necessary to analyse this phenomenon. Starting from this popularity, it will be significant to propose strategies and approaches to recontextualise expressive movement from the education of the image and the education of gesture for inclusive development, especially for the youngest consumers of digital content.

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Gesto, movimento, percezione. Alcune pratiche ed esperienze di educazione al patrimonio culturale tra Spagna e Italia.

Gesture, movement, perception. Some practices and experiences of heritage education between Spain and Italy.

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Abstract

Come si può trasmettere l'esperienza di una pratica legata alla corporeità? Quale ruolo hanno le immagini, i video mediati dal digitale e dai social? Quale potenziale educativo possono avere media come TikTok? Con particolare attenzione al patrimonio culturale, intendiamo rispondere a queste ed altre domande riflettendo in primo luogo su una pratica fisica- la cui fruizione è in prima istanza di tipo analogico- legata ad un agire gestuale educato, progettato, dunque coreografato in relazione a patrimoni musealizzati e paesaggistici. Un patrimonio immateriale, vale a dire quello iscritto nel novero delle arti performative, viene indagato come un linguaggio utile alla fruizione e deducazione ad altri patrimoni. A partire da alcuni casi studio, esperienze di formazione e di valorizzazione in diversi contesti patrimoniali, avvalendoci di metodologie mixed Methods e comparative mostreremo come un gesto educato, in maniera talvolta formale e talaltra informale, rappresenti un valido strumento di interpretazione ed educazione al patrimonio culturale. Dal disegno alla fotografia, dal video tutorial ai social media, la riflessione si muoverà a cavallo tra autorialità e fruizione: se l'esperienza è la prima fonte di conoscenza, anche la visione degli esiti di un'esperienza può divenire il veicolo di condivisione e trasmissione di questi saperi.

Abstract

How can the experience of a practice related to corporeality be transmitted? What role do images, videos mediated by digital and social media play? What educational potential can media such as TikTok have? With particular attention to cultural heritage, we intend to answer these and other questions by firstly reflecting on the physical practice - whose fruition is in the first instance analogue - linked to an educated, designed, therefore choreographed gestural action in relation to museum and landscape heritage. An intangible heritage, i.e. the one included in the performing arts, is investigated as a language useful for the fruition and education of other heritages. Starting with some case studies, training and valorisation experiences in different heritage contexts, using mixed methods and comparative methodologies, we will show how an educated gesture, sometimes formal and sometimes informal, represents a valid tool for heritage interpretation and education. From drawing to photography, from video tutorials to social media, the reflection will straddle the line between authorship and fruition: if experience is the first source of knowledge, the vision of the outcomes of an experience can also become the vehicle for sharing and transmitting this knowledge.

Parole chiave

Educazione al patrimonio, Image-based education, Coreografia, Educazione per l'arte performativa e social media.

Keywords

Heritage Education, education for arts and social media, choreography, Image-based Education.

1 Introduzione

Il linguaggio performativo è una presenza costante negli spazi museali da decenni, eppure e solo a titolo esemplificativo del fenomeno, Claire Bishop ancora nel 2018 si trovava a esporre una situazione non consolidata, almeno dal punto di vista della critica (Bishop, 2018).

Di contro, con l'avvento della pandemia da SarsCov 19 guesta tendenza ha visto un notevole incremento (De Nicola, 2021 a,b) per due particolari ragioni: la prima è che gli atti performativi, in special modo la danza, hanno avuto la virtù di ridurre il senso di vuoto percepito nelle stanze museali a causa della distanza tra il museo e i pubblici che stavano oltre lo schermo. La seconda ragione deriva da una scelta specificamente curatoriale che ha ritenuto di rispondere alla dimensione di stasi e di sospensione dei corpi, determinata dal distanziamento sociale e dal lockdown, con proposte che ragionassero propriamente sulla relazione tra spazi e corpi. Nel primo caso, abbiamo assistito alla messa in atto di una strategia per mantenere calda e umana la relazione che, con tanta cura, le istituzioni museali cercano quotidianamente di stabilire con i loro pubblici. Nel secondo caso, quando la fase emergenziale era superata, abbiamo partecipato ad un atto di studio, ricerca ed esibizione volto a creare nuovi saperi e nuove consapevolezze. L'esito di queste manifestazioni, che sono tanto conseguenza guanto ragione del fenomeno, è stato - tra gli altri, ma soprattutto nel nostro caso- il ripensamento delle proposte di attività per la fruizione dei diversi patrimoni culturali e la necessaria formazione per metterle in atto. A partire da alcuni elementi emersi al tempo della pandemia, guali il nuovo ruolo del corpo in relazione al digitale e agli spazi dedicati ai social media, in guesto articolo descriveremo brevemente il processo compiuto per formare un gruppo di educatrici museali. Prendendo le mosse da due esperienze di formazione realizzate prima della pandemia in Spagna, analizzeremo il gesto attraverso tre diverse chiavi di lettura: come una forma di esplorazione dei diversi contesti, con l'obiettivo di renderli accoglienti, come immagine e come strumento di mediazione. L'approccio messo in campo è di natura interdisciplinare sotto due punti di vista: le persone che l'hanno attuato e l'oggetto della ricerca stessa. La particolare composizione del gruppo di ricerca, infatti, vede la partecipazione di competenze eterogenee dalle discipline coreutiche a quelle legate al visuale, dall'educazione alla formazione passando per le competenze di natura più patrimonialistica. Un altro aspetto che vede la connessione tra diverse discipline è l'approccio ad un particolare tipo di patrimonio immateriale, vale a dire quello iscritto nel novero delle arti performative, che viene indagato come un linguaggio utile alla fruizione ed educazione ad altri patrimoni. Più precisamente, si noterà come elementi, strategie e metodologie proprie di guesta disciplina siano state impiegate con soggetti avulsi al contesto della performance.

In questa riflessione tra spazi e mezzi digitali posti in un confronto propositivo con esperienze di tipo analogico emergono alcuni quesiti: nel momento in cui ragioniamo su strumenti e linguaggi, quale idea di patrimonio culturale emerge in relazione ai pubblici? Provando ad *arrischiarci* nel territorio dei social media, quale grado di meticciamento dei ruoli si viene a creare e con quali risultati? Stiamo ancora parlando di processi partecipativi veicolati dai musei? Quale peso dare all'interpretazione? Infine, come possiamo intendere lo spazio museale?

Quasi a corollario di questa serie di domande possiamo collocare la riflessione di Bishop sul rapporto tra spazi museali, danza e social media. La studiosa, infatti, definisce la danza (esibita) come una zona grigia (2018,p.23), un punto intermedio di contatto tra il "white cube" delle sedi espositive e la "black box" del teatro sperimentale contemporaneo. Dunque, il linguaggio della danza, oltre ad essere per sua evidente natura un fatto culturale, diviene medium per nuove e diverse esperienze nel contesto museale. Il grigiore, lo stato di ibrido, viene accentuato dall'uso dei social, "smartphones are an integral part of spectatorship, in part because the dance exhibition emerged (and flourished) at precisely the same moment that our lives became dominated by ubiquitous portable technology: the first dance exhibitions took place in 2007, the same year as the introduction of the iPhone and the Cloud.6"¹ (Bishop, 2018, p.24).

¹ (mia traduzione dall'inglese) gli smartphone sono parte integrante dello spettatore, in parte perché l'esibizione di danza è emersa (e fiorita) proprio nello stesso momento in cui le nostre vite sono state dominate dalla tecnologia momento in cui le nostre vite sono diventate dominate da una tecnologia portatile onnipresente: le prime mostre di danza si sono svolte nel 2007, lo stesso anno in CUI sono stati introdotti l'iPhone e il Cloud6.

2 Quale ruolo hanno le immagini, i video mediati dal digitale e dai social?

Prima di iniziare questa breve riflessione è necessario sottolineare l'importanza che riveste l'immagine nella performance (nel senso più ampio del termine), non solo dal punto di vista della resa Hinc et nunc, ma ai fini documentativi, trasmissivi ed educativi. In coreografia, esiste una precisa definizione per quest'attività, la notazione, vale a dire la trasposizione in immagini (segni o disegni), lo strumento attraverso cui si trasmettono ai danzatori e ai posteri i progetti artistici (De Nicola 2022, p.120). Tuttavia, sebbene la notazione coreografica sia tradizionalmente associata alla trasmissione e alla conservazione dei pezzi, sia i modi storici che quelli contemporanei non possono essere limitati a una sola intenzione. Ciò rende necessario evidenziare che la complessità dell'atto coreografico non può essere catturata in un unico linguaggio, sia esso visivo o testuale. Apparentemente, questa condizione apre le porte a nuovi linguaggi e per questo ci accingiamo ad analizzare brevemente un particolare social media, nato proprio per valorizzare l'immagine in movimento (non dimentichiamo che inizialmente era stata etichettata come una dance app): TIKTOK. In un recente articolo apparso sull'American Alliance of Museum, Samantha Smith, definisce alcuni fattori di successo nell'uso di questo strumento nei musei statunitensi: in primo luogo, la freguentazione delle pagine è determinata da un algoritmo e non dalla necessità di seguire un determinato account (come accade per gli altri social media); guesto garantisce l'anonimato, dunque se, da un lato, è un valido strumento di ingaggio di tutti quei pubblici, soprattutto adolescenti e giovani adulti, che preferiscono non essere personalmente coinvolti, dall'altro, però, offre possibilità di shaming o trolling. Inoltre, tra gli elementi di particolare criticità vi sono: la mancanza di un contesto facilmente identificabile; le differenze culturali e linguistiche; la facilità di scadere in interpretazioni errate e suscettibili al trolling; una portata e un coinvolgimento senza precedenti, soprattutto per quanto riguarda l'elusiva fascia demografica degli adolescenti e dei giovani adulti. che costituiscono la maggior parte degli utenti. Un ulteriore aspetto che rende significativa questa piattaforma (giustificando la grande mole di articoli divulgativi e scientifici in ambito educativo) è l'iniziativa #LearnOnTikTok, che con un finanziamento di 250 milioni di dollari ha avuto l'obiettivo di sostenere le comunità durante la pandemia promuovendo la creazione e l'esplorazione di contenuti educativi. La piattaforma presenta numerosissimi hashtag attinenti al nostro tema, da quelli legati agli aspetti prettamente didattici a quelli di tipo coreografico, fino ai musei. In particolare, come evidenziano i diversi contributi sull'argomento (tra le tante risorse sul tema, si veda ad esempio: Cremit), il successo di pubblico della cosiddetta Generazione Z nella post pandemia è dovuto al fatto che la piattaforma sia stata progettata per mostrare costantemente contenuti nuovi (sicuramente d' interesse, grazie all'algoritmo), provenienti da qualsiasi account della piattaforma. Questo, a detta dei suoi creatori, la rende uno strumento di apprendimento perfetto per esplorare in modo divertente, in un tempo breve, in gualungue momento e luogo. In altri termini, stiamo parlando di edutainment, ma anche di microlearning o di didattica del frammento, vale a dire guelle metodologie didattiche basate sulla frammentazione dei contenuti in brevi unità di apprendimento volte a rispondere più puntualmente ai bisogni cognitivi contemporanei, sfruttando al meglio la scarso tempo di attenzione caratteristico delle menti della tarda modernità. (Rosa, 2010; Rivoltella, 2020). Significativo, resta il fatto che i responsabili della comunicazione dei musei di maggior successo, definiscano il processo di condivisione sulla piattaforma come un flusso, dalle molte sfumature, in cui l'attenzione al pubblico, ai suoi bisogni resta un fattore imprescindibile al pari del dialogo che, diviene più immediato in termini di tempo, seppur mediato dalla piattaforma e anonimo. Chi non sa o chi ha una curiosità, può porre un quesito in maniera protetta e senza sentirsi giudicato.

3 Dal Modello basato sulla replica a quello basato sull'esplorazione

Riportando queste argomentazioni al nostro tema, ci troviamo a riflettere sul ruolo dell'immagine nella danza in un periodo mediato dall'ubiquità dell'immagine stessa in movimento. Così notiamo che alle criticità brevemente sopra citate, se ne aggiunge un'altra che vale per tutti i social: si tratta di un modello basato sulla replica, sull'imitazione e in taluni casi sulla riproduzione. Come anticipato nel paragrafo precedente, le immagini coreografate, accompagnate da musiche, scritte e dalla scelta- il più delle volte- ponderata degli abiti, viene proposta in contesti eterogenei che generano un particolare senso di omogeneità. Questa decontestualizzazione, determina un senso di sicurezza e neutralità distante dal ruolo critico, sociale e politico che la coreografia ha sempre avuto come linea guida per l'organizzazione dei corpi. A differenza di questa visione basata su un modello massivo veicolato delle reti e applicato alla trasmissione del movimento (Guinaudeau & Munger

2021), la creazione contemporanea favorisce la ricerca di molteplici modi di comunicare il gesto. Così da accrescere le possibilità dell'immagine e con esse del linguaggio coreografico. In quest'ottica le immagini hanno la funzione evocativa, di residuo del movimento, hanno una funzione poetica e in molti casi sono la scrittura del movimento stesso.

I casi studio che brevemente riportiamo di seguito, sono esemplificativi di quest'ultimo passaggio critico teorico. Al tempo stesso, insieme alle riflessioni sopra evidenziate sono stati utili per impostare la formazione ideata da Alessandra De Nicola ed esposta nel prossimo paragrafo. Si tratta di esperienze, svolte prima della pandemia, in cui è avvenuta una contaminazione di tipo analogico tra gesto, movimento e media diversi.

Il primo riferisce del seminario "Motion Scape", tenuto da Eugenia García-Sottile, a partire della sua sperimentazione con arte e natura, e Sebastián Gómez-Lozano, direttore del MÁSTER UNIVERSITARIO EN DANZA Y ARTES DEL MOVIMIENTO nel Centro di Parraga di Murcia. In questo caso la notazione coreografica si è trasformata in un'immagine cartografica. A partire da un documento d'archivio storico della coreografia è stato proposto agli allievi un lavoro di tipo collaborativo volto alla creazione di una mappa in scala 1:1 che riflettesse i gesti di ciascuno in un'immagine ripercorribile con il corpo di altri danzatori. Il secondo caso riguarda un laboratorio ideato da García-Sottile per il Museo di arte contemporanea di Castilla y León, in occasione del Corso (universitario) Cuerpo, Imagen y Expresión: entre la creación Artística y la Intervención Educativa. In questo caso, il corpo degli studenti coinvolti era quello di un attore e al tempo stesso spettatore. Qui, l'immagine del movimento è divenuta un'immagine fotografica per comprendere, condividere esperendo le immagini a partire dell'analisi del lavoro di Cartier Bresson esposto temporaneamente al museo. La proposta consisteva nel catturare istanti del lavoro coreografico attraverso la fotografia analogica per riunire lo sguardo e la presenza del corpo in movimento con il concetto di istante decisivo proprio del lavoro di Cartier Bresson. La creazione di una mappa a grandezza naturale, frutto di un lavoro collettivo e basato sul camminare è stata l'attività che Alessandra De Nicola ha proposto in occasione di un progetto d'alternanza scuola lavoro compiuto presso il Museo del Paesaggio del Lago di Como. Qui agli studenti era stato chiesto, come attività rompighiaccio, di interpretare con pennelli e colori le tipologie di paesaggio (urbano, naturale, agreste...), immaginando di attraversarlo con il corpo per tracciarne i diversi percorsi.

4 Una nuova esperienza formativa: mappe di riflessione con educatrici museali.

Comprendere i processi d'interpretazione che i pubblici compiono più o meno consciamente, i processi ermeneutici messi in atto, significa connotare di senso le azioni educative di un museo (De Nicola, 2016), per questo il lavoro di seguito riportato ha avuto l'obiettivo di combinare le istanze delle educatrici museali coinvolte e le tendenze sopra riportate.

Si è trattato di una formazione che si è sviluppata nel lungo corso della pandemia fino alla riduzione delle restrizioni. Rivolto alle educatrici dei musei civici del Comune di Milano, il corso ha visto una prima edizione nel 2020 a distanza (con 21 partecipanti) e una seconda tra l'autunno del 2021 e l'estate del 2022 (con 18 persone) in forma ibrida: una prima parte si è svolta a distanza, la seconda in presenza in alcuni siti museali. Il paradigma di ricerca in cui ci si è mossi si riferisce all'ambito della ricerca azione, i cui risultati includono nuove tecniche e modi di vivere lo spazio museale, migliori relazioni con i colleghi e l'aumento della motivazione. Rispetto alle esperienze precedentemente riportate, in questo caso è stato possibile attuare proposte di orientamento, esplorazione e interpretazione, come risultato di una ricerca che è partita da un dato di realtà emerso sia dal guestionario iniziale, sia dagli atteggiamenti delle educatrici: una concezione dell'esperienza educativa di tipo formale, fortemente connotata da un approccio di tipo frontale, in cui la voce e la narrazione hanno il ruolo principale. Alla domanda aperta "(nella mia attività di educatrice) io uso il corpo per", le emergenze più significative in termini di ricorrenza sono state: "per limitare la distanza, creare relazioni", a parità di risposte "per spostarmi" e "non importa, preferisco investire le mie energie sulla voce". A partire dalla richiesta di approfondire tematiche e linguaggi legati alla corporeità da poter spendere nella progettazione di nuove attività educative, dall'osservazione e dall'ascolto delle dinamiche del gruppo sono state progettate e messe in atto due proposte. Poiché le signore coinvolte hanno un'età superiore ai cinquant'anni, un grado eterogeneo di formazione e di esperienza legata al patrimonio culturale e la manifesta tendenza a sentirsi giudicate, il primo obiettivo del lavoro è consistito nella proposta di attività che attraverso un lavoro introspettivo, autobiografico e collaborativo favorissero la percezione di un senso di benessere. Entrambe le

attività si sono svolte presso l'orto botanico di Villa Lonati. La prima attività, "Come una mappa personale", si è avvalsa di uno strumento narrativo con la funzione di *ice breaking*, di strumento noto e non troppo invasivo per entrare nello spirito dell'attività: l'ascolto e la visione di un pilastro della lettura illustrata per l'infanzia come *L'orso che non c'era* di Oren Lavie, Wolf Eribruch (2014). La lettura è stata scelta perché induceva ad una riflessione sullo spaesamento, sull'uso dei sensi in natura e su una concezione dei punti cardinali atipica (otto e non i geografici quattro). A ciascuna signora è stato dato un libretto con sei proposte/ piccoli esercizi da compiere in autonomia, nello spazio del giardino. Liberamente ispirato alle proposte che la danzatrice e coreografa Masako Matsushita, svolge nei contesti museali con pubblici eterogenei, le attività sono state: 1. esercizio di rilassamento e concentrazione.

2. Esercizio con la matita per disegnare il perimetro = esplorare con il disegno.

3. Punti cardinali: Esploro con lo sguardo, mi muovo nello spazio, esploro nominando, parole= nuove scoperte, descrizione mentale, luce, sole, terra.

4. Fotografia: inventare il proprio punto cardinale, riflessione sullo spazio/luogo; riflessione sul vuoto nello spazio vissuto; riflessione sul luogo vissuto.

5. Movimento: scrittura; traccia; danza spontanea.

6. Arrivo, riflessione, catalogazione dell'esperienza.

Ciascun punto riportava delle brevi e precise indicazioni con eventuali suggestioni per poter compiere l'esperienza. Nella progettazione della proposta alla variabile tempo è stata data molta attenzione: ogni attività aveva un tempo preciso entro cui compiersi e tutto il percorso è durato 30 minuti. L'esito è stato una mappa destrutturata, di Borgesiana memoria, un compendio di immagini e parole destinate a descrivere un'esperienza di visita personale, basata su codici interpretativi atipici di una visita museale, ma propri degli strumenti di un buon interprete/educatore/mediatore, fra cui: l'osservazione e la cura degli spazi vissuti in relazione agli oggetti e ai corpi umani. La seconda proposta, "Superficie di Riflessione" si è ispirata più direttamente al lavoro di María Eugenia García-Sottile, ma ha preso le mosse da un'esperienza che le educatrici avevano compiuto presso il Museo del Risorgimento con la performer e formatrice Nicoletta Ferri. In quel caso le signore avevano svolto dei giochi corporei di interpretazione collettiva di alcuni guadri appartenenti alle collezioni municipali. Forte di guesta esperienza De Nicola ha proposto un esercizio di astrazione da compiersi in autonomia a partire da alcuni scatti fotografici della serie "i sogni del circo" di Izis Bidermanas. La scelta delle immagini è caduta sulla volontà di indagare un'ulteriore linguaggio visuale e dal fatto queste ben si prestassero ad un' interpretazione gestuale semplice e basata sulla ricerca delle linee di forza. Alle educatrici è stato proposto di: esplorare con i gesti tutte le linee di forza presenti nelle fotografie. Scegliere i dettagli ritenuti più significativi delle immagini gestuali risultanti. Guardarsi, cercando anche di catturare lo spazio creato dagli altri esseri umani intorno. Fotografare il proprio gesto e/o provare a catturare quello di chi vi circonda con lo smartphone, con l'obiettivo di fissare l'istante del movimento (del proprio e di altri corpi). Focalizzarsi sui dettagli con l'obiettivo non di replicare una forma precisa, ma creare una texture o una mappa di gesti. La restituzione di guesta attività è consistita nel fare un disegno in cui le immagini fotografate divengono una composizione di linee di forza, come una mappa di un percorso che è partito dall'osservazione di una fotografia, dalla sua interpretazione che divenuta una serie di altre fotografie, liberamente interpretate in un nuovo disegno.

