

Artistic supervision in collaborative creative processes

Narrative aspects and dialogues between art and education: Fruitful as inspiration for finding good interventions in supervision?

Anna-Lena Østern

Professor arts education

Programme for Teacher Education

Norwegian University for Technology and Science (NTNU)

Ricoeur's threefold mimesis

Our lives and experiences inscribed in time, not yet told

The story told

The interpretation, the co-authored reception of the story told

(Ricoeur, 1984)

Moving in the in-between-spaces

- The aesthetic doubling

- (Iser, 1978)

A dancer, a clown, a musician



Oranges and lemons – a performance for children aged 0-3 years
- The project studied; spring 2011

Problem formulation

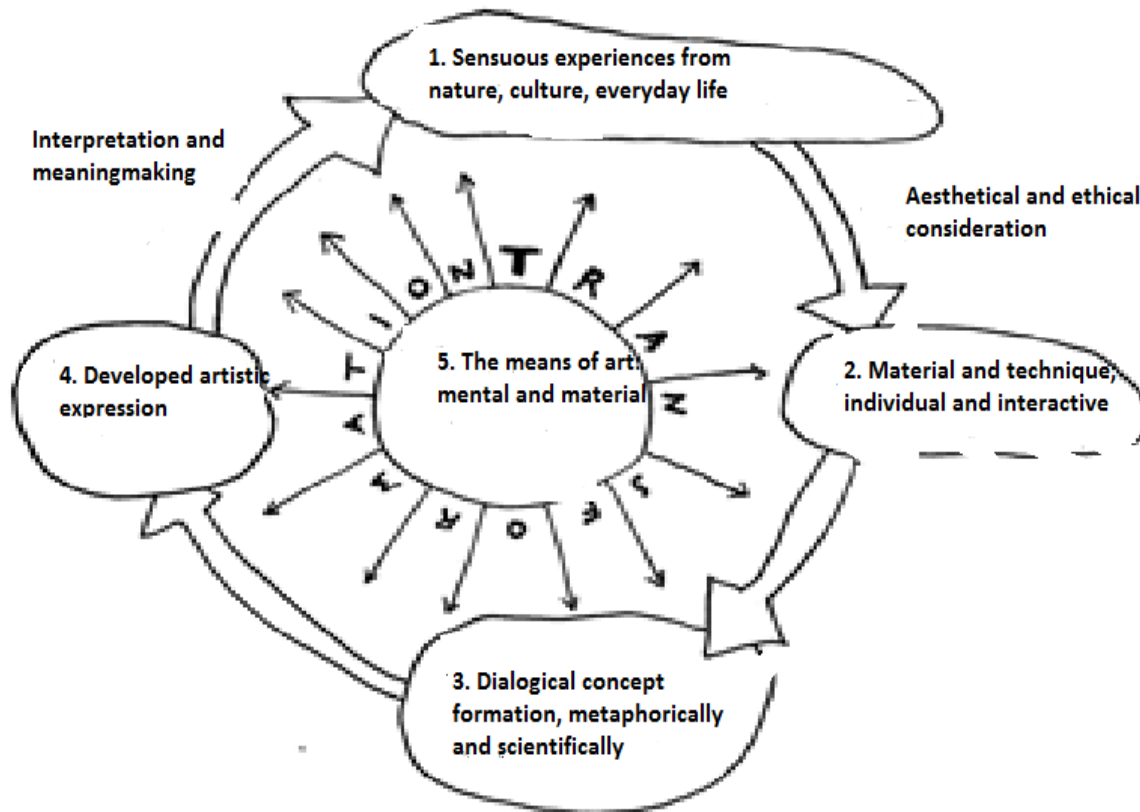
- What contributions to development of an aesthetic approach to supervision might be identified in a choreographer's supervision of artists in a collaborative creative project?

Dramaturgy

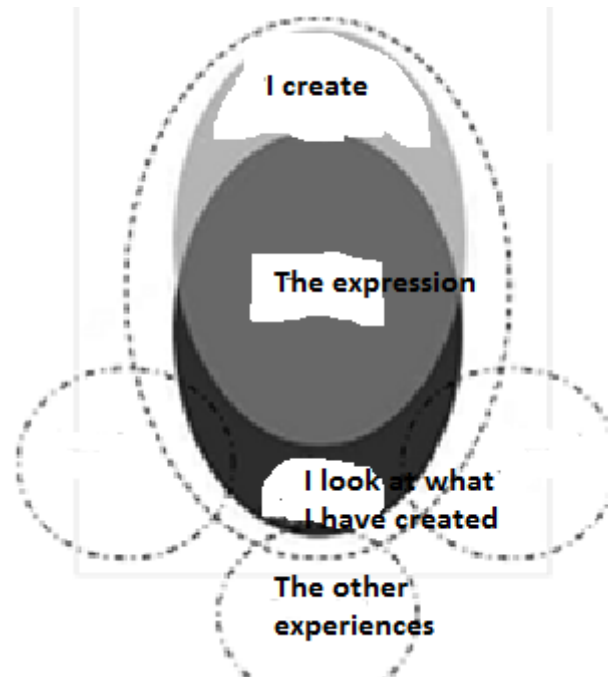
- What story do you want to tell?
- How are you telling the story?

