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A two-year project for the Vincent's Pocket 2020 and 2021.

The general idea and expected qualitative results of the task

It is planned that the 19th and 20th International Workshops of Creative Anxiety Vincent's Pocket will become a space for reflection on the authenticity of experiencing art, therefore their idea expressed in the message: "Creativity in the process of education through art" refers to educational practice. The planned activities were conceived as innovative artistic workshops closing the period of twenty years of this artistic-educational undertaking. In 2020, the workshop's motto will be "Secrets of creativity in the process of education through art", while in 2021 "Serving creativity in the process of education through art".

The workshops will be held in the second week of May 2020 and 2021 in the Citadel Park in Poznan.

The addressees of the planned undertaking are children and youth from Poznań, Wielkopolska and neighbouring provinces, as well as teams of young art educators from Poland, Ukraine, Czech Republic, and Slovakia. Different tasks have been planned for them - children and young people are offered the participation in the workshops, while the teams of art educators and workshop animators from artistic and pedagogical faculties are to prepare these workshops. It is assumed that under the supervision of experienced professors and mentors from their home universities they will prepare innovative scenarios of creative workshops. The following criteria will determine their selection: innovativeness of the workshop idea and methods of educational and artistic activities, originality of the planned artistic and educational actions, focus on the development of artistic, cultural and creative competences.

The theoretical basis of the planned undertaking is the concept of education through art formulated by Eugeniusz Józefowski. It is an alternative to the earlier concept of education through art embedded in the views of Herbert Read. In a sense, it can be considered as an update of views, in response to changes taking place in art and pedagogical thought. The concept of education through art takes into account the transformations taking place in art. Referring to the new understanding of art and its contemporary realizations, it respects the postulates concerning its social role. Its cognitive value results from the definition of a new dimension for the important educational postulate of upbringing by art - art treated so far as a subject matter, as a means of achieving educational goals, is considered in the discussed

concept as an educational space in which subjective development of an individual takes place. The model of contemplative reception of art is replaced by the idea of participation, the basis of artistic activities is made up of co-creation and participation in creation - art becomes an opportunity for subjective, not necessarily artistic, development.

It is assumed that the planned impact is not directive- the role of an educator/artist is to organize the educational space, which on the ground of art is manifested in arranging aesthetic situations of an open character, assuming a multitude of solutions, provoking the participant's to co-create the final "work". The change of views on the aims of art should be emphasized - the postulated in the assumptions of education through art, shaping attitudes and teaching through the enrichment of knowledge through works of art has been replaced with the aim of initiating the experience of the subject participating in art.

It should be added that the goals set on the basis of the concept of education through art are of an internal character - they are an inherent property of processes taking place in the broadly understood aesthetic field. The concept of education through art has direct practical references, in the form of a developed method of author's creative workshop, whose effectiveness has been verified empirically.

The forms of action it proposes take into account contemporary trends in thinking about art, which abandon the idea that contact with art is reduced only to the aesthetic pleasure of contact, while it is assumed that contact with art requires, above all, active reception, participation in the creative act, interactive communication.

and interpreting it in its own way. The creative workshop becomes a space for meeting other people, creating in community and seeking concernedness with oneself and other participants¹.

The most interesting workshop scenarios will be selected for the project, especially those that use innovative educational methods, offering participation in activities and the authenticity of creative experiences, proposals which, due to their nature, will become a space for encountering art, contact and dialogue.

1 A more comprehensive explanation of the concept of education through art is available in following publications, among others: Józefowski E., Florczykiewicz J., Warsztat twórczy jako okazja rozwoju podmiotowego w przestrzeni sztuki (Creative Workshop as an Opportunity for Subjective Development in the Art Space), JAKS, Wrocław 2015, Florczykiewicz J., Koncepcja edukacji sztuką - założenia teoretyczne (Education through Art - Theoretical Assumptions), [in:] Świat z perspektywy sztuki, sztuka w per-spektywie świata (World from the Perspective of Art, Art in the Perspective of the World), edited by Marcin Jaworski, Bernardeta Didkowska and Joanna Cieślukowska, Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika (Scientific Publishing House of Nicolaus Copernicus University), Tom II, Toruń 2018, p.139-152.