5 Conclusioni

Partendo dalla rapida riflessione su alcune tendenze di fruizione museale e performativa proprie dei social, ci siamo chiesti anche in virtù del tempo distanziato determinato dalla pandemia, quali elementi potessero essere utili per compiere delle esperienze di educazione e fruizione al patrimonio culturale mediate da una pratica gestuale. Ne è emerso che se l'esperienza è la prima fonte di conoscenza, anche la visione degli esiti di un'esperienza può divenire il veicolo di condivisione e trasmissione di questi saperi. Che si tratti di video postati sui social, il cui limite, si è visto, è però la loro funzione di replica avulsa dai contesti in cui sono stati creati, quasi che lo spazio museale diventi una postazione scenografica, come aveva anticipato Mottola Molfino nel 2003; o che ci si riferisca a manufatti, disegni, fotografie, racconti autobiografici appositamente creati per un'attività in sito preciso. I casi descritti evidenziano il valore dell'esperienza sensibile, una pratica che va oltre le capacità dei singoli professionisti o performer. L'obiettivo, ma anche il risultato, è offrire una fruizione che determina una dimensione di benessere che supera un atteggiamento formale ed elimina le principali barriere di accesso all'arte contemporanea e al patrimonio culturale.

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5.3.1. To begin to re-emerge: What does the results from articles 8-9 means?

In the third section, we explicitly reflected on what was happening for educators and teachers, for cultural and museum institutions and for schools during the pandemic.

Starting from the new role assigned to the digital, we explored this space in a performative key between synchronous and asynchronous time, finding in the body and in sensitive experience the tool for a strong connection with reality, that is, with the founding element of each good educational practice.

The contributions in this section aim to show how the experience of introducing performative methodologies into the practice of heritage education, increased during the quarantine period, can be a valid approach even in a future not mediated by screens. The screens, which in our activities we interpreted as the frame in which we acted, that is, not only a perceptive framework (if we analyse the material from a philosophical point of view, see Pinotti), but, starting from the choreographic language, a structure that represents the backbone of the planned actions. This is why the digital has been interpreted as a real pedagogical space. (We refer, for example, to Loris Malaguzzi's concept of the third educator). Once again, the didactic and pedagogical action can be interpreted as an action of the performative type (Antonacci): an action that takes place in an unstructured time and space (Derrida).

Even in different disciplinary fields, the commonality between empirical (Dewey, 1910, 1934) and performative methodologies allows us to observe that, both at a distance and in presence, experience can be the formative fact that represents the difference between effective didactic action or an end in itself. First of all, this approach is effective because it offers the possibility of personal and collective experimentation. Among the essential elements, we summarise: the use of a variety of tools and the promotion of divergent thinking. Experiencing a complex situation. The possibility of being wrong. The existence of multiple solutions. Theorising a development and a conclusion. The link with past and future experiences (Zuccoli, 2020).

5.3.2. Articles from

C. SPECIFIC EXPERIENCES OF THE RESEARCH PROJECT IN SCREEN-MEDIATED SPACES DURING THE SARSCOV19 PANDEMIC

Online Education Teaching in a Time of Change

AMPS Proceedings Series 23.2

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BEHIND THE SCREEN. REFLECTIONS ON DIGITAL EDUCATIONAL SPACE BETWEEN HERITAGE, ART AND IMAGE DURING THE #CULTUREQUARANTINE.

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INTRODUCTION

The Collins Word of the 2020 was "lockdown", "because it is a unifying experience for billions of people across the world".¹

"Lockdown, with its heavy, clunking syllables and heavier associations, is the condition we've most dreaded in 2020 - a state of national stasis, where almost everything that constitutes normal public life is suspended. [..] We're quite literally housebound. It's not a shock to remember, then, that lockdown was originally a piece of prison vocabulary: it's when inmates are confined to their cells because of some disturbance on the wing."²

The theme of this article is introduced by the Collins definition because, in a synthetic way and at the same time representative of a phenomenon much wider than the sample considered in this work, it describes the scenario in which the research moved: a heavy condition of stasis. This perception finds confirmation in the action research conducted with museum educators, teachers and teachers in training, and in the answers given by different cultural actors at the international level.

After a prolonged phase of discomfort, in which the relationship between teachers, educators, curators and the recipients of their actions was reciprocally perceived as cold and meaningless, the aim of this article is to show how the apparent immobility of bodies and actions in front of a screen found in performative methodologies the tool to fill the void given by distances. It is an act of rediscovery of the body and gesture as a metaphor for reality.

Through the observation of the change of perspective on the digital and the new role entrusted to corporeity, the article describes how in an altered space-time it was possible to have pleasant and at the same time meaningful formative experiences.

Digital before and after the advent of the pandemic

Before the lockdown condition of public life, for all educational and training agencies (museums, schools, universities) digital technology was perceived as an important, but an ancillary, resource. As Theodor Adorno already pointed out concerning other fields of application, the art world promotes critical thinking by definition.

This condition justifies a sceptical attitude towards the use of technology, which involved in the first instance (about twenty years ago) the reasons of conservation, documentation and archiving, subsequently, the debate extended to the themes of intellectual property and professional skills, with a mainly communicative function, until arriving at the recent contemporary period in which the dilemma on the use of technologies contemplated the role of the public and above all the quality of fruition. In a remarkably brief time and bound by necessity, the object of reflection was no longer whether to use technologies or not, but what was the best methodology to use them.

In fact, during the lockdown, if the main objective of educational and cultural agencies was to maintain the status of cultural and identity praesidium, the question was how to involve different audiences starting from the assumption that the aesthetic experience is an indispensable element.

How the museum can be a social resource, a node in a system of relations, an activist as the case may be, and above all, an educational agency has long been a matter of reflection. The proliferation of visitor studies and research on Audience Development methodologies and approaches shows how attention to audiences and especially to their needs has become a fundamental element in museum strategies and programming, almost on a par with the study and care of collections.

During the pandemic, we have witnessed a production of (digital) cultural content unparalleled in human history for its copiousness and variety, the credit for which goes mainly to the educational sections of the various museums around the globe, often decimated by their precarious staff, due to the lack of opening and especially the absence of school groups and tourists.

The list of possibilities, dependent solely on a device and a good network connection, includes webinars, performances and various proposals on social media, meetings on Zoom, podcasts and even radio art.

All this variety stems from a significant fact: compared to other sectors, the world of culture has been somehow ready, since the languages that have characterised the quarantine have been the subject of reflection for some time. We have witnessed the affirmation of the *museum of everywhere* (Dziekan and Proctor 2019,177-192), in the blink of an eye, we have gone from "digital adoption" to "postdigital adoption." It means that contemporary life can be defined by a hybrid and problematic approach, through computation (Berry and Dieter 2015, 1-11).

Overcoming the heated debate about who is the proper repository of knowledge and, therefore, about who has the right and the duty to transmit it, museums through formal channels, but much more often through social media, have transformed themselves into platforms of creativity to inspire, foster critical and possibly participatory dialogue, keeping alive their community.³

Museum were present, often asynchronously and with little digital expertise, experimenting, sometimes improvising and often having to cope with financial difficulties.

As social distancing continues, e-Learning, in all its forms, has become the essential showcase for educational activities, in the same way as the various social platforms for museums. Alongside the new distance but synchronous proposals, based on meetings with artists and curators or experiential activities managed by the educational services, we would like to highlight the most recent experience undertaken by the Castello di Rivoli Museo d'Arte Contemporanea, through The DIGITAL COSMOS project: a new museum itinerary entirely based on digital curatorship that "puts at the centre of its programme the contemplation and experience of real works of art designed to be online, but without the obligation of interaction and active participation of the public". The digital world, previously kept apart from institutional activities, now assumes the status of a space specifically dedicated to artistic and aesthetic experience.

FROM THE STILLNESS OF BODIES AND ACTIONS TO NEW SOLUTIONS TO FILL THE VOID OF SPACES

In the chapter entitled L'armatura, la pelle, the dancer Dominique Depuy describes the importance of the sense of touch in constructing danced space (2011,41-48). To represent the process by which an educated gesture (a choreographed gesture), occurs, he imagines the skin to be an armour that imprisons the body. This metaphor is not only useful to visualise a state of matter, such as the presence of a body with its movement, but above all, it shows a state of constraint that is very similar to the one in which teachers and educators found themselves, during the lockdown. The impediment of which Depuy speaks represents an opportunity to find new solutions: "it is impossible to respond with formulae, passe-partout gestures, we must invent, play cunningly, without dodging the problem posed, but questioning it, integrating it, incorporating it" (Dominque Depuy 2011,44). The skin, through which "the tacit enterprise of the tactile" takes place, goes beyond the level of abstraction typical of this historical moment and by the involvement of touch (beyond sight and hearing) leads back to a common sense of knowledge. As Jean-Luc Nancy affirms (2011), the act of touching occurs even before the gesture and, above all, occurs precisely in distance, in absence. When two bodies separate (the archetype is that of birth), distinguishing themselves from each other, they discover otherness and, therefore, the possibility of being able to touch each other. The reconquest of this sense, through the computer screen, was one of the objectives of the actions described below. It is no coincidence that at the time of distance, many cultural institutions that found themselves deprived of the physical presence of their audiences felt the need to revitalise their halls through acts of dance. By way of example, and without any claim to being exhaustive, the following should be noted:

The project "Capolavori in Ballo" (Masterpieces in Dance) by the MOTUS company: a multimedia work and a performance in which dance combined with art to show some lesser-known aspects, often details, of the masterpieces conserved in the Pinacoteca di Siena. For the exhibition "Anselm Kiefer: Field of the Cloth of Gold", at the Gagosian, Hugo Marchadand and Hannah O'Neil danced to Florent Melac's choreographies, leading the spectator to ideally walk through the landscape created by Kiefer's works. Movement succeeds in giving a third dimension to wheat fields or threatening skies. Le Grand Palais de Paris, closed to the public for works until 2024, is shown through "La Ronde" the work created by Boris Charmatz. "#dancinbo la danza e danza a Bologna" was a four-part television format in which the city of Bologna is told through dance in places of art, architecture and monuments. During Black lives matter, the Tate Gallery broadcast on its social channels the performance by Enam Gbewonyo set to music by Liz Gre in which the fusion of sounds and movements created "an ode to Blackness and response". It was a work inspired by Lynette Yiadom Boakye's painting "Stillness", exhibited at the time. With the éreale project, on YouTube, the Royal Museums of Turin remained engaged with their audiences through a video in which dancers, acrobats, fencers and opera singers acted in the emptiness and silence of the rooms, describing and interpreting them.

One of the first hybrid exhibitions (both in the presence and at a distance) offers a further opportunity to reflect on the themes of this article: The Paradox of Stillness: Art, Object, and Performance at the Walker Art Center, Contemporary Art Museum in Minneapolis. This exhibition explores the notion of "stillness", from the point of view of performative and visual gesture. "Stillness and permanence are common qualities of painting and sculpture. Consider, for example, the frozen gestures of a historical tableau, the timelessness of a still life painting, or the unyielding bronze or marble figure. Translating these traditional mediums into actions, artists use performance to investigate the interplay between the fixed image and the live body".⁴ We are therefore witnessing the materialisation of the metaphor of reality, thanks to the body and objects. As the choreographer and dancer Yvonne Rainer affirmed, the

body "must be handled like an object, so that objects and bodies can be interchangeable", in this sense space can be understood through the practice, or taking up Agamben's theories, the use and care of bodies (Giorgio Agamben 2018, 1005-1280). It is a conceptual operation that contaminating material and immaterial elements, through the perceptive experience of the body, come to a more meaningful knowledge of space. The gesture of the dancers is certainly the most evident form of this relationship between space and body. In this sense, an example that was considered in designing the training activities discussed below is *Hand Movie*. This is a 1966 video by Yvonne Rainer in which, in front of a fixed camera, a hand moves. The movement of the hand combined with the viewer's gaze determines the infinite possibilities of the action. A fixed camera, like the one on the trainers' laptops, the bodies of the observer and the one acting, as in distance learning.

THE SPACE MEDIATED BY THE SCREEN, LIKE A FRAME.

We have interpreted the screen of our computers, thinking about literature in the field of screen studies, and looking at the now historical theories on frames.⁵

Georges Simmel, probably the first to reflect on the frame, noted the relationship between it and the public gaze. According to Simmel, the frame draws the eye, not to itself, but its content, assuming the function of isolating it from the space outside it. This media function has a connotation of unreality, as recalled by Rudolf Arnheim who, observing the phenomenon from the point of view of the gestalt theory of perception, shows how the iconic spatiality circumscribed in the frame is often optically unreceivable and cannot be assimilated with the reality of the viewing subject. From our point of view, this aspect was a further reason to reflect on the need to find footholds and valid metaphors of reality. This medium has been conceived as a hybrid between inside and outside, in which the experience of a sensory nature, in particular the tactile one, has represented a valid solution. Transferring the thought of Josè Ortega y Gasset to our medium, the screen-frame can be perceived as a frontier capable of neutralising the disturbing elements, favouring the attention towards what he defines as "the aesthetic island", understood as a strip of land sprouting right in the middle of the sea. In choreographic language, the frame is the structure in which the gestures take place. This point of view makes it possible to change the approach to the management of the training/educational exhibition. Talking about structure leads to understanding the screen as part of a linguistic code. This conception has made it possible to overcome the restriction determined by the formal twodimensionality of the frame screen, rediscovering a space of concentration with strong symbolic potential, in which gestures and words follow a rituality proper to the educator's profession.

THE EXPERIENCES OF ACTION RESEARCH

In contemporaneity, pedagogical and other practice and research had endeavoured to overcome the so-called Cartesian dualism between *res cogita*ns and *res extensa*.⁶ In the era of quarantine, there has been a return to a rigid dualism between mind and body, in transmissive styled. The setting of lessons and, the supposed acquisition of knowledge has long been based on intellectual processes and symbolic practices, in which phenomenological experience has been denied. As Dallari states, "To be attentive and to be concentrated means to be still and to forget to be bodies" (Marco Dallari 2002, 96). In the following space, we will dedicate ourselves to the description of some training experiences, carried out following the dictates of action research, with the aim of finding effective answers to the problems of contingency. The case studies reported here follow in time the evolution of quarantine in Italy. At the end of the first lockdown (May/June 2020), the writer had the opportunity to carry out a training course with twenty-seven museum educators from the municipality of Milan.

The course consisted of six meetings to update the educators. It based on topics, methodologies and actions at the international level and supporting the planning of future activities. After the first shocking period of closure, it was believed that in September everything would be back to normal. This thought also applied to the educators who, during the proposed activities and through two questionnaires, had shown absolute reluctance to do distance activities, synchronous or asynchronous activities. Despite the wide range of case studies proposed, for these twenty-seven ladies, the only possible activity was the one in presence to the detriment of all the rest. The turning point in the writer's journey took place between November 20 and January 21, thanks to a training course for twenty-two teachers with Pirelli Hangar Bicocca and performer Marcella Vanzo. The project, entitled "#fareinsiemesquolapubblica"⁷ (doingtogheterpubblicschool), through a process of a laboratory and collaborative nature, between all those involved, it aimed to offer primary school teachers a new approach to their teaching. Starting from the performative practice of the artist, who engaged the trainees with simple activities of an almost playful nature, the teachers were able to measure themselves against contemporary art, which is less frequented in training and refresher courses, conceiving it as a tool and not just a discipline, useful for interdisciplinary teaching activities. Theory and practice alternated circularly and dynamically thanks to the expert support of pedagogues and art historians. Through two questionnaires and the observation of the results reported in the work with the children at school, it was possible to document a positive change. The stillness and the blockage in proposing interactive activities, based on finding solutions to problem situations or researching real experiences, had fallen. The small exercises which brought the body and the use of objects concerning space back to the centre of teaching practice were fundamental in the third training, this one with twenty-seven museum operators from all over Italy. A focus group with some of the participants showed that the contamination of languages and methodologies from different disciplines made the activity dynamic and attractive. In this case, the activities proposed mixed experiential exercises of a sensory nature with suggestions deriving from visual research on some contemporary artists which emphasised senses other than sight and hearing. The request to work with tools such as photography, storytelling, drawing and the visual interpretation of words allowed a different relationship with the space mediated by the screen, changing attitudes and approaches to the different disciplines. All these experiments have been incorporated into the distance learning course in Art Didactics and Pedagogy, aimed at university students who want to become teachers. In addition to the contamination between disciplines and tools, the search for an objectuality through the screen and the link between reality and the surrounding environment as a fundamental element of an active and experiential type of teaching, work was done on the creation of rituals. A fundamental element of performative methodologies, ritual, due to its close relationship with a time decoded by symbolic actions that are repeated, has a strong educational value and is fundamental for the creation of a community. This last point was one of the aims researched to establish a relationship with students. As the philosopher Byung- Chul Han states "rites are processes of embodiment, bodily preparations [...] they are inscribed in the body, incorporated, internalised through the body. Thus, rites create embodied knowledge and memory (Byung- Chul Han 2021, 22-23).

CONCLUSION

Not long before the advent of the pandemic in 2019, reflecting on the disappearance of rituals as a symptom of community erosion, Byung-Chul Han noted how digital communication represents a reverberation chamber inadequate to create a resonant environment and useful only to reinforce an "echo of the self" (Byung-Chul Han 2021, 22).

This vision clarifies the sense, expressed by teachers and educators, of a lack of meaningful relationships through the screen. The researches carried out by the Italian Educational Research Society, $(SIRD)^8$, by the various platforms of confrontation among teachers set up by different universities (such as the Politecnico of Milan and the Normal of Pisa), as well as the action research work briefly recounted above, highlight in addition to the state of stillness described by Collins, the difficulty of managing a temporal dimension of work perceived as almost infinite. Alongside this perception, teachers highlighted the unease of managing educational environments and involving students. To overcome this crisis, on the one hand, there has been questioning and overcoming of the criticality of the use of technologies in the world of art and education through numerous proposals, sometimes specially designed, sometimes somewhat improvised, and on the other hand, it has been necessary to rethink the approach to teaching. The performative practice, through its transmissive capacity, that is to say, that capacity of the performer to suspend the habit of the body, has represented the key to this rethinking.⁹

As the choreographer Virgilio Sieni states, transmission is an "exercise in listening, waiting and welcoming. All this must be experienced, practised and put into dialogue with time, duration and repetition. [...] The only thing that coincides with time is the body because it follows its course." (Pitozzi Enrico 2019, 30).

The performative approach allowed a reification of the space mediated by the screen frame. It is also particularly appropriate for its balance between presence and absence and its processual character, whose main feature is to always renew itself according to circumstances. These aspects make it possible to overcome the feeling of loss of connection with reality brought about by digital environments. Above all, it allows the reactivation of the body, after a moment of suspension, as an active tool to produce knowledge.

NOTES

¹ "The Collins Word of The year 2020 is..." https://www.collinsdictionary.com/it/woty.

² "Lockdown." https://www.collinsdictionary.com/dictionary/english/lockdown

³ For an overview of this topic, please refer to the forthcoming text Alessandra De Nicola, Piero Magri, Franca Zuccoli "Heritage assets, fairs and museums. Places of encounter and presence in times of pandemic."

⁴ *The paradox of stillness*. https://walkerart.org/press-releases/2021/walker-art-center-presents-the-paradox-of-stillness-art-object-and-performance

⁵ For example, the work of George Simmel, Josè Ortega y Gassett, Ernest Bloch, Jacques Derrida, Rudolf Arnheim.

