

Mapping Wills: co-creating life timelines and inventing narratives.

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Home of Participation

Keywords: Agency, Mapping, Timeline, Narrative, Narrative Inquiry.

Abstract: This research is an exercise of understanding possible social constructions of subjectivities, identities, power relations and forms of agency of Brazilian artists and art-educators through their timelines, narratives, my engagement in participant observations and experience with all involved. It considers Cultural Pedagogy (and its critiques) as a theoretical contribution to understand the approximation between education, processes of embodiment, creative cartographies and narratives.

1. Context

This work is part of the development of my PhD thesis in Arts and Education at the Faculty of Fine Arts, University of Barcelona – it is built as a methodological attempt to understand the cultural pedagogical paths and social imaginaries from Brazilian artists. Throughout the execution of life timelines and collection of narratives, I create a narrative of possible connections of the construction of agencies.

2. Development

It has been since the beginning of my research that I have these artists in my mind – whose I will be presenting their timelines and sharing our methodological trajectories. I have thought about them, contacted them, prepared the fieldwork, planned the meetings, interviewed, video-taped, photographed, cartographed and wrote about them. And throughout this journey, I have learned about their lives and strategies to resist into doing what they know best: to create art that moves, crosses and affects. Observing and studying them, I observe and study myself. When thinking about how Cultural Pedagogy performs in their life trajectories, I realize my own trajectory and with this transit of reaching my subjects and these learning forces coming back to me and presenting me as a subject, clarified an advent that happens in our timelines and lives. The co-creation of these timelines was an important way to gather objective and subjective information for the outlines and reproductions of their narratives. This present communication intends to share creative mapping techniques as an attempt to surface social imaginaries and agencies.

3. Outcomes

The making of the timelines are based on the 'here' and 'now' - and therefore, they all depend on the experience. The process of choosing and editing what you want and how you want to portrait yourself is constructed from the frame of time, of space and materials (how the environment and tools influence in your personal map), of the other and of course, of the baggage we are all carrying from the consequences and reverberations of all past events. I have always questioned myself as a researcher about the reliability of these answers - Does it matter? Now, I started questioning my own honesty as a subject - Does this mean anything when we talk about narratives in a broad sense? During the time I have spent with the artists, I realized that their timelines would have possibly been different if any of the frames (mentioned above) were altered. And, because of the advent of the experience, I often asked them: 'What is not there in the timeline?'

Observation: This present research presentation (and possible publication) has the timelines of the artists I worked with included as visual aid. It can be traditionally presented as an oral presentation, or it can take form of a collective timeline creation of each other's agencies, as a workshop.

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