Affordances in artistic processes

- Involvement
- Challenging
- Drawing on a rich spectrum of semiotic resources
- Existential level of meaning making



A model of an artistic learning process (modified after Sava, 1995)



Layer upon layer



Multimodality

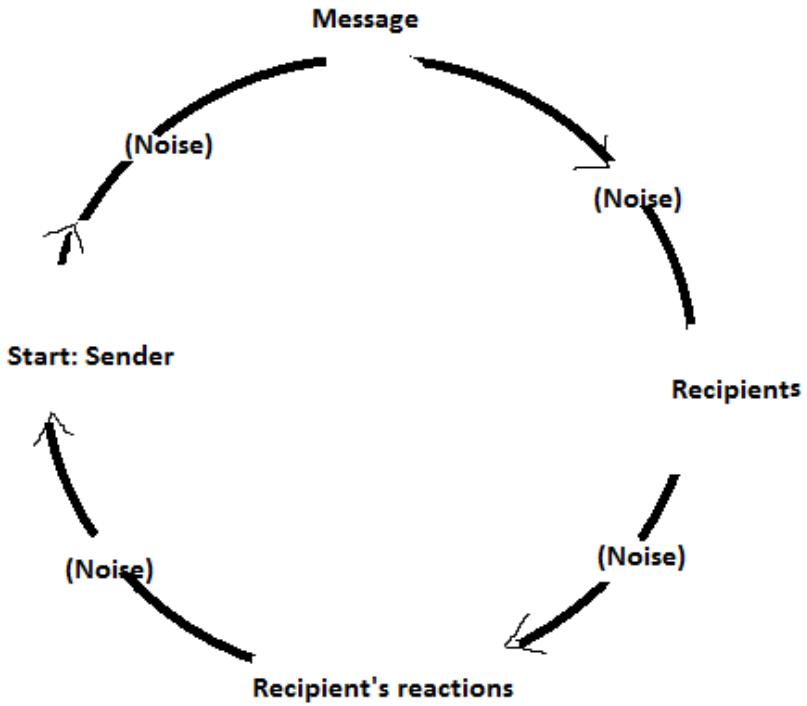
Different modalities have different semiotic resources.

Transformation from one modality to another is called remodalisation.

In remodalisation a possibility to broaden the meaning.

(Kress, 2010; van Leeuwen, 1999; Rustad, 2010)

What is «noise» in the communication?



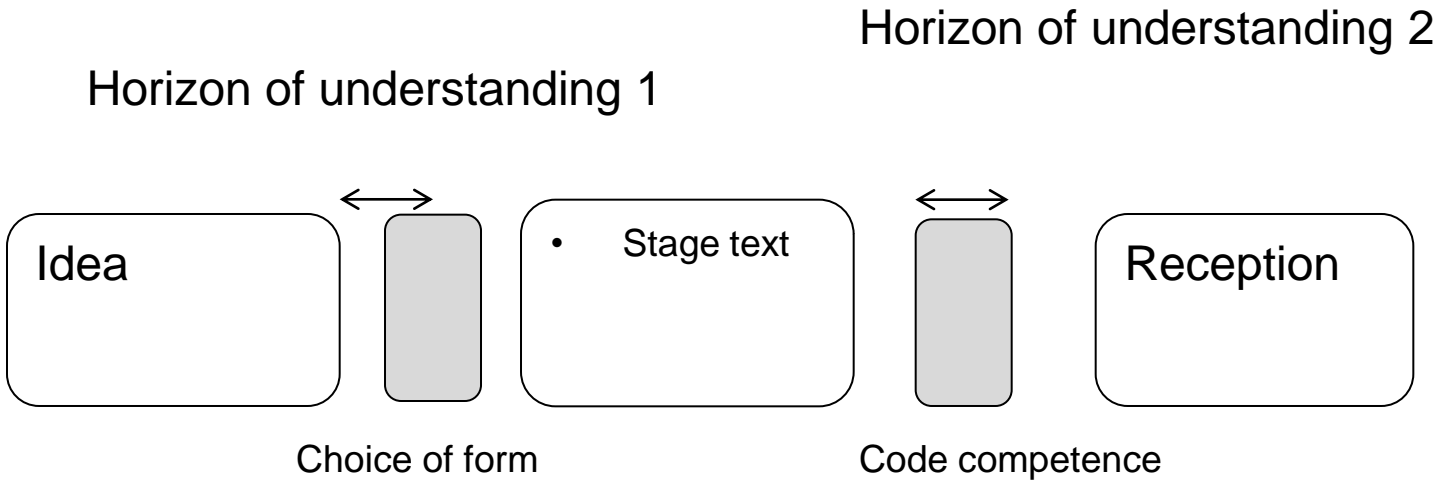
Irving's communication circle (1987)