⁶ According to which cognitive processes were separated from perceptual-experiential ones.

⁷ Pirelli Hangar Bicocca project website https://pirellihangarbicocca.org/universita/fare-insieme-squola_pubblica/

 8 We are referring to the work of Capperucci 2020, Girelli, 2020, Lucisano, 2020.

⁹ In this sense see the work of Giorgio Agamben (with) choreographer Virgilio Sieni about *the Accademia del Gesto.*

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HERITAGE AND ART EDUCATION THROUGH THE SCREEN. FILLING THE SPACE BY PERFORMATIVE METHODOLOGIES

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Abstract

Long before the pandemic, museums started to invest, experimenting with some performative practices (Bishop 2006; Lista 2006) as a method and tool to foster access and participation of different audiences to their heritage. Since the advent of the #culturequarantine, in which most of the educational activities have taken place through a digital space, care and attention to gesture and space have become a key to respond effectively to the needs of educators and users. After an initial phase of rejection and disorientation, teachers, educators and trainers had to find new answers. The aim of this contribution is to describe some of these answers looking at methodologies coming from the field of choreographic and performance research. The argumentation will pass through the narration of some international proposals, three action research experiences accomplished with museum educators and schoolteachers, through which it was possible to observe how the needs and requirements changed as the lockdown conditions changed. The outcome of the research, which took about one year, is the reconsideration of the body as a mediator of the educational and training experience. On the one hand we see the "body as archive" for new knowledge, on the other hand, the space of digital educational activities is reified, thanks to this new role of the body.

Keywords: Heritage and art education, distance education and elearning, learning space, performance, challenges and transformations in education.

1. Introduction

This contribution is part of a wide-ranging, long-term research project that investigate the practices and methodologies of research in the performing arts for a new approach to heritage education. Over the years we have witnessed numerous research projects that have contributed to a paradigm shift in mediation and, consequently, in the fruition of cultural heritage (De Nicola, 2020). This change consisted of moving from a frontal narration, carried out by an expert who had a passive audience in front of him/her, to put the cultural object at the centre, as the subject from which the experience of fruition is born. Involving the public in a meaningful experience, that sees the cultural object as the source for the acquisition of new knowledge, was the necessary step to initiate the second paradigm shift, i.e., the active participation of the different audiences through the workshop or interpretative techniques and methodologies. In this way, the alliance between school and museum was significantly created; to paraphrase the words of John Dewey (1938), museums became "the alembics of knowledge". A great contribution to these revolutions comes from the relationship that has been created, in contemporary times, between artistic production and the public (Bishop, 2006): starting with the DADA proto performances/happening, the work of art exists and is meaningful only concerning its audience. Museums, exhibition spaces and some landscapes characterised by cultural heritages, have long seen performative actions as a valid response to the growing demand for participation in the creation of meanings by the public (Bal 2011; Jackson, Kidd 2011). The #quarantineculture phenomenon, due to the pandemic accelerated a process of revisiting practices that had already been ongoing in the cultural sector for some decades. More than ever in the uncertainty surrounding the pandemic, museums sought to keep culture alive by producing new contents or offering a safe means for audiences to discover or rediscover, in surrogate digital form, cultural heritage assets from geographically nearby or faraway. This mirrored a pattern that has already been observed during emergencies such as environmental disasters or brutal acts of terrorism, whereby cultural heritage assets serve as key identity markers for communities actively seeking to re-establish their identities. It is at times of crisis such as these that the public perceives the

heritage assets held in museums as a key resource with the power to reinforce the local community. The first point to be made is that access to a computer and a good Internet connection alone were enough to support a wide range of formats, including webinars, performances, distance meetings, podcasts and radio art. Since the advent of the #quarantineculture, in which most of the educational activities, in museums and schools, have taken place through digital space, care and attention to gesture and space have become a key to respond effectively to the needs of educators and users. After an initial phase of rejection and disorientation, teachers, educators and trainers had to find new answers.

2. The educators' point of view, methodological aspects

Some of these responses sought through the management of: a training course with 27 museum educators from the municipality of Milan - May/June 2020 (2 questionnaires); a training course for 22 teachers with Pirelli Hangar Bicocca and performer Marcella Vanzo - November 20/ January 21 (2 questionnaires); a training course with 27 museum operators from all over Italy January 2021 (1 focus group). The observation of the general data to have a broader point of view took place through the collaborative platform Politeaching: dai docenti e per i docenti, consigli per una didattica efficace ai tempi del coronavirus (from teachers and for teachers, tips for effective teaching in the times of coronavirus) created by the Politecnico di Milano, where teachers from all over the world share techniques, methodologies and perplexities. Fundamental was the investigation into the experience of Italian teachers during the COVID-19 health emergency by The Italian Educational Research Society (Lucisano, 2020). All the experiences and data collected show three orders of problems: 1. an increase in working time linked to the need to restructure teaching. 2. The problems related to the management of learning environments and the difficulties in involving students. 3. The evaluation of students' work was one of the most difficult aspects. The present paper worked on point 2. Cooperatively, we searched with teachers and educators for solutions to produce a meaningful relationship beyond the screen. The first point from which we started was the work on the search for feedback, trying to recover some of the structured achievements in educational practice (Ani, 2009; Rowe, 2011). Many teachers saw the almost obsessive search for students' feedback as the only way to achieve a participatory lesson/workshop. Thus, we propose to use the scientific method, starting from the observation of natural objects and their reproduction using different media and techniques, we tried to restore centrality to the experience of art (Dewey, 1938), understood as a dynamic and vital practice, beyond the screen. Only after the experience, in their concrete space, it was possible to create a debate, so, to have significant feedbacks. The other, fundamental step was to restore centrality to the body. It was only possible thanks to the involvement of artistic practice and methodologies deriving from performance. We have tried to close the distance by rethinking the concept of discipline. The path forward has been one of contamination between disciplines and methodologies, drawing heavily on informal learning. Thinking about Jacques Derrida, we implemented a process of deconstruction, a fundamental theoretical element of performance practice.

3. Body and performance

Following Merleau-Ponty, the body is made of the same flesh as the world. The body is the mediator that overcomes the non-objectivity of space and time. A response to the fear of accessing a territory that we are no longer able to dominate, which leads us to a stiffening, incapable of proposing problems and finding solutions, as educational practice provides. According to Gilbert Simondon's thought, regarding the individual concerning the technique, the definition of the individual foresees a subdivision into distinct and closely related phases: physical, vital (biological), psychic and collective. The first sees the body and its boundaries as the first step to get in touch with reality. Paraphrasing Derrida, it is only when boundaries are defined, starting from experience, that the subject becomes aware of one's possibilities and succeeds in overcoming the limits imposed by external subjects to achieve new knowledge. The activities proposed during the different experiences worked in this direction, trying to reactivate all the senses (the voice, no longer the teacher's alone, but everyone's; touch as a tool to rediscover three-dimensionality, the laptop frame as a limit to be broken through the body's movement in space) to fill the digital space and at the same time restore the centrality of the educational experience, in which the body becomes both the mediator of the experience and the archive of newly acquired knowledge (Gamelli, 2006; Hooper-Hill, 2007; Lepecki, 2010). Similarly, in addition to the experienced workshop practice, we would like to point out how many cultural realities have proposed professional performances as a means of keeping the relationship with the public warm. At the Pinacoteca di Siena, the project Capolavori in Ballo (Masterpieces in Dance) by MOTUS: a multimedia work and a performance in which dance combined with art to show some lesser-known aspects, often details, of the masterpieces conserved in the Pinacoteca. At the Gagosian, on the occasion of the exhibition "Anselm Kiefer: Field of the Cloth of Gold, Hugo Marchadand and Hannah O'Neil danced to Florent Melac's choreographies, leading the spectator to ideally walk through the landscape created by Kiefer's works. Movement succeeds in giving a third dimension to wheat fields or threatening skies. Le Grand Palais de Paris, closed to the public for works until 2024, is shown through "La Ronde" the work created by Boris Charmatz. #dancinbo "la danza e danza a Bologna" was a television format in which the city of Bologna is told through dance in places of art, architecture and monuments. During Black lives matter, the Tate Gallery broadcast on its social channels the performance by Enam Gbewonyo set to music by Liz Gre in which the fusion of sounds and movements created "an ode to Blackness and response". It was a work inspired by Lynette Yiadom Boakye's painting "Stillness", exhibited at the time. By the éreale project, on YouTube, the Royal Museums of Turin remained engaged with their audiences through a video in which dancers, acrobats, fencers and opera singers acted in the emptiness and silence of the rooms, describing and interpreting them.

4. Conclusions

The outcome of this paper is the reconsideration of the body as a mediator of the educational (Gamelli,2006; Hooper-Hill, 2007) and training experience. On the one hand, we see the "body as archive" (Lepecki,2010) for new knowledge, on the other hand, the space of digital educational activities is reified, thanks to this new role of the body. The instrument of this new relationship with the real is the performative practice, through a process of deconstruction as opposed to the traditional educational practice that sees in the structure and systematization of the contents, one of the central aspects. Distance learning has transformed the educational space into a digital space in which the possibility of temporal displacement between the source of the educational activities and the recipient has made the educational experience less authentic. The possibility of choosing between synchronous and asynchronous modes, the condition of a space mediated through all technological apparatuses have led to a further loosening of the educational relationship. If in pedagogical practice and research, the environment is considered a third educator (Malaguzzi, 1993), and anchoring the topics of the lessons to everyday life, to the search for the so-called reality tasks, is a necessity of didactic and educational activities, the question underlying this article is what definition of reality we can give to this type of educational activities. The answer lies in proposing short activities linked to experience involving all the senses, bringing the body back into the world, into every day of our teaching beyond the screen.

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5.4.1. To begin to re-emerge: What does the results from articles 10-11 means?

Finally, in the last section, we explored how performative practice can become a training tool for teachers and, at the same time, a means of approaching audiences less accustomed to museums, especially contemporary ones.

In particular, by drawing on the participatory dimension of the discipline, we realised through a collaborative process how art in the broadest sense can itself be an agent of engagement and relationship between museums, schools and the public.

As described above, Articles 10 and 11 set out an articulated process that resulted in four different outcomes.

"Art as Research" (Sullivan, 2010), "Education through art" (Read, 1943) are some of the pillar expressions in the theoretical framework of Visual education and Heritage education. Re-reading Graeme Sullivan's famous text (2010) thirteen years after its publication and after the pandemic, it is particularly significant that the author traces in art an effective possibility to develop methodologies of investigation that are particularly adherent to the complexity of contexts.

In this sense, the activities co designed by the author of this doctoral dissertation concerned action research whose first output was a training course dedicated to primary school teachers. The structure of the programme was made of five meetings dedicated to the knowledge of Marcella Vanzo's art practice and its applications in education, to the exploration of the potential of contemporary art in relation to digital didactics and practical activities aimed at the implementation of paths based on the idea of "art as research".

The second output derived from the fluid theoretical framework made by Performance Art Methodologies (Miliani, 2020; Vergine, 2000), Activism/empiricism (Dewey, 1934) and Education through art (Read, 1943). It consists of the methodological form the course has taken: a training process that developed a collaborative project approach (Desgagné, Bednarz, Lebuis, Poirier, & Couture 2001; Lyet 2014) and led to constant co-design with the teachers involved. The selected participants (twenty-two teachers) worked together with the artist to structure and design new distance learning courses for their students and materials were made available to them for study, bibliographies, images, and other repertoire from Pirelli HangarBicocca archive. The third output was spin-offs at school; the teachers directly test the experiences made during the course. After a first phase of study and involvement in activities of reflection and analysis, the teachers were invited to design distance learning paths based on their own disciplinary skills that will then be shared and discussed with the whole project team.



The fourth outcome were the two publications (10, 11) already mentioned, here it is possible to find the overall result, the one researched throughout the entire thesis process.

As can be seen from some of the answers extrapolated from the monitoring realised, this type of approach has not only generated a new proximity to contemporary art and didactics but has also become a workshop of the performative in which time, space and the subjects involved are the fundamental elements and simultaneously the variables of a process that is never the same as educational practice.

Not only, teachers have developed a new dimension of comfort, and therefore well-being, in conducting their teaching activities, but they have also demonstrated that they have developed new skills.

5.4.2. Articles from

D. SPECIFIC EXPERIENCES OF THE RESEARCH PROJECT. FROM THE INTERNSHIP WITH PIRELLI HANGARBICOCCA AND THE PERFORMER MARCELLA VANZO.

ARTEDU2021 Educare all'Arte L'Arte di Educare

a cura di Alessandro Luigini, Chiara Panciroli e Paolo Somigli



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ARTEDU2021 l'Arte di Educare Educare all'Arte

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Educare con l'arte contemporanea nell'epoca della distanza. La proposta di un corso di formazione

di Marcella Vanzo, Giovanna Amadasi, Laura Zocco, Alessandra De Nicola, Franca Zuccoli¹

Fare insieme #squola_pubblica. Arte come ricerca nella didattica digitale

Il dipartimento educativo di Pirelli HangarBicocca da sempre si basa su una metodologia ispirata al principio dell'*educare con l'arte* in cui l'esperienza diretta, visiva e pratica con l'opera d'arte negli spazi espositivi e l'esplorazione delle mostre impostata su momenti di confronto, relazione e dialogo e non sulla trasmissione di informazioni precostituite, sono al centro di tutte le proposte educative e formative. Tutte le attività sono pensate per favorire la crescita culturale e formare persone capaci di muoversi nella complessità trasmettendo visioni, stimoli e conoscenze grazie anche a un approccio interdisciplinare. A partire da marzo 2020 con l'avvento della pandemia, vengono a mancare tutti i presupposti – l'accessibilità, la presenza delle persone negli spazi, la relazione, la conversazione come scambio di conoscenza, la reciprocità della relazione educativa, lo scambio di saperi – che sono il nucleo di pensiero e di missione del progetto educativo di Pirelli HangarBicocca che mette al centro la relazione con il pubblico.

In particolare, a settembre 2020, quando all'avvio dell'anno scolastico si è subito reso evidente che insegnanti e studenti avrebbero dovuto affrontare nuove e complesse sfide educative, Pirelli HangarBicocca si è interrogato su come mantenere viva e generativa la relazione con tutta la comunità scolastica. Si è deciso di escludere a priori la produzione di contenuti multimediali e di trovare, invece, un approccio per fornire agli insegnanti nuovi modi, strumenti e visioni per recuperare - dentro e fuori dall'aula - la sensorialità e la corporeità che, a causa della distanza e della presenza dello schermo, sembravano essersi dissolte e aver perso completamente di valore. Per colmare la separazione tra il museo, l'arte e la comunità scolastica,

¹ Il presente contributo è frutto di un percorso di ricerca e di una riflessione condivisa, la scrittura è stata così suddivisa: paragrafo 1 Giovanna Amadasi e Laura Zocco, paragrafo 2 Marcella Vanzo, paragrafo 3 Alessandra De Nicola, conclusioni Franca Zuccoli.

quindi, si è partiti dall'idea di coinvolgere gli artisti nelle proposte didattiche - che ha un precedente nella progettazione e conduzione delle attività dei campus estivi – per colmare il vuoto creato dall'assenza dell'opera e dall'impossibilità di esperire in prima persona il contatto diretto con l'arte. Si è deciso così di coinvolgere in chiave formativa l'artista e performer Marcella Vanzo - ideatrice del progetto indipendente #squola pubblica e con cui Pirelli HangarBicocca aveva portato avanti una prima collaborazione per bambini dai 6 ai 10 anni nella primavera 2020 -che ha permesso di agire su più livelli: il recupero delle relazioni tra persone, la messa al centro dell'opera nella forma di un processo di arte partecipata e la riattivazione del corpo nello spazio virtuale. Dal confronto con l'artista e con il Dipartimento di Scienze Umane per la Formazione dell'Università degli Studi Milano-Bicocca è nato fare insieme #sauola pubblica. Arte come ricerca nella didattica digitale, un corso di formazione in cinque incontri che ha visto il coinvolgimento di venti insegnanti della scuola primaria in un percorso basato su momenti frontali, attività di workshop e co-progettazione di nuovi percorsi didattici e che si è sviluppato intorno a tre nuclei principali di lavoro: 1) la messa in atto dell'arte partecipata: 2) il concetto di "arte come ricerca": e 3) la pratica della performance. Il corso è stato pensato con la presenza costante e centrale di Marcella Vanzo, che ha condotto tutti gli incontri coinvolgendo in modo attivo tutti i partecipanti – compresi i formatori stessi - con la modalità e i linguaggi dell'arte partecipata e della Performance Art; l'artista, inoltre, ha insistito – attraverso la proposta continuativa di momenti laboratoriali e di workshop - sul concetto di arte come ricerca, che sta alla base della sua formazione e della sua pratica artistica. Durante tutto il percorso il team di Pirelli HangarBicocca e quello dell'Università hanno affiancato alla conduzione dell'artista brevi momenti frontali di approfondimento teorico o di sintesi per riportare quanto accaduto in una cornice relativa ai linguaggi dell'arte e a quelli della pedagogia e della didattica. Al termine del corso i docenti hanno co-progettato nuovi percorsi didattici in cui, a partire dalla formazione e dalle competenze disciplinari di ognuno di loro, sono confluite tutte le conoscenze condivise e le esperienze vissute in prima persona durante il corso: la progettazione partecipata ha contribuito a creare attività che prevedessero il recupero delle relazioni, dei corpi e dello spazio e che coinvolgessero in modo partecipativo gli studenti non soltanto nella didattica a distanza, ma anche in quella in aula.

Squolapubblica. Da laboratorio indipendente a progetto con Pirelli HangarBicocca. Un'intervista a Marcella Vanzo

Diamo ora direttamente la parola a Marcella Vanzo, perché possa introdurci alla nascita e ideazione di questo percorso formativo e alla sua realizzazione.

Che cosa significa educare all'arte e con l'arte in un momento così cruciale come quello in cui siamo obbligati a una distanza imposta dalla pandemia?

Sono un'artista con una pratica multidisciplinare, mi occupo di video, installazioni, poesia e performance. Per quella che è stata ed è la mia esperienza, la contingenza è un fattore determinante nell'indirizzare il mio lavoro. La pandemia da Covid19 ha ridisegnato le nostre esistenze e la situazione emergenziale ci ha costretti a trovare strategie nuove. Tra l'altro, da marzo 2020 mi sono ritrovata chiusa in casa con due figli in età scolare, uno di loro completamente abbandonato a sé stesso da istituzioni impreparate. Proprio nella scuola elementare di mio figlio avevo programmato una serie di incontri sull'arte e, sfruttando l'esperienza di didattica a distanza che stavo sperimentando on-line con The Momentary Now, la mia scuola di performance, ho suggerito di tenerli online. I laboratori, che proponevano l'arte come strumento di studio e ricerca su un tema affrontato nell'anno scolastico. l'evoluzione, hanno riscosso grande entusiasmo, sono stati richiesti anche da altre classi e altre scuole, fino a coinvolgere Giovanna Amadasi, responsabile dei Programmi Culturali e Istituzionali di Pirelli Hangar Bicocca. Si è trattato di un vero e proprio progetto di arte partecipata, battezzato #squola pub*blica*. Da marzo a maggio 2020, per 11 settimane, ho condotto 40 laboratori d'arte interattivi e gratuiti. Un totale di 60 ore, 7 classi di tre scuole primarie e una scuola per l'infanzia, a Milano. Ho incontrato 222 bambini, in totale 520 presenze. Da marzo a maggio Giovanna Amadasi e Laura Zocco di Pirelli HangarBicocca mi hanno commissionato 9 repliche di Eravamo Altre Specie e Il Cadavere Squisito, due dei laboratori sviluppati con la classe di mio figlio. Le attività sono state proposte gratuitamente ai bambini dai 6 ai 10 anni e hanno visto la partecipazione di 126 bambini. A settembre 2020, insieme a Pirelli HangarBicocca si è deciso di proseguire questo percorso lavorando direttamente e gratuitamente con gli insegnanti della scuola pubblica primaria. Grazie al coinvolgimento di Franca Zuccoli e Alessandra De Nicola dell'Università degli Studi Milano-Bicocca, #squola pubblica si è trasformato in #fareinsiemesquola pubblica, un corso gratuito rivolto agli insegnanti, che proponesse loro l'arte come mezzo di ricerca per la didattica e per la didattica a distanza.

