

TRANSDISCIPLINARY ARTISTIC PRACTICES AS A TRANSFORMING METHOD: A WAY TO GUARANTEE THE WELL-BEING OF MIGRANT STUDENTS

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Abstract

Jon:

Do you consider it is possible to create an environment in which a newly migrated person and an indigenous person interact artistically without the existence of power relations (Cohen, 1979)?¹

Leire:

I believe that the artistic perspective that predominates in the school is that of creating beautiful objects but empty of meaning (Acaso and Megias, 2017), that's why I believe that in the context of reductionist education that prevails today we should understand the school as a tool for social transformation. In this sense, artistic practices should lead us to question ourselves and the context. Therefore, the fact that a migrant and an indigenous person interact artistically can create opportunities to lay the issues such as privileges, difficulties, experiences and power relations on the table and in this way, we could think about how we coexist between these ways of living our bodies. **What keys would you underline so that educational practices have a focus more centred on promoting the well-being of migrant children than on didactics?**

Jon:

Didactics should serve as a tool to promote well-being (Bisquerra, 2011). Any didactics that omits that part will fail in its objectives. Well-being should be transversal, but in reality, most teachers are too busy in their field to deal with transversal issues. Perhaps it would be

¹ This conversation emerges from the teaching practices of Jon Martin (teacher and performative artist) and Leire Aranburu (teacher and researcher). Martin is specialized in the didactics of improvised oral Language and Aranburu in the teaching of Art Education as well as researcher of artistic-collaborative projects. Both have a special interest in investigating the supposed limits of Education and have the fervent conviction that teaching can be done in another way.

interesting to find the Didactics of Wellness in which self-knowledge is deepened and tools are given for one's own care and that of others. The relationship between the self and our environment should be shown; and, therefore, the importance that the other has in the self (Habermas, 1973). This travel, first subcutaneous and then communitarian, can contribute to remove prejudices and to expressing oneself in a freer way. In order for all this to be possible, teachers must think about how they position themselves in relation to the environment, in this sense, **how do you think the imaginary affects the bodies that the teacher has and how do you think the institution should work on it?**

Methodology

Understanding education, experiences and research as a rhizome and not so much as a hierarchical scheme, in this analysis of art in education and education in art we could say that the methodology expands differently in diverse territories. On the one hand, the data we bring in this analysis have been rescued through fieldwork but understanding it not as a passive record but as an active construction of events (Connelly and Clandinin, 1995). On the other hand, for this work we will use the dialectic/dialogical method, since, as Bajkin mentioned, there is no individual outside of dialogue and the meanings are created through the processes of reflection between people. Therefore, we want to bring to this analysis the notion of cultural conversation, which leads us to consider that learning is to construct a history to be shared with others. Thus, dialogue is understood as exchange and reflecting on "what is said" and "from whom it says" from polyvocal position (Hernandez, 2007).

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