«Noise» in communication

Might be in the practice architectures

- - cultural-discursive frames
 - - material-economic frames
 - - socio-political frames
-
- (Kemmis & Grootenboer, 2007)

Østern's (1998) analytical model

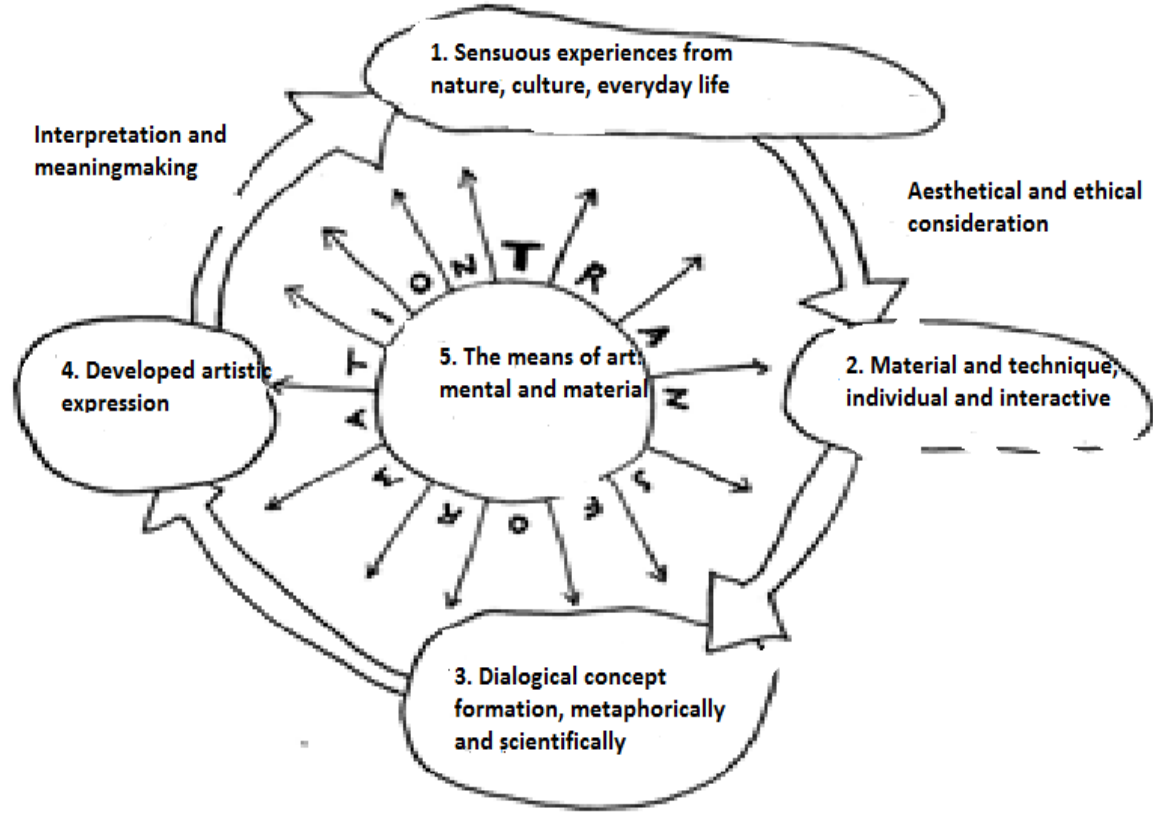


Dialogical communication process

Characteristics of the artistic supervision

- Corporeality in the communication
- Use of semiotic signs from different modalities
- A strong presence in the supervision
- A clear instruction, and a very sensitive listening to the contributions from the participants

- Floating back and forwards until a certain point when the structure is fixed
- Use of positive response (avoidance of negative response)
- Acknowledge of the vulnerability of the performers
- The uniqueness of every project idea (not routine, creating the path for the first time)



Sava's model as inspiration for artistic supervision?

The result of an artistic learning process

- A quantitative change in knowledge
- A qualitative change in understanding
- A structural change in thinking

In a transformative learning process the individual will learn new habits of mind.

Mezirow's critical pedagogy

Transformative learning:

- adjusting frames of reference
- changing frames of reference
- changing habits of mind

(Mezirow, 2000)