Possiamo ancora riferirci alle categorie utilizzate in precedenza o dobbiamo iniziare a sperimentarne di nuove?

Nuove situazioni imposte, impongono nuove categorie di possibile. Nemmeno la didattica esula da queste sfide, a qualsiasi livello. Il mio percorso ha ridotto al minimo l'uso della tecnologia per aumentare al massimo l'interazione tra le persone, siano essi bambini o adulti. Si è rivelato valido sia per l'insegnamento in presenza che a distanza. L'arte, che è mezzo di ricerca, esplora lo spazio attraverso il corpo davanti allo schermo e non, ed esplora poi le discipline più diverse: geografia, scienze, arte, matematica, storia, italiano... Nel caso della meta-situazione che si vive in DAD, è fondamentale chiedersi in che tipo di spazio e di tempo ci si trovi e come potenziare l'interazione che viene a galla. È necessario poi includere l'ambiente domestico, il nuovo scenario da esplorare, da un punto di vista sia educativo che motorio, per non parlare della morfologia sociale, politica, emotiva con cui si viene a contatto. Il mio è stato un lavoro continuo di messa in comunicazione. Gli studenti non sono pubblico passivo al di là dello schermo, ma parte attiva e integrante della lezione, a partire dalla presentazione, performata, di ciascuno, che apre subito a molteplici possibilità di scambio.

Che cosa vuol dire progettare percorsi di formazione per i docenti che siano strettamente collegati all'arte contemporanea?

A mio parere significa coinvolgere i docenti stessi. I miei laboratori per insegnanti sono percorsi orizzontali, inclusivi ed espansivi in cui si mette al centro il processo, lavorando in gruppo, in maniera trasversale, sulle discipline. Come ho già detto, si basano sull'arte come metodo di ricerca. Insegno sia insieme a esperte d'arte contemporanea che a docenti di scienze della formazione. Prima presento il mio lavoro agli insegnanti, poi si progetta un percorso insieme, di cui resto timoniera, mettendo in gioco le conoscenze, i sensi, i gesti e l'immaginazione. A partire dai laboratori presentati ai bambini, basandomi sugli stimoli dei partecipanti, si crea insieme un nuovo laboratorio finale. È importante sottolineare che il risultato finale di *fare insieme #squola_pubblica*, progetto da portare avanti e ripetere, sarà ogni volta diverso, proprio perché nasce dall' interazione con il gruppo degli insegnanti presenti. Il corpo viene reintrodotto come elemento di apprendimento, locus della relazione e come punto focale dell'attenzione, del docente e del discente. Attraverso l'esperienza corporea è possibile modificare profondamente la modalità di relazione,

ampliandola e migliorandola, rendendola più ricettiva, aperta agli input esterni e progettuale, sia dal vivo che in DAD.

Quali sono gli orizzonti di azione quando a progettare una formazione sono artisti, musei e università e perché si rende necessaria questa collaborazione nell'ambito dell'arte contemporanea?

Credo che la collaborazione tra artista, museo e università metta in moto dinamiche inusitate che riescono ad avere un riscontro immediato nella realtà, quindi a rispondere a delle necessità effettive. Perché sia per l'artista che per queste istituzioni, la ricerca è al centro della pratica. Un progetto di arte partecipata promosso e divulgato da un museo e università ha tutto il potenziale per cambiare dall'interno la scuola e quindi la società. Noi l'abbiamo presentato così: "A fronte delle nuove e inaspettate sfide educative che la scuola si è trovata a fronteggiare, l'intento del corso è quello di immaginare, grazie alla visione e alla pratica di un'artista, modi di fare didattica che pongano i bambini al centro di un sistema di apprendimento legato all'espressività e all'uso del corpo in un ambito come quello della DAD e della comunicazione digitale, fornendo agli insegnanti strumenti, suggestioni e percorsi in grado di innescare creatività e relazioni positive all'interno del gruppo classe. Il percorso era strutturato in cinque incontri dedicati alla conoscenza della pratica di Marcella Vanzo e delle sue applicazioni in ambito educativo, all'esplorazione delle potenzialità dell'arte contemporanea in relazione alla didattica digitale e ad attività pratiche volte alla realizzazione di percorsi basati sull'idea di 'arte come ricerca".

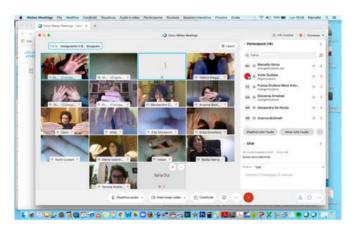


Fig. 1 - Un momento del laboratorio con le insegnanti.

156

È possibile inserire il corpo e lo spazio – fisico e digitale – nell'educazione attraverso l'arte come ricerca, in presenza e a distanza?

La performance è una forma d'arte effimera, basata sul corpo e sulle relazioni che con il corpo si creano. Possono entrare oggetti, parole o altro, ma la relazione resta sempre al centro. Quella con chi guarda o chi partecipa. Lavorando on-line, la mia prima cura è stata quella di reintegrare il corpo nello spazio delle gabbiette condivise, che tanto somigliano a piccole cartoline, con l'imbarazzo di vedersi sempre mentre si parla, invece di potersi serenamente dimenticare di sé stessi. Superato anche quello, ho esplorato lo spazio a disposizione, da sola e coi miei studenti. Lo schermo annulla il corpo, letteralmente lo taglia fuori, insieme a tutto ciò che c'è di vivo e di fisico nello scambio tra esseri umani. Ho quindi riattivato il corpo nell'equazione schermo-comunicazione, introducendo la fisicità di questo rapporto. Insieme a chi sta dall'altra parte ho invaso lo schermo, invitando gli altri ad abitare lo spazio con me, a seguirne gli spigoli, a inserirsi completamente all'interno dell'inquadratura, spostare la telecamera, abituarla a seguirci invece del contrario e quindi fare dello schermo un punto di contatto invece che di separazione, una sfida interessante. E ho sperimentato, insieme agli altri che è possibile creare relazioni e costruire conoscenza senza contatto. trasformando lo schermo in un alleato e non in un limite.

Di questo progetto in particolare è stato meraviglioso l'impatto immediato, il continuo scambio di esperienze per raggiungere il risultato fondamentale: una didattica a distanza finalmente efficace per i bambini. Lavorando su forme di interazione basilare, utilizzando la tramite la performance, l'uso del corpo e alcuni stratagemmi, si può trascendere lo schermo, entrare in un'altra dimensione in cui la formazione passa attraverso il corpo.



Fig.2 - A scuola. Lezione sulle Montagne.

Un contesto da esplorare tra interdisciplinarità e contaminazioni

Fin dalla composizione del gruppo di lavoro, risulta evidente come il progetto abbia coinvolto tre ambiti disciplinari: arte e ricerca visuale, pratica performativa e ricerca in campo educativo. Tre anime che hanno trovato nell'espressione artistica come fatto contaminate e socializzante, il loro terreno di azione comune. Si è lavorato sull'evidenziazione del ruolo partecipativo dell'arte (Benjamin 1931, Bishop 2006, De Nicola 2016), attraverso un processo articolato nei tre passaggi descritti da Clare Bishop: l'attivazione partecipata delle persone coinvolte che ritrovano una dimensione collettiva e sociale tale, da generare uno scambio reciproco e una nuova consapevolezza del sé in rapporto con gli altri e con le discipline affrontate; un nuovo approccio all'autorialità che vede la creazione artistica come un bene accessibile a tutti; l'identificazione di nuovi significati condivisi come risultato strumentale al consolidamento della comunità. Il terreno inesplorato su cui ci si muoveva ha comportato la necessità di adottare una cornice teorica fluida che partiva dagli elementi imprescindibili per i tre attori: metodologie della Performance Art (Miliani 2020; Vergine 2000); attivismo/empirismo (Dewey 1934); Education through art (Read 1948). A partire da questi pilastri il processo formativo ha sviluppato un approccio progettuale collaborativo (Desgagné, Bednarz, Lebuis, Poirier, & Couture 2001, Lvet 2014) che ha portato a una costante coprogettazione con gli insegnanti coinvolti. Come si noterà da alcune delle risposte estrapolate dal monitoraggio effettuato, questo tipo di approccio non solo ha generato un nuovo avvicinamento all'arte contemporanea e alla didattica, ma è divenuto un laboratorio del performativo in cui il tempo, lo spazio e i soggetti coinvolti, sono gli elementi fondamentali e al tempo stesso le variabili di un processo mai uguale a sé stesso esattamente come la pratica educativa. Il percorso è stato monitorato attraverso un'indagine di tipo osservativo basata sui diari delle giornate e l'osservazione "carta-matita" supportati da registrazioni video. Si è lavorato in chiave mixed method, partendo da un approccio fenomenologico basato sia sui principi della "grounded theory" (Glaser & Strauss 1967, Raymond 2005) sia su quelli della "narrative inquiry" (Clandinin 2006, 2007). L'indagine ha usato un approccio pluralistico che coniuga l'osservazione e, quando possibile, l'analisi dei discorsi. Sono stati somministrati due questionari uno prima dell'inizio delle attività e uno ad attività concluse. Di seguito alcune risposte dalla fase preliminare riunite dal ricercatore per macro-temi riguardanti le pre-opinioni sul ruolo dell'arte e dell'artista, il valore dell'esperienza, l'opinione sul digitale.

Il ruolo dell'arte e dell'artista:

AB. L'arte contemporanea può diventare la base per predisporre attività didattiche in grado di includere e coinvolgere tutti i bambini e le bambine della classe e di condurli verso l'acquisizione di competenze differenziate.

M.E. Ho pensato che capire quello che voleva dire davvero l'artista non fosse poi così importante; l'arte ci parla a tanti livelli e sorprendentemente ha qualcosa da dirci e da fare per noi anche quando non ci piace. Anche quando pensiamo di non capirla, anzi direi che in quel caso ancora di più.

Esperienza:

AF. Attraverso l'arte, si può lavorare a distanza con i bambini, accendendo facilmente il loro interesse e la loro voglia di fare.

AB. La conoscenza si costruisce a partire dal mondo e dalle esperienze dei bambini.

Il Digitale:

ED. Apprendimento integrato e trasversale che sia capace di predisporre gli strumenti per decodificare criticamente il mondo che viviamo.

VC. Anche digitalmente si possono proporre ai bambini sollecitazioni verso lo sviluppo di espressività personali e avvicinamento all'arte.

Riguardo alle ricadute si riportano alcune tra le considerazioni svolte dalle insegnanti:

Durante la DAD in questo periodo uso molto la pallina di stagnola per l'appello, è un rito quotidiano e loro iniziano con il sorriso.

Ho disegnato gli organi di senso e incollati su bacchette. Abbiamo osservato con i 5 sensi un frutto che ho chiesto a loro di prendere.

Poiché la maggior parte di loro aveva la mela, abbiamo scattato una bellissima foto con la mela davanti alla faccia e il giorno dopo abbiamo preparato un lavoro su Magritte.

Grazie agli spunti forniti, mi è stato possibile rivalutare lo schermo digitale come un potenziale scenario didattico in cui il corpo assume il ruolo di protagonista attivo.

Conclusioni

Il percorso di formazione offerto ai docenti della scuola primaria, ideato da Marcella Vanzo con il supporto di Pirelli HangarBicocca e dei docenti del corso di laurea in Scienze della Formazione primaria di Milano-Bicocca si è collocato in uno spazio lasciato vuoto dalla pandemia e dall'isolamento, in cui le lezioni si

realizzavano a distanza e i musei non potevano più essere fruiti direttamente da bambini e insegnanti. Proprio in quel momento, così difficile, l'esperienza performativa dell'artista, l'uso differente sia dello schermo, sia dello strumento digitale, hanno permesso di rompere quella che sembrava una virata obbligatoria verso un insegnamento più trasmissivo. Numerose ricerche (Capperucci, 2020; Lucisano, 2020: Save the Children, 2020) mostrano, infatti, che anche i docenti più esperti e didatticamente attivi, alle prese con una trasformazione dell'insegnamento in una pratica a distanza, hanno optato una scelta, talvolta non necessariamente consapevole, verso proposte meno partecipate e più individuali, in cui il confronto, la condivisione continua con gli allievi e una visione creativa sembravano quasi bandite. Il ruolo dell'artista, che ha messo invece a disposizione, facendole sperimentare, modalità differenti relative all'uso degli strumenti digitali, più giocose e "irriverenti", che riattivavano i corpi dei partecipanti, oltre che una ricerca artistica che si addentrava in tutti gli ambiti disciplinari. Queste proposte sperimentate in diretta, in un clima giocoso e attivo, hanno aperto la via a una sperimentazione condivisa nel gruppo dei docenti, con immediate ricadute nel lavoro con i bambini. La prospettiva di un'education through art (Read, 1962) è risultata ancora la chiave di volta, per riattivare un pensiero critico e una piena consapevolezza, da parte dei docenti, dei passaggi da poter garantire nei percorsi di sperimentazione e conoscenza per i propri alunni.

L'arte e in particolare l'arte contemporanea, in un'ottica performativa, ponendo necessariamente l'accento sul corpo, sulla decostruzione della realtà circostante, offrendo un uso diverso dello spazio e del tempo, hanno permesso di: porgere uno sguardo differente su quanto fino a quel momento realizzato con le proprie classi, realizzare un confronto tra docenti di diverse scuole, costruendo una rete di scambi, ridimensionare il ruolo degli strumenti digitali, vivendoli in una modalità sperimentale che ha consentito di osservarne le regole, di trasgredirle, cogliendo le mille potenzialità offerte. Ancora una volta l'arte e i luoghi della cultura hanno potuto essere al servizio degli attori educativi, offrendo nuove prospettive e recuperando attivando una presenza, seppure trasformata, ricca di potenzialità per la figura docente.

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160

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Il volume raccoglie i contributi presentati al convegno "ARTEDU2021. Educare all'Arte / L'Arte di educare", che si è svolto a Bressanone nel giugno 2021. Gli strumenti della educazione alle arti, figurative e performative, sono infatti in continua evoluzione e risentono del l'avanzamento dei mezzi di produzione e comunicazione dell'arte stessa. Educare all'arte significa educare agli strumenti dell'arte e a ciò che con essa è possibile apprendere. In questa prospettiva, considerare l'opera d'arte come testo (rivelatore del rapporto simbolico con la realtà e la cultura), *pretesto* (come occasione per assumere un atteggiamento estetico) o *paratesto* (come palinsesto polisemico di punti di osservazione della complessità delle opere), con le sfide che tutto questo pone a livello di mediazione e verbalizzazione, alimenta l'agire educativo ben al di là del puro dominio artistico.

Alessandro Luigini è professore associato di Disegno nella Facoltà di Scienze della Formazione della Libera Università di Bolzano. Si occupa di scienze grafiche e visuali, educazione all'arte e digitalizzazione del patrimonio per l'educazione. Ha fondato la rivista scientifica (ANVUR) *IMG journal scientific journal on image, imagery and imagination* che dirige con Chiara Panciroli. Membro del Comitato di Gestione dell'Istituto Centrale del Catalogo e della Documentazione del Ministero della Cultura e di altri organismi, è presidente di IMG Network e *principal investigator* di progetti per l'educazione all'arte e al patrimonio. Ha all'attivo oltre 100 pubblicazioni tra libri, saggi, articoli e atti di convegno.

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§L'educazione nel corpo. Per una somatica della relazione pedagogica

Fare insieme #squola pubblica

di Giovanna Amadasi, Alessandra De Nicola, Marcella Vanzo, Laura Zocco, Franca

Zuccoli

Ouesto articolo descrive un progetto di formazione per docenti della scuola primaria che ha visto l'inedita collaborazione tra l'artista Marcella Vanzo, il Dipartimento Educativo di Pirelli HangarBicocca e il Corso di Laurea in Scienze della Formazione primaria, Dipartimento di Scienze Umane per la Formazione "Riccardo Massa" dell'Università degli Studi Milano-Bicocca.

IL MUSEO Il contatto, come minimo

«The key word is contact, as a minumum requirement» (Lind, 2020). Nel recente saggio/intervista You don't need an educational department la curatrice ed ex direttrice del Testa Konsthall Maria Lind sottolinea come il "requisito minimo" per l'educazione e la mediazione all'interno dell'istituzione di arte contemporanea sia il "contatto". L'istituzione, secondo Lind, è un terreno di incontro (o contact zone nelle parole della linguista e antropologa Mary Louise Pratt) che favorisce l'accesso alla conoscenza (Pratt, 1999). In poche righe Lind tratteggia i pilastri di una visione dell'istituzione culturale in relazione al pubblico: la presenza di persone negli spazi, l'accessibilità, la reciprocità della relazione educativa, lo scambio di saperi. E al centro di tutto l'arte, il cui infinito potenziale dovrebbe essere massimizzato e non solo scalfito in superficie. Una visione che Pirelli HangarBicocca ha fatto sua fin dall'inizio della sua riapertura nel 2012, mettendo al centro del proprio progetto un'idea di relazione con il pubblico che ne costituisce il nucleo di pensiero e di missione. Cosa accade quando questi pilastri - la relazione, la presenza di "esseri umani", la conversazione come scambio di conoscenza, vengono improvvisamente sospesi e da un giorno all'altro alle istituzioni e al pubblico viene negato il "contatto" – come nel marzo del 2020?.

L'assenza, nel caso di Pirelli HangarBicocca, ha assunto una specificità ancora maggiore: perché le opere, l'allestimento, gli spazi stessi chiamano e invitano a un'esperienza del visitatore fatta sia di sguardo, che di movimento e di relazione del corpo nello spazio e con l'arte. Le mostre ospitate negli spazi ex-industriali propongono una modalità di "incontro ravvicinato" con le opere, mai separate da barriere né da didascalie, spesso senza supporti e piedistalli, con l'accompagnamento eventualmente di dialoghi "uno a uno" con i mediatori culturali o vissute in solitudine grazie all'ampiezza degli spazi. L'esigenza di recuperare un "contatto" con il pubblico che è - come dice Lind - "condizione minima" è stata da subito condizionata da due fattori: la possibilità di una relazione biunivoca e diretta con i singoli e i piccoli gruppi, soprattutto di bambini e ragazzi ma anche di pubblico adulto – che ha fatto escludere a priori, in questa prima fase, l'idea di produrre webinar o contenuti multimediali da "erogare"; il recupero di una sensorialità, di una corporeità che ha sempre caratterizzato l'esperienza dell'arte e la relazione dentro gli spazi. L'idea di coinvolgere gli artisti nelle attività didattiche - che trovava un precedente nelle attività estive dei campus, progettate e condotte da artisti da alcuni anni – è apparsa immediatamente un'opzione che permetteva di saltare un "grado di separazione" tra il pubblico e l'arte. Il progetto di coinvolgimento dell'artista Marcella Vanzo, infatti, ci ha permesso di muoverci su un triplice livello: il Utilizziamo i cookie per escrepcicuri che lu presa avere la migliore esperienza cul nostro sito Sa continui ad utilizzare questo sito nel assumiamo che tu ne sia felice. - questa volta nella forma di un processo di arte partecipata e infine la riattivazione del corpo nello spazio reale e non solo virtuale. Partendo da questa

I WORKSHOP CON I BAMBINI



(https://www.roots-routes.org/wpcontent/uploads/2021/05/02.2B2.jpg)

Partendo dal lavoro di Marcella Vanzo **#squola_pubblica**, Pirelli HangarBicocca ha coinvolto l'artista in due workshop digitali consecutivi per piccoli gruppi di bambini dai 6 ai 10 anni, ponendo al centro la relazione e il processo di creazione condivisa come oggetto principale, discostandosi dalle attività online che mettevano al centro l'aspetto realizzativo, artigianale o espressivo. Il workshop diveniva così un'occasione e uno strumento per agire su questioni che in quel contesto sembravano rilevanti per la condizione dei bambini, e in particolare:

- lo spazio domestico come spazio chiuso cui si oppone lo spazio dell'inquadratura digitale altrettanto chiuso. Attraverso piccole azioni apparentemente elementari ma cariche di potenza immaginativa – il lancio di una pallina da un riquadro all'altro, la realizzazione di un'opera collettiva secondo la pratica di ascendenza surrealista del *cadavre exquis* – Marcella Vanzo ha trasmesso ai bambini l'idea di una permeabilità tra gli spazi separati fino a renderli spazi condivisi. Rimettendo al centro la dimensione immaginativa, l'artista ha generato la possibilità di creare spazi in cui reale e immaginario non sono rigidamente definiti, e questo spazio immaginativo è diventato spazio condiviso.
- 2. l'idea di corpo interrotto. All'interruzione di qualsiasi possibilità di attività fisica e sportiva fuori di casa fa specchio l'idea di casa come un luogo dove la fisicità si esprime in modo compresso e quello dello spazio digitale, fruito solo passivamente o al massimo nella didattica a distanza attraverso l'inquadratura del viso della maestra e dei compagni, privati di ogni fisicità. Nelle attività l'invito a esplorare la casa, a utilizzare la voce e il movimento, a muoversi nello spazio domestico danno luogo a momenti di piccoli "riti collettivi" che permettono ai bambini di riappropriarsi in parte delle possibilità espressive del corpo anche in relazione al loro ambiente e ai pari.
- 3. La sospensione della dimensione pubblica. Una delle questioni più rilevanti – che si è protratta fino ad oggi – è stato il sottrarre ai bambini la loro principale dimensione di partecipazione alla dimensione pubblica costituita dalla scuola. Facendo propria la motivazione che ha spinto Marcella Vanzo a intraprendere il progetto #squola_pubblica il museo, che non si può sostituire in nessun modo alla scuola, ha raccolto il testimone di una responsabilità delle istituzioni nel restituire ai bambini, anche se in minima

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Dal primo ciclo di incontri ci è apparso subito chiaro come la presenza dell'artista nell'attività didattica fosse in grado di trasformare l'esperienza in un processo artistico partecipato in cui la relazione tra artista e bambini assumeva una valenza qualitativamente diversa.

