

Introduction

The study of Plastic Arts undoubtedly begins (both historically and curricular) with the learning and mastery of the technique: the manual ability to express ideas through drawing, painting, engraving, or sculpting. At the beginning of the program, students have to introduce themselves to the world of art by improving their technique in order to be later able to express themselves without difficulty and to be able to generate his works with a level of quality pertinent to his university education.

Likewise, if we observe different examples throughout the history of art in chronological order, we can appreciate a path of improvement of the technique over time (See Illustration 1). Prehistoric art sought a rather primitive graphic representation of reality; in ancient art, we observe flat colors, and the human figure begins to appear precariously: there is neither proportion, nor foreshortening, nor volume.

In the Byzantine period, although there is improvement in the human figure, there continues to be demonstrated technical difficulties related to the management in the representation in two dimensions of depth and proportionate measures to represent drawn bodies, shielded in religious ideas about human imperfection that allows "perfect" creations only to God. Papaioannou (1968) states that "(...) these bodies lacking relief, without volume and without feet, which no one holds, cease to belong to the world, to float in a spiritual space where prayer and prayer have ended all the distance between the object and the subject of contemplation" (p. 14). In a certain way, the quest to develop the art technique reached a peak during the Renaissance, where a very high level of perspective,

color, and in general, the management of two-dimensional graphic representation appeared. Once the perfection of the bi-dimensional technique is evident, the artist undertakes a begins a search beyond the method.

Art reflects changes over the average man's thinking after the printing press and the end of the monopoly on education held by the church. The Baroque period presents different themes in the paintings: Artist begins to have the freedom to express their feelings and opinion through their work. Subsequently, the manifestation of the artist's thought and ideology has no end, impressionism, pointillism, modernism, dadaism, in short, different artistic trends where the literal representation of the bi-dimensional technique was no longer the main character in the scene.

When Marcel Duchamp presents and exhibits in New York (1917) a simple urinal with the title "Fountain," the understanding of art is completely transformed, from the ruptures of the concept handled by art on subjects such as the gallery or the museum. Art evolves more and more in its conceptual content, expanding in constant change and approaching different points of view with time.



Illustration 1: CONTRAST

Byzantine image with current drawing technique. Byzantine art image. Retrieved from <http://historiadelartelaensenanza.blogspot.com/2013/09/arte-bizantino.html> Intervened by Liliana M. Gómez.

In the 21st century, the artist no longer seeks to draw with an excellent level to finish a work of Art but to express ideas, opinions, and postures through different artistic resources. (See Illustration 2). Although technical mastery is still valued, concepts, ideas, and intellectual content are more important than technique nowadays. According to Honnif (1988), "Art has transformed in the last years of the century, although constant change is its vital elixir. This time it has reached deeper layers, and the transformations are not limited only to the formal, but affect the very conception of art" (p. 11). The works found in today's galleries are evidence of these changes because of their high conceptual content.



28.000 A.C.

S IV

1365



1.635

1910

2005

Illustration 2: Motherhood represented over time.

Images selected by the researcher. From right to left top row: Dance of Cogul (Lérida) Photograph by Vicens under Creative Commons license; Byzantine Art. Retrieved from <http://historiadelartelaensenanza.blogspot.com/2013/09/arte-bizantino.html>; Museo dell'opera del duomo, prato, Madonna col Bambino (1365 circa). From right to left bottom row: Madonna and Sleeping Child (Sassoferrato) Royal Collection (Royal Palace, Madrid, princes' bedroom-piece four, 1814-1818, no. 346). Maternidad - Angelina y el niño Diego ("Motherhood - Angelina and the Child Diego"; by Diego Rivera. Oil on canvas; Cubism; Museo de Arte Contemporáneo Álvaro y Carmen T. de Carrillo Gil, Mexico DF and Feeling Pregnant III 2005, Tracey Emin, copyright photo by Murdo Macleod.

It is natural for students to be fascinated and entertained when they achieve their first mastery of techniques such as painting or drawing, but the students' works should evidence the artist's immersion in the present: their thinking and handling of contemporary Art. According to Kuhn (1999), "meta-cognitive skills are the key to the development of critical thinking." (p.286). In order to form students who are generators of new ideas reflected in Art, it is indispensable to seek tools that allow them to develop both their technical skills and their cognitive skills around the development of thinking.