The author of the idea of the 19th and 20th Vincent's Pocket workshops is Professor Eugeniusz Józefowski, who is currently an employee of the Academy of Fine Arts in Wrocław, where he runs the Studio of Creative Communication at the Chair of Art Mediation at the Faculty of Painting and Sculpture. He is a painter, graphic artist, draughtsman and photographer who finds creative activities of a workshop character taking place during visual creation as another important area of art. He is also the author of several books on art education and creative workshops, including art therapy, for which he wrote a university textbook. In his professional life, he run over three hundred creative workshops.

The scientific supervisor of the workshops is Janina Florczykiewicz, professor of the University of Natural Sciences and Humanities in Siedlce, author of many publications on art education and art therapy. For the first time in the history of the Vincent's Pockets, the project will be accompanied by scientific research on the educational and artistic value of this undertaking.

Workshop scenarios should create environment for opening creativity and developmental opportunities. The characteristic feature of these deliberately generated projects for the Vincent Pocket is:

- An original and innovative concept of the workshop proposing a way to participate in visual creation so as not to duplicate existing proposals.
- Adapting the workshop project to the length of the meeting in relation to the chosen place in the park and the material used.
- Adaptation of the scenario for implementation in mixed-age groups - the idea is to divide a formal school group such as a class into teams containing at least two, or preferably three different age groups. The main idea is to generate cooperation and break down the hierarchical arrangements of formal groups.
- Presentation of a clear way of discussing artworks without any evaluation elements, especially the numerical or autocratic evaluation of the workshop leader.
- Giving up educational habits that assume rejection of traditional art materials such as paper, crayons, and paints used most often in intimate indoor spaces.
- Treating the workshop activity as an area of art and educational support of subjective development through participation in creation together with a group of other people with a common creative challenge.

In the year 2020, whose motto is "**Secrets of creativity in the process of education through art**", the following tasks are planned for international teams from various universities:

"Design a workshop activity taking place in visual creation, taking into account the following conditions:

1. Workshops take place in the space of the park (Citadel Park in Poznan), which has both flat grass spaces as well as grassy slopes with different inclination angles, asphalt paths and larger surfaces covered with asphalt up to 400 square meters, paths covered with light gravel and areas covered with trees of different heights and varying densities.

2. The duration of the workshop meeting may vary in length, but should be between 1 and 3 hours. Please balance the proportions between non-verbal statements and verbal discussion of the resulting visual objects and adjust them to the size of groups or subgroups.

The participants of the workshop will be groups of 25 children and young people of different ages.

4. The concept and scenario of a workshop may be developed by one person or a team, but it have to be carried out by the three leaders. Dividing groups of children into smaller subgroups is possible

5. The selected materials used in the workshop are to be described precisely and should take into account the fact they are to be used twice.

6. Please bring to Poznan one visual work of each workshop animator. They will create an exhibition in the space of Scena Wspólna (the "Common Stage").

7. We ask you to include in your project some activity in case of rain. For this purpose, the organizers annually prepare large roofed tents with no built-up sides, which are open to the space but protect against rain.

8. The concept of the workshops in 2020 should focus on the mechanisms and tools that generate creativity. The developmental opportunity for artistic creation is to take into account people who do not engage in such activity on a daily basis, people who assess themselves as being visually incapable. Therefore, we ask you to avoid the activity of painting and drawing on paper that is directly associated with art education. Generating creativity as a skill is needed both in every profession and taking life's decisions. Let each of the designers of such an opportunity for creativity build a project in which they are willing to participate.

The qualitative result is to be:

experiencing something new and inspiring, a conviction about the importance of searching for new solutions in all areas of life, insight into the essence of creation as a causal force subjectively needed to implement important life decision.