IL CORSO DI FORMAZIONE PER GLI INSEGNANTI

Con l'avvio delle scuole a settembre 2020 è stato subito evidente che quello che aspettava insegnanti e bambini sarebbe stato un anno anomalo. È stato dunque intuitivo riprendere l'esperienza di Marcella Vanzo e ripensarla in chiave formativa. Dal confronto con l'artista e con il Dipartimento di Scienze Umane per la Formazione dell'Università degli Studi Milano-Bicocca è nato un progetto in cinque incontri che ha visto il coinvolgimento di venti insegnanti della scuola primaria in un percorso di formazione basato su momenti frontali, attività di workshop e co-progettazione di nuovi percorsi didattici, sviluppato intorno a tre assi principali:

- la pratica dell'arte partecipata. Il corso è stato pensato con la presenza costante e centrale dell'artista, che si è proposta da subito non come emissaria di una specifica competenza disciplinare ma come attrice di un'interlocuzione orizzontale ed aperta con tutti i partecipanti, ognuno messo al lavoro per le proprie specificità e capacità. Questa scelta ha permesso di avviare il corso con modalità e linguaggi dell'arte partecipata, "liberando" fin dal principio i partecipanti al workshop da posizionamenti e schemi relativi ai ruoli e portandoli gradualmente a prendere consapevolezza delle pratiche che stavano contribuendo a costruire. Al termine del corso, perciò, si è ottenuto il duplice risultato di aver fornito non solo degli strumenti linguistici, creativi e di progettazione didattica ma anche la conoscenza diretta di una pratica artistica, esperita nel suo farsi.
- il concetto di "arte come ricerca". Durante tutto lo svolgimento del corso un altro elemento su cui Marcella Vanzo ha insistito è stato il concetto di arte come ricerca. Partendo dal racconto della propria biografia artistica e dalla propria formazione antropologica, l'artista ha condiviso il percorso di ricerca multidisciplinare che sta alla base della sua pratica. Questa modalità ha contributo sia a svelare la complessa stratificazione progettuale che sta dietro la realizzazione dell'opera d'arte – un elemento che è anche alla base della capacità generativa di senso dell'opera – sia a fornire un possibile suggerimento metodologico per una progettazione didattica in aula e in digitale attraverso modalità più fluide, interconnesse ed efficaci.
- **la pratica della performance**. Il corso è stato caratterizzato fin dall'inizio dal linguaggio della Performance Art, avviata fin dal primo incontro dall'artista attraverso una presentazione performativa di se stessa. Un approccio mantenuto durante tutto il corso, insistendo sulle potenzialità espressive del corpo, delle mani, della voce dei partecipanti, mettendo in luce quanto la consapevolezza di sé nello spazio possa diventare strumento di relazione sia in aula sia nello spazio digitale.

Durante tutto il percorso il team di Pirelli HangarBicocca e quello dell'Università hanno contribuito con un accompagnamento teorico o di sintesi – sempre a valle delle attività – che aveva la funzione di "messa a terra" di quanto accaduto in relazione ai linguaggi dell'arte e a quelli della pedagogia e della formazione. Ma si è sempre cercato di minimizzare al massimo i momenti di trasmissione frontale, che rischiavano di interrompere il patto partecipativo che ha visto tutti mettersi in gioco in maniera non ruolizzata, trasversale e attiva durante tutti gli incontri. Come e in misura ancor maggiore che durante i workshop con i bambini, l'insieme di questi elementi ha portato, tra le altre cose, a un'importante consapevolezza: che la capacità creativa individuale, se scoperta e condivisa, può portare alla costruzione di uno spazio e di un immaginario comune rompendo le barriere che creano separazione spaziale e simbolica, aiutando a ricostituire un senso di collettività e in ultima istanza di società perfino in un momento di isolamento come quello che siamo stati costretti ad abitare.

L'ARTISTA

"Hai sperimentato nuove competenze grazie a questo corso?"

"La chiamerei competenza performativa: quella capacità che permette di agire coinvolgendo gli altri in un'azione collettiva e partecipata divertendosi ma facendo tesoro di ogni parola e gesto."

Insegnante partecipante

Utilizziamo i cookie per essere sicuri che tu possa avere la migliore esperienza sul nostro sito. Se continui ad utilizzare questo sito noi assumiamo che tu ne sia felice. Interstizi di necessità

#squola pubblica nasce nel marzo 2020 durante la prima quarantena da Covid19. Avevo fondato The Momentary Now Performance School presso Zona K a Milano nell'ottobre 2019, un corso di performance d'arte. Con la reclusione sanitaria, l'ho trasferito su una piattaforma e ho cominciato a insegnare on-line cose che si insegnano con e attraverso il corpo. La performance è una forma d'arte effimera, basata sul corpo e sulle relazioni che con il corpo si creano. Possono entrare oggetti o parole o altro, ma la relazione resta sempre al centro. Quella con chi guarda o chi partecipa. Ci sono mille modi di fare performance, di abitare corpo e spazio. La mia prima cura è stata quella di reintegrare il corpo nello spazio delle gabbiette condivise, che tanto somigliano a piccole cartoline, con l'imbarazzo di vedersi sempre mentre si parla, invece di potersi serenamente dimenticare di sé stessi. Superato anche quello, ho esplorato lo spazio a disposizione, da sola e coi miei studenti. Lo schermo annulla il corpo, letteralmente lo taglia fuori, insieme a tutto ciò che c'è di vivo e di fisico nello scambio tra esseri umani.

Ho quindi riattivato il corpo nell'equazione schermo-comunicazione, introducendo la fisicità di questo rapporto. Insieme a chi sta dall'altra parte ho invaso lo schermo, invitando gli altri ad abitare lo spazio con me, a seguirne gli spigoli, a inserirsi completamente all'interno dell'inquadratura, spostare la telecamera, abituarla a seguirci invece del contrario e quindi fare dello schermo un punto di contatto invece che di separazione, una sfida interessante. Nella primavera 2020 dovevo fare un laboratorio d'arte nella classe di mio figlio, che da marzo a giugno non ha più frequentato la terza elementare, se non in modalità asincrona studiando su documenti in pdf. Eravamo altre specie è un laboratorio dedicato all'evoluzione, tema studiato quell'anno, da affrontare tramite ricerca, disegno, scultura e performance. Tre incontri annullati. Ho proposto allora il laboratorio, in modo autonomo, on-line, un vero esperimento. Ho messo insieme corpo, movimento, scienza, gioco, relazioni e timonato ciò che succedeva con una dozzina di bambini di 9 anni per circa un'ora e mezza. Per primo mio figlio mi ha chiesto il laboratorio successivo, le richieste si sono poi allargate, a scuola e oltre. Ho comunicato #squola pubblica sui social networks, ho ricevuto diverse domande e in molti si sono prodigati per comunicare il progetto. I laboratori sono stati momenti per vedersi sviluppando un progetto comune, per sapere come stavano gli altri, per ritrovare la comunità che di solito circonda i bambini otto ore al giorno, annullata dalla pandemia.

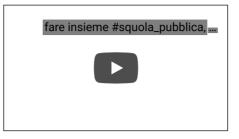
Da marzo a maggio 2020, per 11 settimane, ho condotto 40 laboratori d'arte interattivi e gratuiti per fascia d'età. Un totale di 60 ore, 7 classi di tre scuole primarie e una scuola per l'infanzia, a Milano. Ho incontrato 222 bambini, in totale 520 presenze. Da marzo a maggio Giovanna Amadasi e Laura Zocco di Pirelli HangarBicocca mi hanno commissionato 9 repliche di Eravamo Altre Specie e Il Cadavere Squisito, due dei laboratori sviluppati con la classe di mio figlio. Le attività sono state proposte gratuitamente ai bambini dai 6 ai 10 anni e hanno visto la partecipazione di 126 bambini. A settembre Pirelli HangarBicocca mi ha chiesto di proseguire questo percorso coinvolgendo direttamente e gratuitamente gli insegnanti della scuola pubblica primaria, mirando allo sviluppo di quella competenza performativa di cui parla l'insegnante qui sopra.

Grazie al coinvolgimento di Franca Zuccoli e Alessandra De Nicola dell'Università degli Studi Milano-Bicocca, #squola_pubblica si è trasformato in fare insieme #squola_pubblica, un progetto di arte partecipata per cambiare dall'interno la scuola e quindi la società. Presentato così: "A fronte delle nuove e inaspettate sfide educative che la scuola si è trovata a fronteggiare, l'intento del corso è quello di immaginare, grazie alla visione e alla pratica di un'artista, modi di fare didattica che pongano i bambini al centro di un sistema di apprendimento legato all'espressività e all'uso del corpo in un ambito come quello della DAD e della comunicazione digitale, fornendo agli insegnanti strumenti, suggestioni e percorsi in grado di innescare creatività e relazioni positive all'interno del gruppo classe. Il percorso era strutturato in cinque incontri dedicati alla conoscenza della pratica di Marcella Vanzo e delle sue applicazioni in ambito educativo, all'esplorazione delle potenzialità dell'arte contemporanea in relazione alla didattica digitale e ad attività pratiche volte alla realizzazione di percorsi basati sull'idea di 'arte come ricerca'".

A partire dai due laboratori presentati, basandomi sugli stimoli degli insegnanti selezionati, ho dato luogo a un nuovo laboratorio finale: Il tempo e i passaggi di stato. È importante sottolineare che il risultato finale di fare insieme #squola_pubblica, progetto da portare avanti e ripetere, sarà ogni volta diverso, proprio perché nasce dall' interazione con il gruppo degli insegnanti presenti. Il mio percorso riduce al massimo l'uso della tecnologia per aumentare al massimo l'interazione tra le persone, ed è valido sia per l'insegnamento in presenza che a distanza. L'arte, che è mezzo di ricerca, esplora lo spazio Utilizziamo i cookie per essere sicuri che tu possa avere la migliore esperienza sul nostro sito. Se continui ad utilizzare questo sito noi assumiamo che tu ne sia felice. attraverso il corpo davanti allo schermo e non, ed esplora poi le discipline più

diverse: geografia, scienze, arte, matematica, storia, italiano... Nel caso della meta-situazione che si vive in DAD, è fondamentale chiedersi in che tipo di

spazio e di tempo ci si trovi e come potenziare l'interazione che viene a galla. È necessario poi includere l'ambiente domestico, il nuovo scenario da esplorare, da un punto di vista sia educativo che motorio, per non parlare della morfologia sociale, politica, emotiva con cui si viene a contatto. Il mio è un lavoro continuo di messa in comunicazione. Gli studenti non sono pubblico passivo al di là dello schermo, ma parte attiva e integrante della lezione, a partire dalla presentazione, performata, di ciascuno, che apre subito a molteplici possibilità di scambio.



I miei laboratori sono percorsi orizzontali, inclusivi ed espansivi in cui si mette al centro il processo, lavorando in gruppo, in maniera trasversale, sulle discipline. Prima presento il mio lavoro, poi si progetta un percorso insieme, di cui resto timoniera, mettendo in gioco le conoscenze, i sensi, i gesti e l'immaginazione. Il corpo viene reintrodotto come elemento di apprendimento, locus della relazione e come punto focale dell'attenzione, del docente e del discente. Attraverso l'esperienza corporea è possibile modificare profondamente la modalità di relazione, ampliandola e migliorandola, rendendola più ricettiva, aperta agli input esterni e progettuale, sia dal vivo che in DAD.



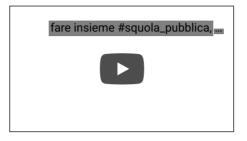
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La relazione via schermo, tra l'altro, entra nelle case dei partecipanti, prima escluse dalla relazione scolastica. Case che diventano territorio di caccia di oggetti, costumi, utensili, cibo, elementi fisici insomma, che danno ulteriore corpo alla lezione. Ha avuto enorme successo la pallina di stagnola: invito i partecipanti a prepararne una e portarla in DAD. Poi passo la mia a qualcuno che finge di prenderla oltre lo schermo, afferrando quella che ha a portata di mano e passandola agli altri, creando un'interazione fittizia-reale davvero divertente. Le insegnanti hanno usato questa tecnica, entusiaste. Riporto qui sotto alcuni dei loro commenti:

"Grazie agli spunti forniti, mi è stato possibile rivalutare lo schermo digitale come un potenziale scenario didattico in cui il corpo assume il ruolo di protagonista attivo."

"Ne ho parlato con entusiasmo, nella consapevolezza comunque che l'insegnante coinvolto deve accettare di allontanarsi dal supporto rappresentato dal libro ed accettare di esporsi in modo più personale, col corpo, con la voce, con gli oggetti" Utilizziamo i cookie per essere sicuri che tu possa avere la migliore esperienza sul nostro sito. Se continui ad utilizzare questo sito noi assumiamo che tu ne sia felice. "Sono anni in cui la formazione degli insegnanti è fortemente centrata sugli adempimenti burocratici e sulle modalità della valutazione. Mi è sembrato incoraggiante risentire parlare di didattica."

"Durante la DAD in questo periodo uso molto la pallina di stagnola per l'appello, è un rito quotidiano e loro iniziano con il sorriso. Per contare e per le operazioni – insegno in classe prima – usiamo la pasta e a volte chiedo loro di prendere altri oggetti per fare così addizioni e sottrazioni. Ho disegnato gli organi di senso e incollati su bacchette. Abbiamo osservato con i 5 sensi un frutto che ho chiesto a loro di prendere. Poiché la maggior parte di loro aveva la mela, abbiamo scattato una bellissima foto con la mela davanti alla faccia e il giorno dopo abbiamo preparato uno fantastico lavoro su Magritte."



L'UNIVERSITÀ

Due presupposti fondamentali vanno esplicitati come ragioni della progettazione di questo corso di formazione, così diverso da quelli solitamente proposti, nato dall'idea e dalla pratica di ricerca di un'artista: il lavoro di collaborazione continua tra l'Università e il Dipartimento Educativo di Pirelli HangarBicocca che negli anni è costantemente cresciuto, portandoci a sperimentare insieme modalità sempre diverse di coinvolgimento dei bambini e delle scuole, in un'ottica di collaborazione e di crescita condivisa, e l'avvento della pandemia.

È proprio in questo periodo che abbiamo visto crescere in modo esponenziale un'attenzione nuova dedicata alla scuola e alla sua importanza nella società, originata dal blocco delle attività didattiche in presenza. La necessità di dover ripensare a una modalità diversa di essere in contatto con bambini e ragazzi, ha attivato un processo di trasformazione per tutti gli insegnanti coinvolti in ogni ordine e grado, su cui si sta attualmente profondamente riflettendo in ambito pedagogico. Di questa riflessione sono prova le numerose ricerche pubblicate nell'ultimo periodo (Capperucci, 2020; Lucisano, 2020; Sird, 2020; Save the Children, 2020). La scuola, intesa come l'insieme di docenti, personale, studenti, genitori, tra marzo e giugno 2020 si è modificata, attingendo a risorse talvolta sommerse, mobilitando capacità individuali e collettive (Bruschi e Perissinotto, 2020), riuscendo, in molti casi, anche se non in tutti, con difficoltà a mantenere un contatto. Nel primo periodo di interruzione della freguenza, si è notato, però, nella maggioranza delle proposte effettuate, a parere degli stessi docenti, uno scivolamento verso forme di insegnamento quasi esclusivamente frontali, come sostiene il pedagogista Piero Lucisano (2020, p.12), commentando i dati raccolti su un campione di 16.084 insegnanti presenti in 1834 Comuni, relativi a tutto il panorama. La trasformazione della didattica da presenza a distanza, come ci ha confermato negli anni la ricerca, obbliga sempre a un cambiamento (Rossi, 2016, 2017; Galdieri, 2020; Limone, Pace, 2015) che permea tutte le proposte e incide sulle modalità, oltre che sulla stessa scelta dei contenuti ritenuti più appropriati e semplici, più facilmente trasmissibili, comprendendo come la parola trasmissione ci sottolinei già l'approccio scelto.

Il corso nasce e si origina proprio all'interno di questo momento di utilizzo forzato della tecnologia, inteso come unica modalità possibile per mantenere un contatto, ma si colloca in modo completamente diverso rispetto alle proposte per formare i docenti all'uso tecnologie, ribaltando il punto di vista. La prima novità risiede nel discendere dalla richiesta stessa di alcuni docenti che avevano partecipato alle proposte artistiche di Marcella Vanzo e che ne erano rimasti stupiti e al contempo affascinati. In un momento così diverso, in cui le certezze didattiche legate al contatto in presenza erano completamente annullate, in cui la pandemia aveva imposto una delle sue "lezioni", così come definite da Edgar Morin nel suo ultimo testo (2020), si trattava di trasformare la lezione della distanza, della tecnologia imposta, in una nuova sfida. Era forse possibile vivere e proporre un modo "altro" di riprendere il contatto, percorrendo le strade di una ricerca artistica performativa e contemporanea, grazie alla presenza della stessa artista?

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VI – CONCLUSIONS

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At the end of this journey through different fields of choreographic experience, of education in museum spaces, but also in urban ones, using the compass of visual studies as a common element to draw conclusions could easily turn into a tautological exercise of what has already been written in the articles.

To avoid this risk, we will try to summarise what has happened in these pages.

We started with the aim of exploring a new or different way of mediating cultural heritage.

This aim was determined by previous experience of action research as a scholar and, at the same time, as an expert in heritage valorisation and education practices.

In particular, long before the pandemic, the value of sensitive experience had emerged in my activity of researching with and about audiences. The interest and opportunity to explore this type of issue from a choreographic approach led to this research experience, based on the value of interdisciplinarity.

That's how we carried out the research:

- We undertook a comparative inquiry based on case studies of choreographic experiences in museums and heritage areas related to urban spaces.
- We conducted a review of heritage education experiences related to dance and movement in cultural centres of excellence (museums or equivalent).

Using a mixed-methods approach and a phenomenological research-oriented posture, we explored different educational and training experiences. Then, with the opportunity provided by our daily practice, we went on to experiment with some educational proposals in response to the needs dictated by social distance. These experiments led to two proposals.

One, a training for primary school teachers (Fare insieme #squola_pubblica), carried out during the doctoral internship with the artist Marcella Vanzo and the educational department of the Pirelli Hangar Bicocca.

The other, a training course for educators from the Municipality of Milan's Civic Museums, took place over two different years: the first cycle during the closure, the second between the still-close distance and a new resumption of presence ("From distance to presence").

First of all, we must note that places dedicated to art and heritage have long found in performance actions a response to the growing need for participation as a means of cultural access for different audiences (Bishop; Lepecky).

This immediately leads us to reflect on what we mean, when we talk about museum space or, more generally, spaces dedicated to culture, extending the field of reflection to urban spaces, which by definition are a shared heritage. Thus, moving beyond the definitions of white cube (O'Doherty), black box (Grotowski, Brook), we moved towards the concept of the grey zone (Bishop).