This research collected data from the actual classroom. Analyzing Teachers' and Students' perceptions and experiences, we can identify Creative-Research characteristics while using it as a teaching tool.

Many Alternatives were left open for future projects to deepen the impact of Creative-Research exclusively as a meta-cognitive tool.

Research Question

What are the perceptions of teachers and students regarding the research-creation process applied in the elaboration of their works of art in the classroom in the undergraduate program of Visual Arts at Universidad El Bosque?

General Objective

To characterize the perceptions of teachers and students concerning the research-creation process applied in the elaboration of their works of art in the classroom in the undergraduate program of Visual Arts at Universidad El Bosque, in order to make

contributions that strengthen its use within the same in the pursuit of high quality in the training of its graduates as professional artists.

Specific objectives

1. Determine the applicability of research-creation in the processes of artistic creation experienced in the classroom of the Plastic Arts career at Universidad El Bosque.
2. To identify the strengths and aspects to improve in the teaching-learning process of research-creation in the career of Plastic Arts at Universidad El Bosque, as perceived by teachers and students involved in this process.
3. To propose strategies to use research-creation as a tool for the professional development of the students of the Plastic Arts program at Universidad El Bosque.

Methodology

A hermeneutic qualitative methodological design was selected, adapted from Zábala's (2009) proposal to organize the research process in four phases, which allowed the researchers to determine and apply relevant tools step by step to collect data, analyze and generate conclusions to complete this project (See Illustration 3).

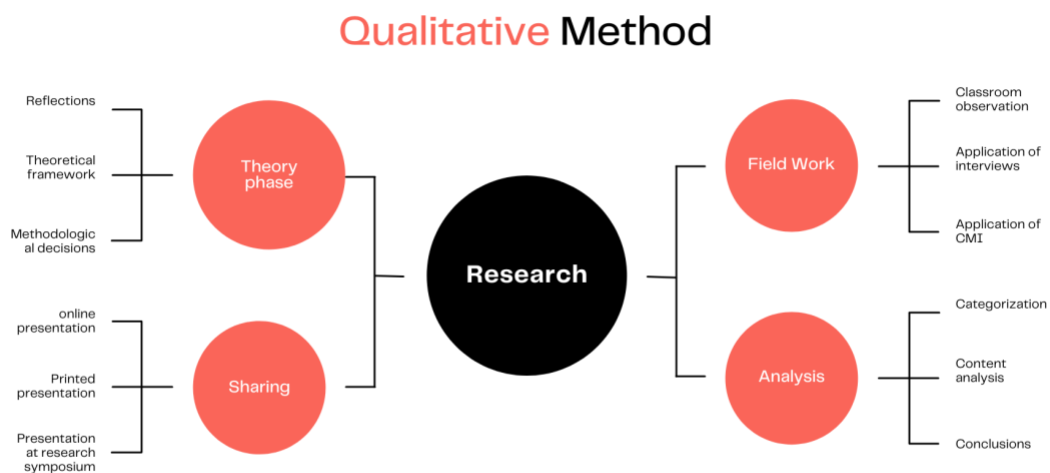
According to Ballesteros and Beltrán (2018), Creative-Research allows "...to address serious, alternative, rigorous and innovative research, and also to develop it in the academic field of its creative activity, so that it can be a part of the research scenario of higher education" (p.66). Creative-Research is a process that results in the realization of a work. In addition to

the importance for the university artist to be part of academic processes validated by Colciencias, the procedure involved in the production of research can be very valuable in the formation of critical thinking and skills of the artist in the classroom.

The Seedbeds "Semilleros" (student research groups) demonstrate how El Bosque University seeks to involve its students in professional research processes. On the other hand, its intention to provide meaningful learning to students invites teachers to think about their micro-curriculum within parameters that uses research as a learning tool. In order to find the best ways to apply Creative-Research to strengthen university learning in the visual arts, El Bosque University was the setting for this research project.