Consequently, some questions sought: what idea of cultural heritage can we draw from these reflections? And again, what roles can we refer to?

When we talk about roles, we are referring to an issue that has been one of the hot topics in the debate on different degrees of cultural participation for years. Especially with the advent of the pandemic, as institutions search for a meaningful relationship with the public, reflection has shifted more towards what participatory processes to activate and through what methodologies, the role given to authorship (artist, curator, user), especially in relation to social media. Another issue, both for the workshop and for the observation of others' experiences mediated by the social platform, was the weight to be given to interpretation.

Bringing the focus back to other issues such as documentation, selfdocumentation and promotion. In this sense, it is necessary to reiterate that we were not interested in researching dance or performance in museums or cultural spaces, but rather in searching for cases related to gesture (in choreographic or performative sense too) and its image, useful in the search for new educational languages. Gesture as a form of exploration, as an image and as a form of mediation, because understanding the processes of interpretation that the public more or less consciously carries out, the hermeneutic processes that are set in motion, involves giving meaning to the educational actions of a museum.

From this point of view, the definition of "ever-changing theatre scenes" (Alivizatou, 2018) is useful, referring to museums whose collections are constantly changing thanks to the increasing use of exhibition technologies. As mentioned above, one of the aims of this research was to show how the experience of

introducing performative methodologies into heritage education practice, fostered during the quarantine period, can be a valid approach for the future, not mediated by screens.

Although in different disciplinary fields, the commonality between empirical and performative methodologies allows us to observe that both in distance and in presence, the experience can be truly formative because it offers the possibility of personal and collective experimentation.

The use of a variety of tools and the promotion of divergent thinking.

The experience of a complex situation.

The possibility of making mistakes and the presence of multiple solutions. The development and finalisation of a theory.

The link with past and future experiences.

These are all typical features of laboratory-based teaching methods (Zuccoli, 2020).

Elements that we have applied to all our activities with different audiences.

Trying an extreme exercise in synthesis, bordering on trivialisation, the first research outcome is the reconsideration of the gesture as a mediator of the educational and training experience.

Below we list the project steps that led us to this statement:

- Explaining the question, starting with the creation of a research community. The first group was made up of the performer, the educational supervisor of the Pirelli Hangar Bicocca and the university. This small group drew up a first draft.
- Identification of the specificities (audience, content, proposals, pedagogical approach, methodologies,...).
- At the same time, work was done on the observation of other realities.
- First phase of experimentation. Carried out with the teachers (who formed the second phase, with the enlargement of the research community).
- Contextualised work with the teachers of the community.
- Return of the first experimental phase.
- Implementation in the field, from observation and documentation.

- Reading and sharing of materials. Analysis of the transcripts (Mortari, 2010).
 Joint categorisation.
- Identification of routines. Attitude of the educator/ teacher. Dialogical mode of knowledge construction and sharing. Valorisation of group actions.
- Implementation of actions in the field. Increased flexibility of proposals.

Secondly, we have reaffirmed that the relationship with reality must be the cornerstone of any educational process.

In this sense, experience remains, more or less openly, one of the indispensable elements also for educators and teachers of disciplines related to art and the image.

Our focus was not on the technical-linguistic aspects of technological devices, but on a collaborative path of a circular nature (the only one possible in a time of such uncertainty), which saw art as a tool for understanding and revealing reality.

Constrained by a two-dimensional spatial structure (during the stillness pandemic period), although the gesture is an expression of the present, this specificity has allowed it to be a bridge between experiences lived between synchronicity and asynchronicity, the body discovers itself resituated to new possibilities (Agamben 2014).

On the one hand we experienced the "body as archive" (Lepecki, 2010) for new knowledge, on the other hand the space of digital educational activities was reified thanks to this new role of the body.

We propose an educational plan in which the contemporary artist takes on the role of activator of a different relationship, also in terms of knowledge and skills to be transferred to the classroom.

The instrument of this new relationship with reality is performative practice, through a process of deconstruction (Derrida) as opposed to traditional educational practice.

In a complex reality based on the oxymoron of presence-distance-absence, we worked on the construction of a relational bond whose existence was guaranteed by the artistic action or performative kind.

The cases described highlight the value of a sensitive experience, an issue that goes beyond the skills of individual professionals or performers, to offer a

realisation that determines a dimension of well-being, transcending a formal attitude and removing the main barriers to access to contemporary art and cultural heritage as shown by results from the last questionnaire with museum educator.

VII - LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

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To quote Dewey (again), a cornerstone of this work, theories are thoughts that are incomplete and are reduced to mere verbal theories if they are not subjected to a process of validation and this is only possible if they become the subject of continuous and further investigation (1974, pp.206-7).

In the field of educational research, there has for a considerable time been a need to anchor it more and more in a cyclical, or perhaps it would be better to say spiral (Zerubavell) process of continual resumption and re-discussion of results, with a constant relationship between practitioners and researchers.

In this way, research is grounded in a genuine need.

In line with current trends, development should be for the future:

- 1. Continue a comparative case-based study of choreographic experiences in museums and heritage areas related to urban spaces, carried out after the pandemic.
- 2. To enrich a review of heritage education experiences in dance and movement in cultural centres (museums or equivalent associations) by exploring concrete realities.

In particular, the author considers that what was lacking in this research process was direct contact in museum spaces, with the visiting public.

Therefore, we postulate the possibility of continuing the process in order to closely observe new experiences in this regard.

More specifically, the possibility of working in the field will make it possible to:

- Broaden the research by systematically including, in addition to the operators' point of view, the voices of the public (questionnaires, structured and semi-structured interviews, focus groups, analysis of movements in space, ...), with the possibility of capturing the so-called "non-public".
- Rethink proposals and visits with new research.

 Within the framework of a specific educational section, systematically monitor the impact at school, especially in the case of long-term courses.

Another element that would merit further investigation is the possibility of expanding the case studies and contacts on this topic at an international level.

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IX – ANNEXES

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ANNEX 1. Mapping movement- handbook

Handbook from the workshop with museum educators from "Distance to presence".

ANNEX 2. Mapping movement- drawings and words from workshop

Drawings and words from the workshop with museum educators from "Distance to presence".

ANNEX 3. Reflecting surface- hand book

Handbook from the workshop with museum educators from "Distance to presence".

ANNEX 4. Reflecting surface- drawings

Drawings from the workshop with museum educators from "Distance to presence".

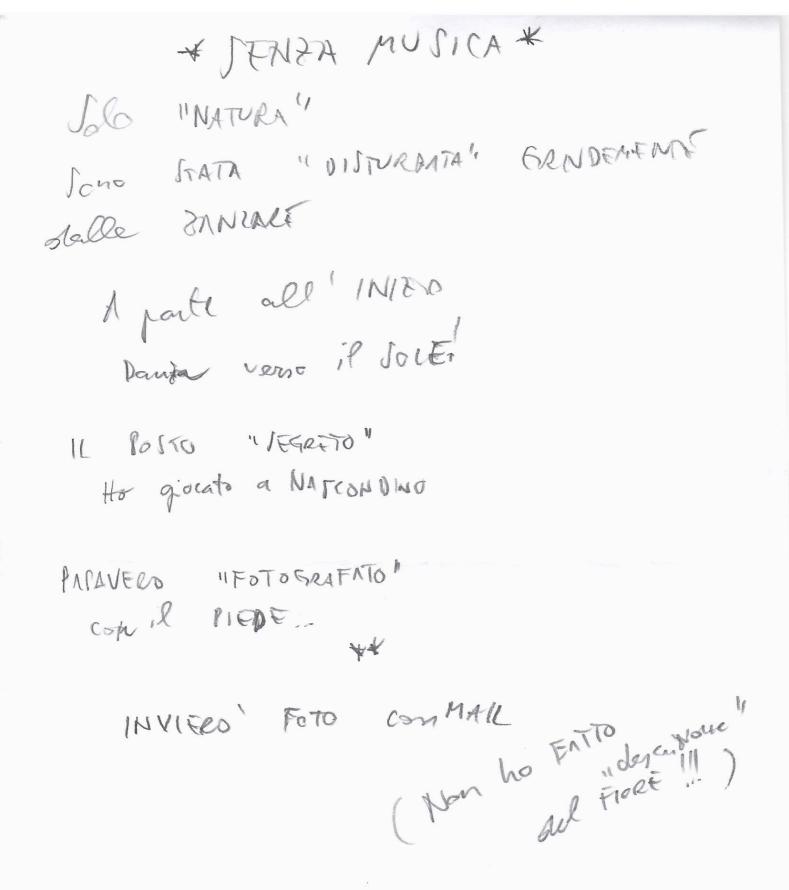




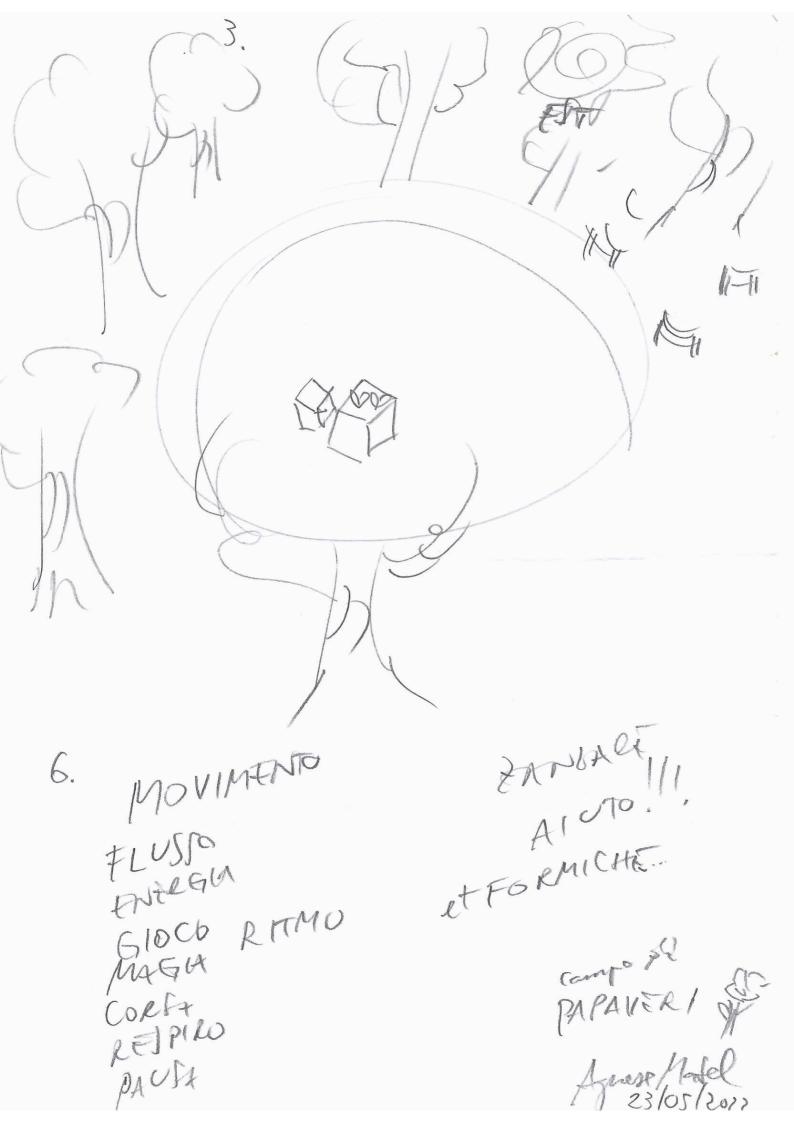
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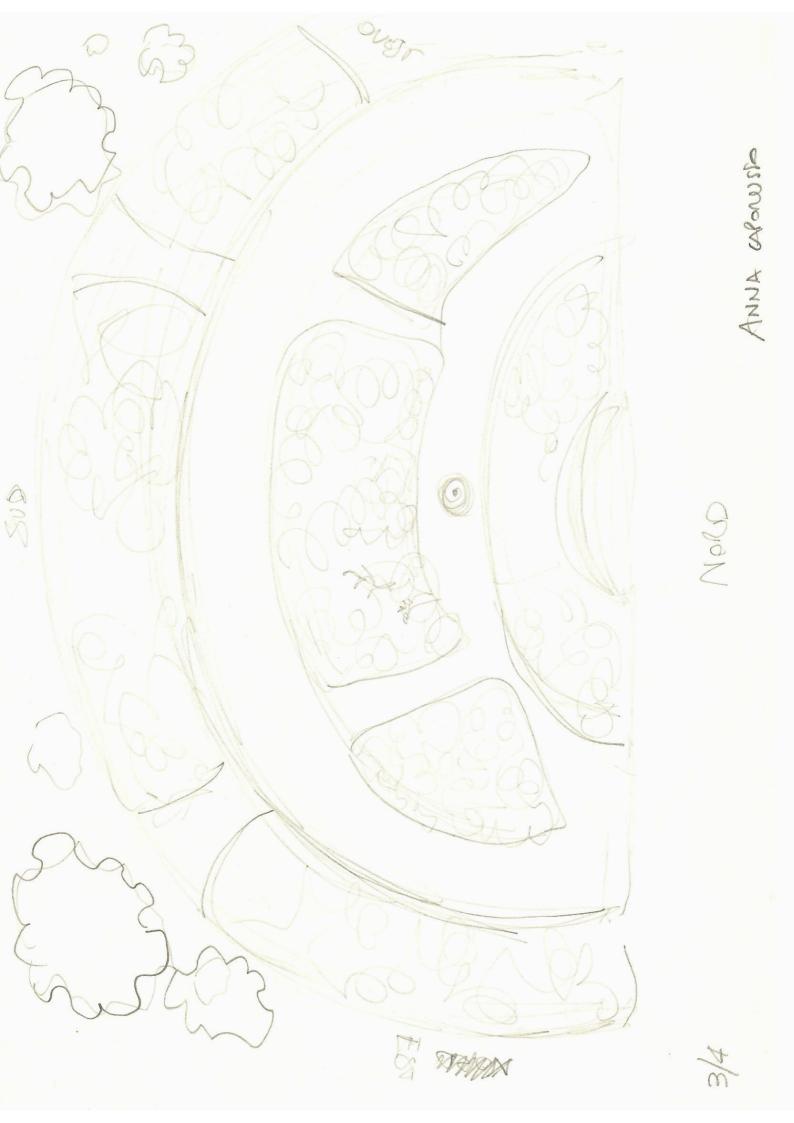
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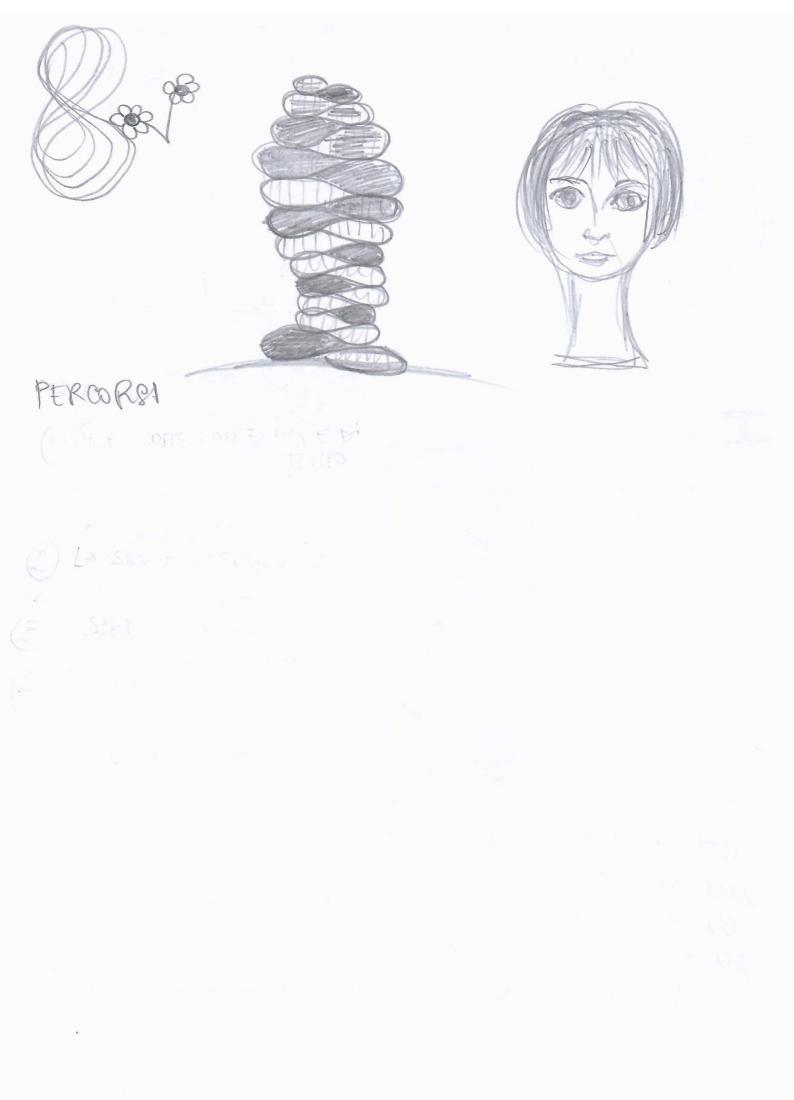
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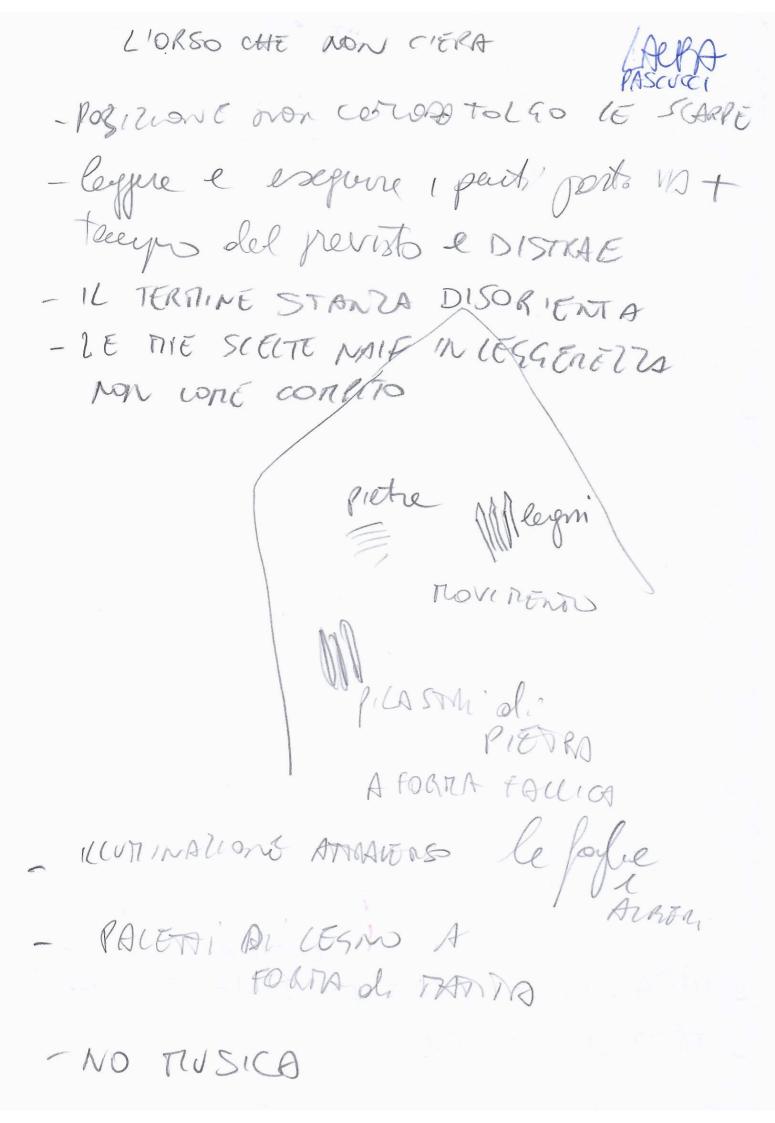
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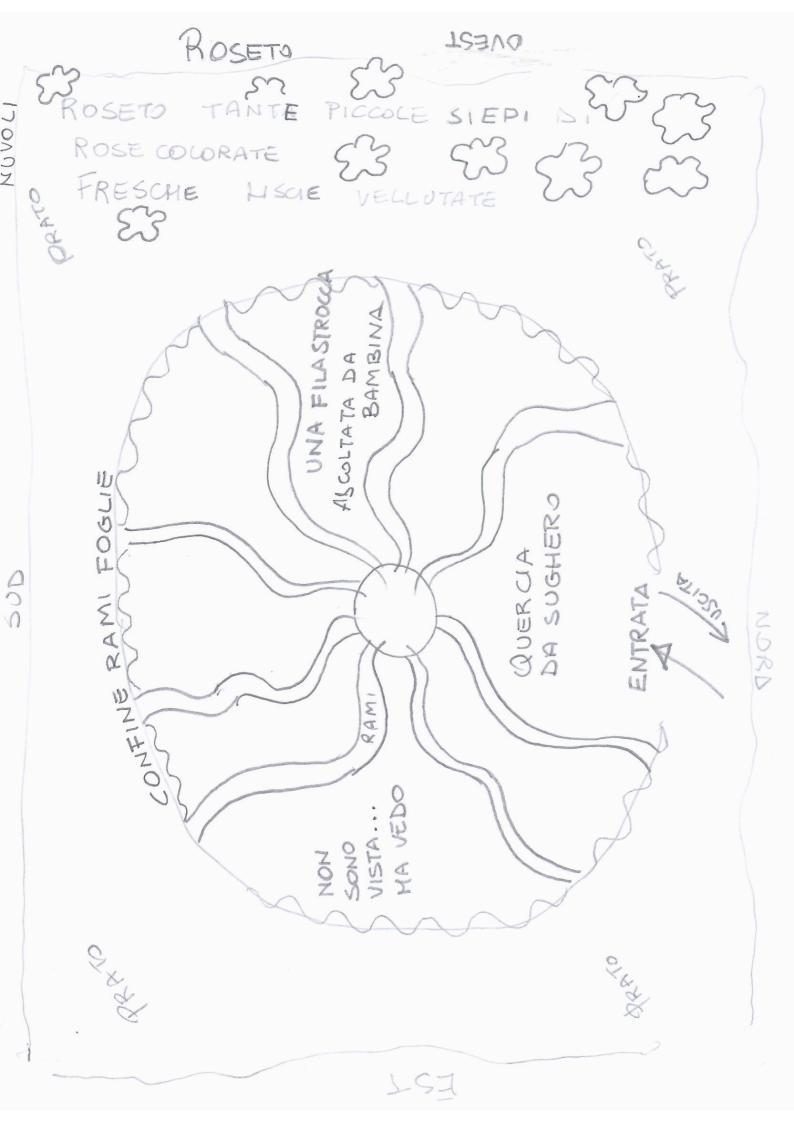
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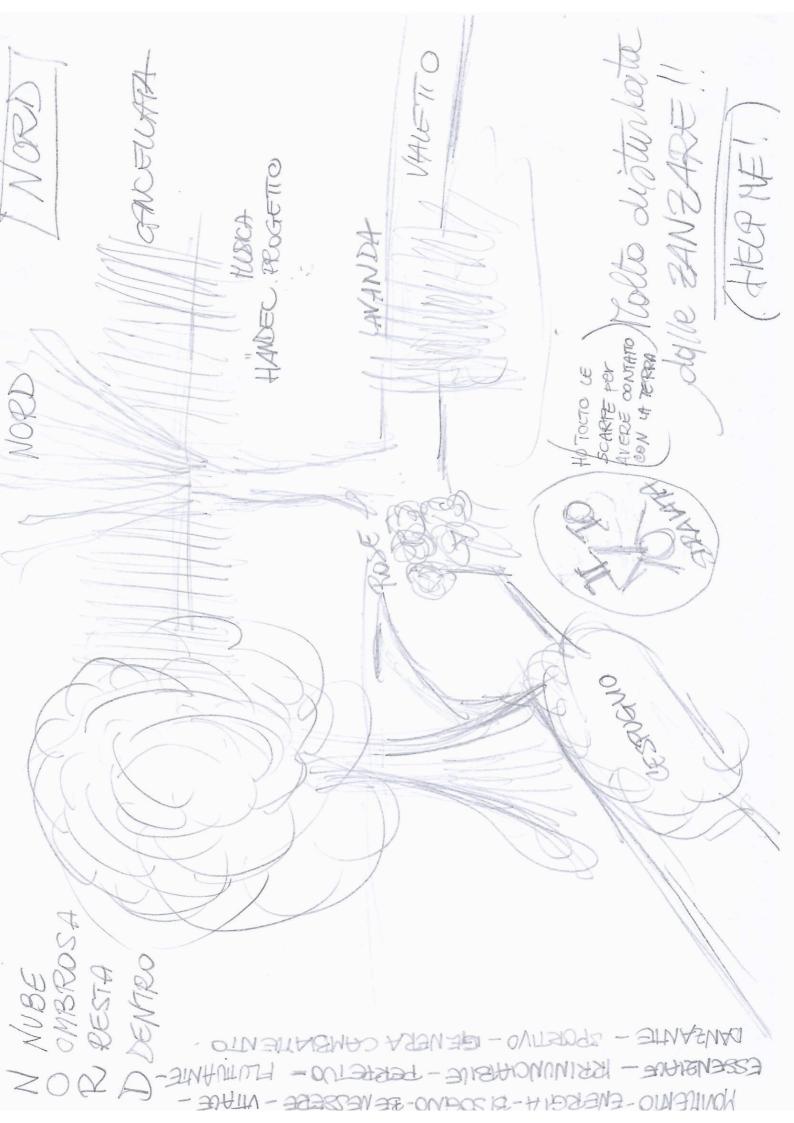
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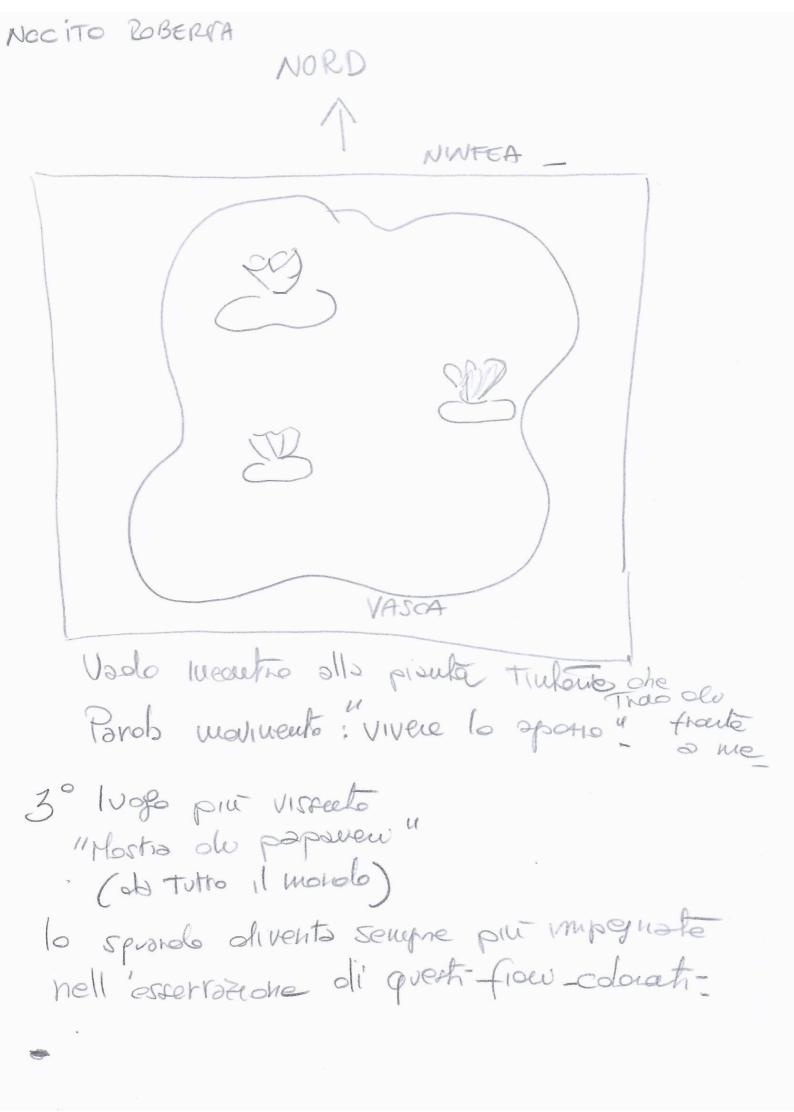
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. PAOR CONTI No i reado , su ferris lerro



Una mappa personale...

"La foresta incantata non aveva quattro punti cardinali, bensì otto." (L'orso che non c'era. O. Lavie, W.Eribruch. 2014.)

Nord, sud,est ovest, giusto sbagliato, pranzo, colazione). Ciascuno di noi ha una personale bussola interiore con diverse direzioni, priorità, indicazioni, fascinazioni e orientamenti.

1) BENVENUTA

Cara educatrice/visitatrice-lettrice,

Benvenuta in questo spazio di esperienza.

Il testo* che segue ti guiderà attraverso un percorso evocativo che potrai praticare in qualsiasi sala del museo in cui ti trovi o in un luogo in cui dimori.

Questa è una lista di strumenti che dovrai preparare per iniziare:

- un foglio A4 o un quaderno di appunti
- una penna o una matita
- una bussola (eventuale)
- uno smartphone
- cuffie (se si sceglie di ascoltare la musica)
- un'applicazione per fotocamera o un dispositivo per fotocamere
- un po' di musica (per esempio una playlist che ti piace), ma basta anche una musica che hai in testa.
- i nostri corpi e il luogo che si decide di scoprire e attivare
- 30 minuti di disponibilità.

*rielaborato e tradotto da un lavoro di Masako Matsushita

2. Cominciamo

- durata suggerita 3 minuti -

Scelgo un posto da cui partire, dove poter assumere una posizione comoda.

Mi concentro sull'ascolto del mio corpo.

Presto attenzione al respiro.

Inspiro profondamente ed espiro, sgonfiando i polmoni, la gabbia toracica, l'addome.

Ripeto questo schema di respirazione altre tre volte. Se ne ho bisogno, chiudo gli occhi.

Inspiro ... ed espiro rilassando la mascella, le tempie, i muscoli facciali,

inspiro... ed espiro.

inspiro e ... espiro.

Sento l'ossigeno fluire e passare attraverso il corpo.

Porto i palmi delle mani all'altezza degli occhi e li appoggio delicatamente sulle palpebre.

Faccio attenzione alla consistenza della pelle e sento la temperatura del viso.

Sento anche la consistenza dei capelli con la punta delle dita. Delicatamente i palmi vengono sollevati dal viso e con calma. Comincio a sbattere le palpebre per adattare le pupille alla luce che mi circonda finché non si aprono completamente e Comincio a guardarmi intorno osservando dove sono Cerco di rilasciare la tensione che sento nel collo, nelle spalle, nello sterno.

Poi unisco i palmi delle mani all'altezza del cuore e li strofino insieme con uno sfregamento vigoroso ed energico che genera calore.

Lentamente i palmi si allontanano l'uno dall'altro e mi avvicino al foglio di carta.

3. PERIMETRO

durata suggerita 5 minuti. (Puoi sentire una canzone nel frattempo) -

Prendo una penna o una matita e cerco di disegnare all'interno del foglio il perimetro dello spazio in cui mi trovo. Eventualmente segnando le uscite e le entrate, le finestre e le porte e qualsiasi altro dettaglio rilevante.

Mi prendo il mio tempo e osservo ciò che mi circonda.

4. PUNTI CARDINALI

- durata suggerita 10 minuti (puoi sentire 3 canzoni nel frattempo) -

Metto il mio corpo al centro dello spazio e scopro le direzioni dei punti cardinali, come se avessi una bussola interna. (Se l'hai e preferisci avere un reale riferimento, puoi usare una bussola o l'applicazione bussola nel telefono). Dove sono il Nord, il Sud, l'Est, l'Ovest? Scelgo uno dei 4 punti cardinali. Una volta deciso, vado verso quel punto (puoi eventualmente usare una bussola, ma meglio usare la tua bussola personale, come per l'orso). Una volta raggiunto, osservo ciò che trovo. Cosa incontro in questo partcolare punto? Che cos'è? Di che materiale è fatto? Quale forma e che caratteristiche ha? Posso percepire la sua temperatura? È calda, fredda, tiepida? Com'è rispetto alla mia temperatura corporea? Che consistenza ha? È liscio, ruvido, poroso, metallico...? Come si chiama e come potrei chiamarlo altrimenti?

....Continua 4. Punti cardinali

Guardando al punto cardinale scelto, luce del sole come illumina il luogo dove mi trovo?

Se ci sono le finestre, come viene filtrata dalle finestre?

Osservo

Se non ci sono le finestre, posso immaginare la mia posizione rispetto al sole e alla terra?

Mi avvicino di nuovo al foglio di carta e cerco di orientarmi anche sul perimetro disegnato. Cerco di tracciare in qualche modo il punto cardinale su di esso.

Rispetto al perimetro disegnato, dov'è questo punto cardinale?

Lasciandomi influenzare dal ricordo di questa scoperta, scrivo il nome o le parole che mi sono venute in mente.

5. SCEGLIERE E SCATTARE UNA FOTO

- durata suggerita 5 minuti in silenzio -

Ora con l'app della fotocamera sul mio telefono, mi avvicino di nuovo al punto cardinale scelto.

Lo fotografo scegliendo la porzione di spazio da includere nell'inquadratura e magari includo una parte del mio corpo in esso. Ora guardo ciò che mi circonda e cerco un punto che sia il meno abitato, il meno usato, forse il più trascurato o vuoto?

Mi chiedo cosa significa per me uno spazio vuoto, uno spazio meno vissuto?

Potrebbe essere un angolo? Un posto nascosto dietro un arredo? Una fessura? ... Non lo so ... Ci penso per un momento e una volta trovato il mio spazio vuoto faccio una seconda foto.

E ora mi sposto in un terzo luogo che al contrario rappresenta quello più vissuto, quello che forse ha più significato (complessivamente parlando). Potrebbe essere quello dove si riunisce più gente? Dove si possono vedere più persone in visita? Il luogo che ha rappresenta meglio tutto il museo, dove si riunisce più gente e lo sguardo è più impegnato.

Lo osservo e forse ci sono dei ricordi che si risvegliano, e di nuovo mi concentro su di esso e scatto una foto.

6. ParoleMovimento

- durata suggerita da 5 minuti fino a 10 minuti inizia in silenzio -.

Una volta scattate queste foto. Torno al foglio di carta e all'interno del perimetro disegnato trovo uno spazio per scrivere ciò che la parola MOVIMENTO significa per me, senza pensarci troppo, come in un flusso di coscienza.Mi prendo il mio tempo e scrivo tutto ciò che la parola MOVIMENTO mi suggerisce. Le parole fluiscono assumendo nuovi significati.

...continua 6. ParoleMovimento

Quando penso di aver finito di scrivere ciò che la parola movimento mi suggerisce, rivisito le opere d'arte (gli oggetti che fanno parte delle collezioni, anche le piante!) che abitano lo spazio in cui mi trovo e cerco di pensare a un movimento, un'azione, un gesto, una forma che ha catturato la mia attenzione e ne scelgo uno.

Cerco di disegnarlo nel foglio di carta scegliendo un altro posto all'interno del perimetro disegnato, cerco di lasciare una traccia. Senza giudicare le mie capacità pittoriche o il movimento scelto.

Il movimento diventa tracciato ed è la traccia che si muove sulla carta.

Ora immagina una canzone o se hai le cuffie e una playlist, metti una canzone con un ritmo che ti piace ballare. In questo caso: metti le cuffie e alza il volume.

Immagino il mio corpo che fa quel movimento. Potrei diventarlo? Come si muoverebbe il mio corpo pensando a quell'azione? Quando incarna quel movimento? Tutto il mio corpo diventa quel movimento.

Mi alzo o forse sono già in piedi. Danzo quel piccolo o grande movimento, sento che si espande in tutto il corpo, sento il corpo trasformarsi e danzare e mi immergo nel ritmo. Dedico questa danza agli oggetti/piante/opere che mi circondano, mi lascio guardare da loro e le guardo anch'io.

7. ARRIVO

- durata suggerita 3 minuti (puoi anche sentire una canzone dolce e calma per accompagnarti) -.

Lentamente il movimento si riduce fino a scomparire e mi fermo davanti alla fonte del movimento. (l'opera d'arte/ oggetto/pianta di partenza.. forse?!).

Mi concentro sull'ascolto del mio corpo. Sento l'ossigeno che scorre e lo attraversa, faccio attenzione al respiro.

Inspiro profondamente ed espiro, sgonfiando i polmoni, la gabbia toracica, l'addome. Rilasso i muscoli del viso.

Trovo un posto nella stanza dove posizionarmi.

Mi metto comoda in un posto accogliente, può essere la poltrona, una sedia o un posto sul pavimento, seguo quello che il corpo mi suggerisce. Mi fermo a ricordare e a ripensare per fare eco all'esperienza appena vissuta.

Rivisito i luoghi che ho appena attraversato o semplicemente ascolto lo stato in cui mi trovo e se ne sento il bisogno chiudo gli occhi.

8. Fine

Siamo giunti alla conclusione e vi ringrazio per la vostra partecipazione.

Vi invito a mandarmi le foto che avete fatto e anche quella della vostra mappa.

SUPERFICIE DI RIFLESSIONE Laboratorio per Servizi educativi del comune di Milano Alessandra De Nicola Da un lavoro di María Eugenia García-Sottile e Sebastián Gómez-Lozano



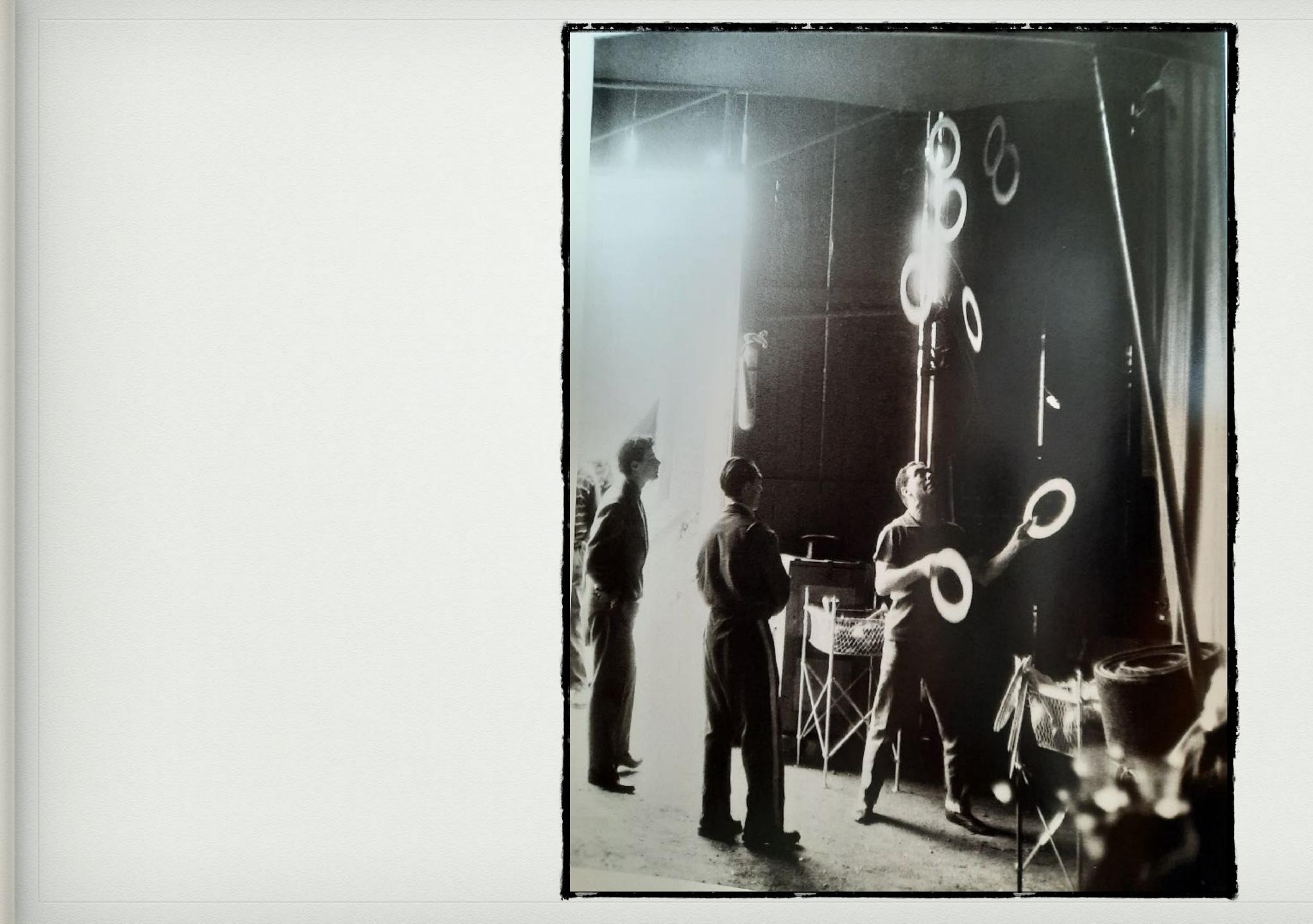
3 minuti per immagine

- Esplora attraverso dei gesti tutte le linee di forza che vedi nelle fotografie.
- Scegli i/il dettagli/o che ti interessano di più. Guarda te stessa, ma prova a cogliere anche lo spazio (umano) intorno a te.
- Fotografa il tuo gesto o quello di chi ti circonda con lo smartphone: catturando l'istante del movimento (proprio e/o degli altri corpi).
- * p.s. facci caso! Sono tutti dettagli!
- L'obiettivo non è cercare di replicare una forma precisa, ma creare una texture o una mappa dei gesti.









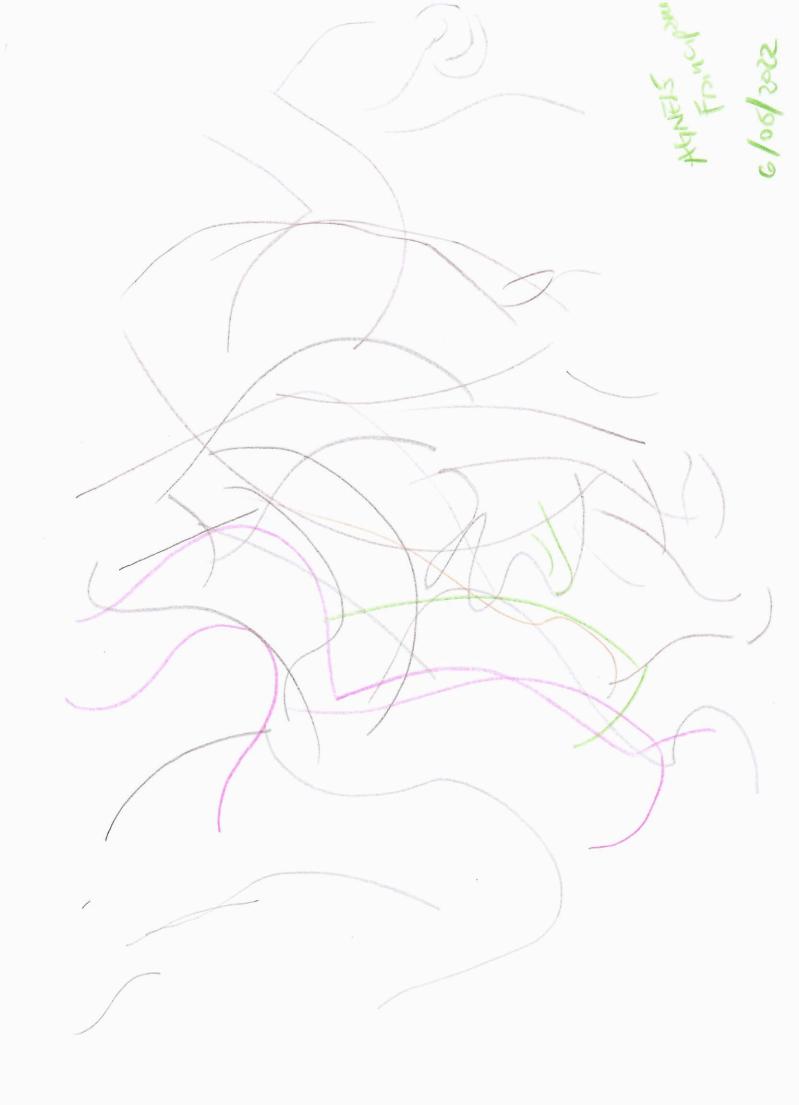


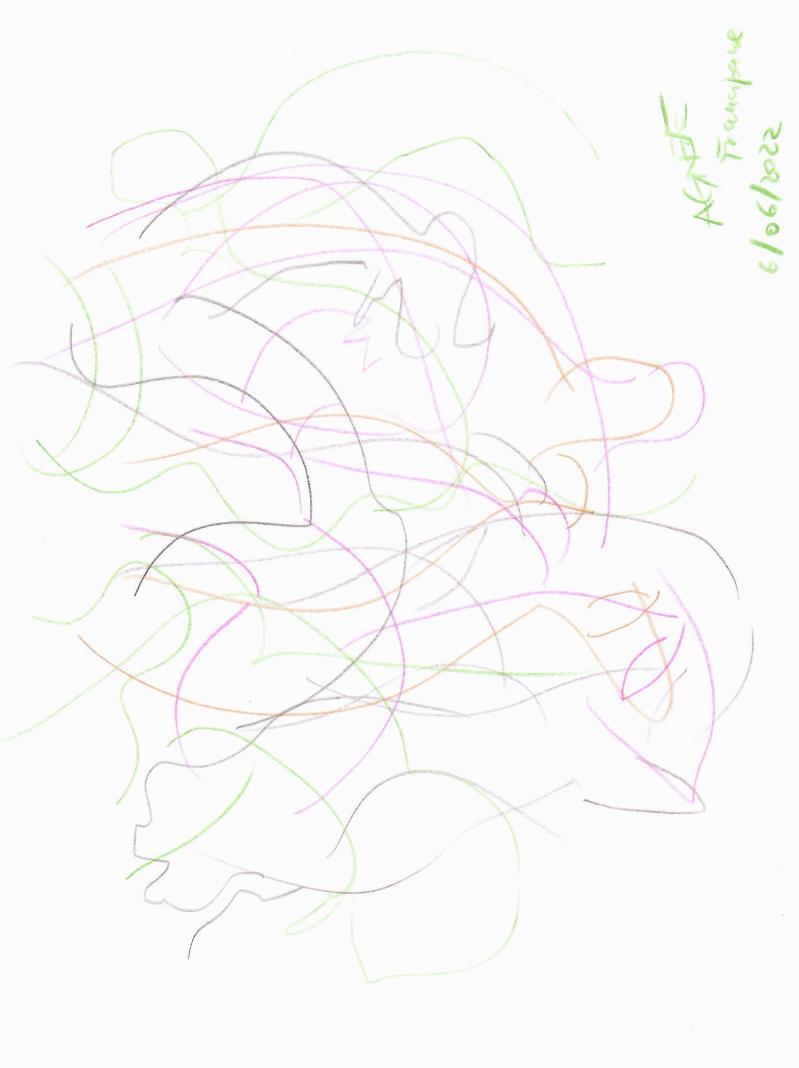


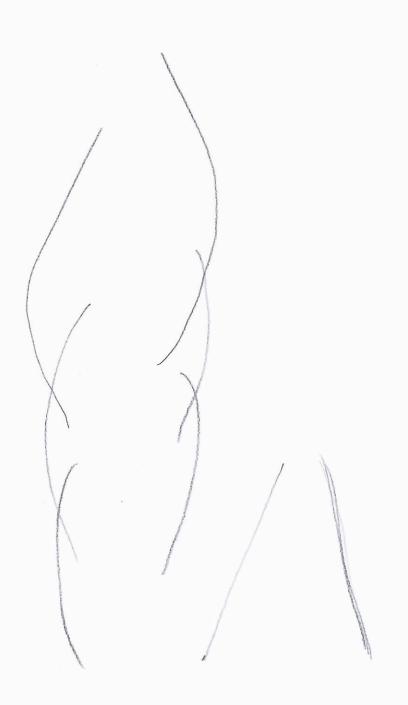
Restituzione

- Ora, a partire dai dettagli che hai fotografato, ti chiedo di fare un disegno in cui li componi.
- collage.
- Grazie!

• Avendo la possibilità di stampare puoi creare un collage dei tuoi gesti. Puoi anche farlo in maniera digitale. Ti chiedo di inviarmi il tuo

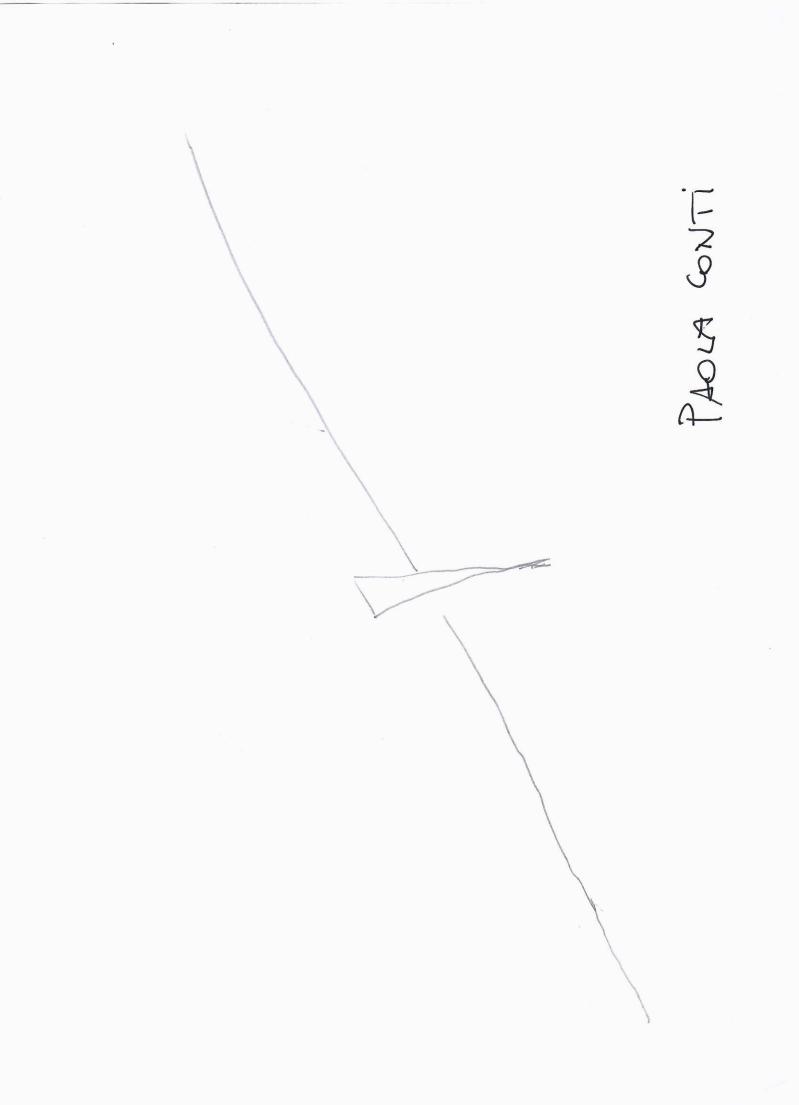


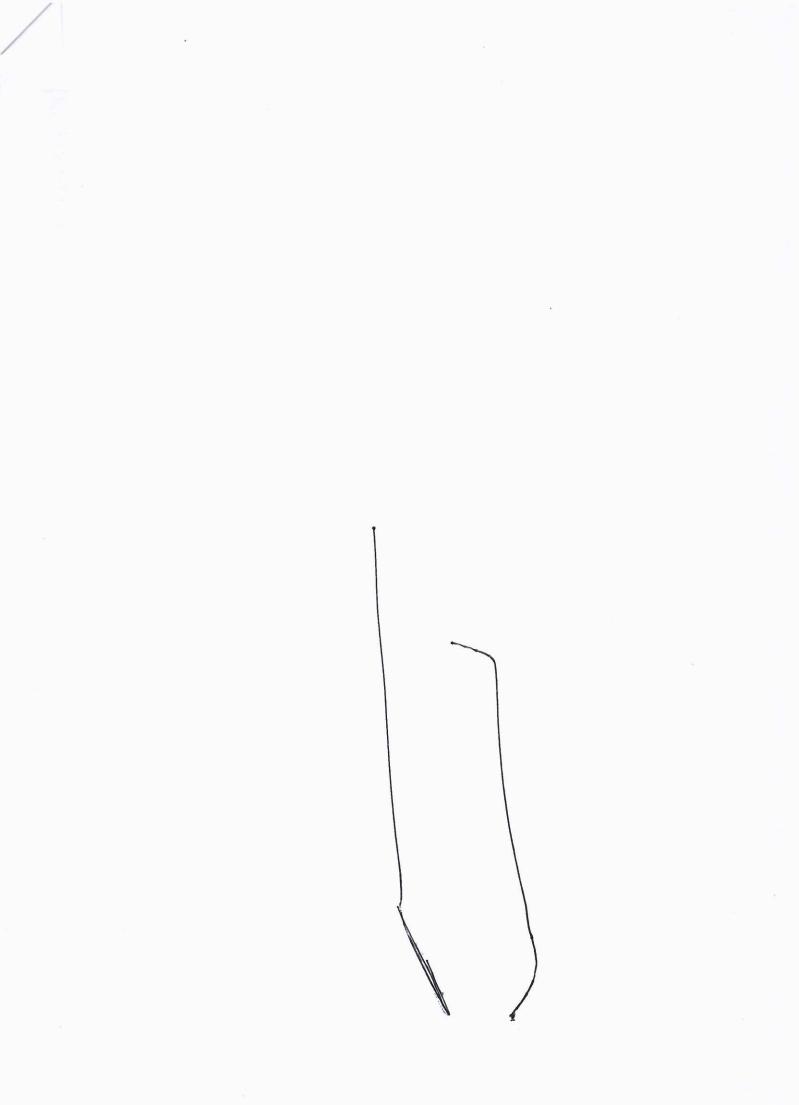


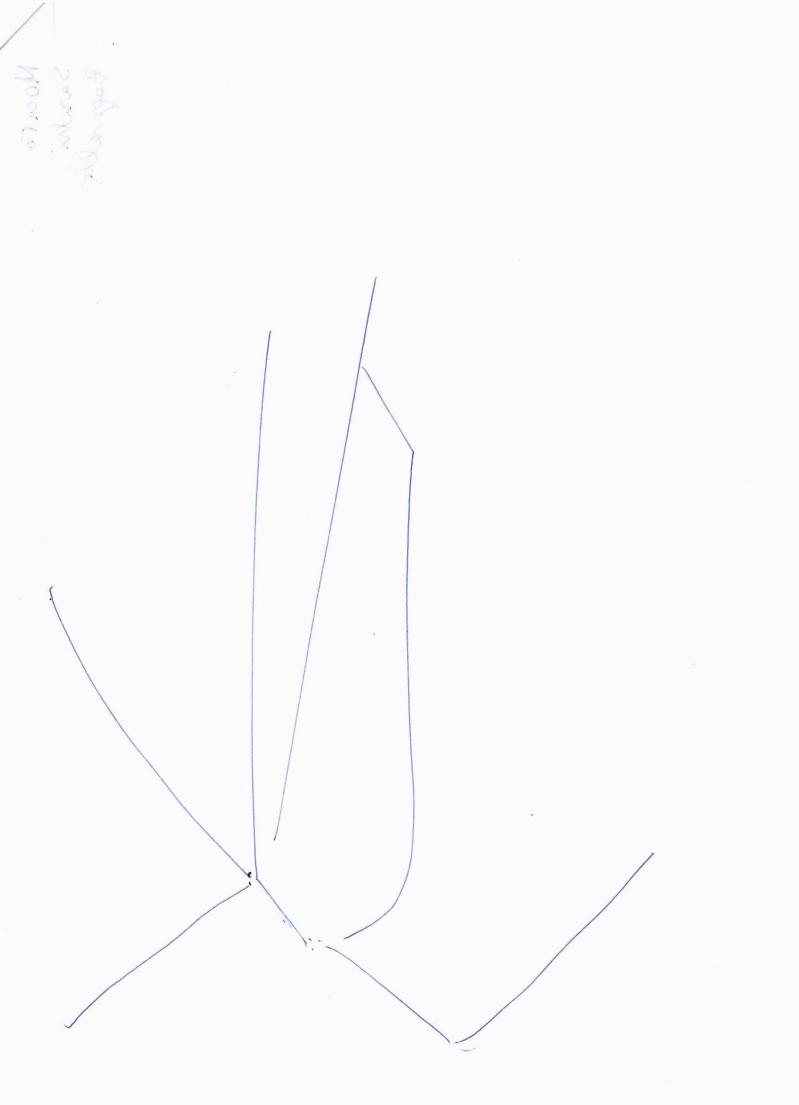


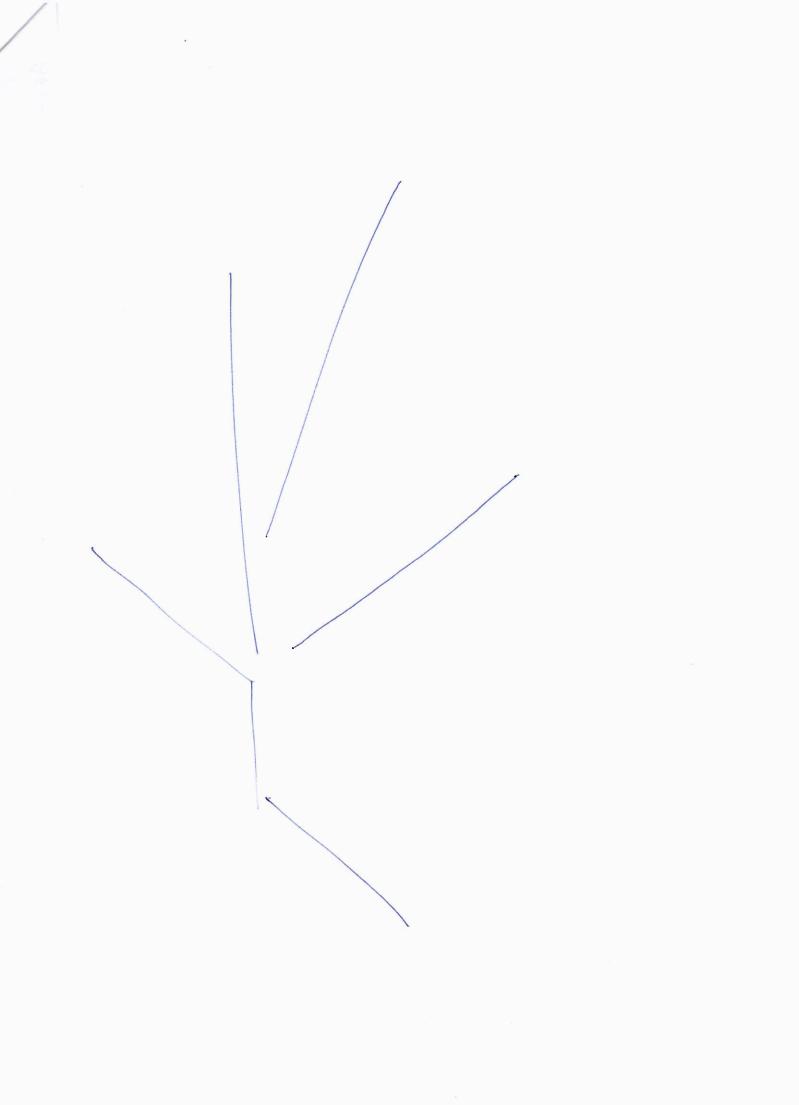
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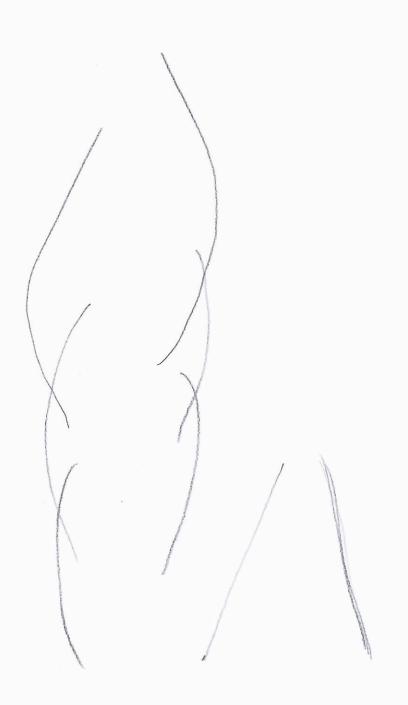
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