The artists in training must go through a path to know and perfect their skills in the different two and three-dimensional techniques that allow artistic expression and it is in the seventh and eighth semester workshops, where the students closest to finishing their undergraduate program face different courses in which they develop plastic works that reflect the result of the acquired knowledge that will be predecessors to their degree works: competent works of art in today's art world; Therefore, the actors of this research were students and teachers of the career of Plastic Arts of the Universidad El Bosque of the last semesters in the carrier, in order to get to know the perceptions of those who are directly related to the experience of the application of creative processes that involve the development of thought, of competent works of art in the professional artistic field and processes that involve research or Creative-Research, in order to be able to finally contribute with fundamental foundations, proposals and conclusions about the application

of Creative-Research as a meta-cognitive tool within the career of Plastic Arts at Universidad El Bosque.



Developed by researcher based on Zabala (2009)

Illustration 3: Research Method

Data Collection Technique:

*"The most important thing in research is
to collect information and then structure it."*

Martínez Miguélez (1996)

This research uses individual interviews of Multiple Item Classification (CMI), photographic records, audio and video recordings, and annotations of circumstances and situations. Interviews helped to align the collected data with the objectives of the research.

According to Páramo (2015), "The Multiple Item Classification (CMI) is a type of individual interview based on the free and spontaneous emergence of criteria, by the interviewee, to make qualitative classifications on a particular topic" (p.151). This method appreciated by artists because, in addition to the freedom presented for them to express themselves, the cards of the different items generated affinity of language with the actors, they communicated through the language of graphics as a gateway to spoken language, to explain and share the classifications made during the interviews. One of the actors, for example, states, "[...] the tool adjusts to the artist's way of thinking, of ordering the information, we move in terms of images, forms, we order the information in a different way, I believe that this is why it also helps to work with diagrams with groupings because it helps to organize the information".

The Multiple Classification of Items consisted of giving cards (see Illustration 4) with different concepts related to the object of study of the research to the interviewees, who made different groupings with the items received. Each participant could do the exercise as many times as they wanted. Each time, the interviewee gave names to the various classifications and talked about the items they provided essential data to for the analysis process.



Illustration 4: CMI

A pilot test performed by three eighth-semester students and a professor of the plastic arts career revealed that it was necessary to complement the data collection with a semi-structured interview, which an expert validated at the end of the piloting.

The tool proved to be efficient and adequate concerning the problem statement. The Multiple Item Classification allowed the research stakeholders to express themselves freely

and enrich the research with their experiences and perceptions. The actors demonstrated that they were aware of the research as a tool for developing the work of art inside and outside the classroom, providing information and helping to meet the research objectives set out in this project. The Items used for this research were (also see illustration 5):

1. **Research:** Process in which a study on a specific topic is academically validated to generate knowledge and novel proposals that aim to solve a problem.
2. **Creative Research:** After proper research, a new work of art is produced due to data collection and analysis.
3. **Research in Art:** Process in which an art object or subject is studied.
4. **Fine Arts Program Universidad El Bosque:** Arts curriculum offered by Universidad El Bosque.
5. **Technique:** Drawing, Painting, Sculpture: bi-dimensional and three-dimensional techniques that allow artistic expression.
6. **Current Art:** Competent art at the professional level at the forefront of art.
7. **Artist:** Person capable of developing in art at a professional level at the forefront of art.
8. **Contemporary Art:** Works of art that express ideas through artistic expression.
9. **Art Teaching and Learning:** Process of education to train masters in art.
10. **Empirical Artist:** A person who has not gone to university to study art.
11. **Art teacher:** A person who transmits knowledge of art.
12. **Research Teacher:** Teacher who carries out and therefore understands and transmits to his students the necessary tools to carry out academic research.
13. **Graduate Seminar:** Workshop where an artistic process is carried out with different techniques that guide the student in creating the work that will be presented as a final degree project.
14. **Project Workshop:** a class where a project is developed with the purpose that the student of Plastic Arts creates a clever work within the professional field of the artistic avant-garde.
15. **Galleries:** A place where art is exhibited.
16. **Recognition:** An award or validation given to someone for a work well done.
17. **Artwork:** A work of art created by an artist.
18. **My creations as a visual artist:** Artwork generated by the interviewee.
19. **Art Exhibition:** Exhibition of works of art.
20. **Research "Semillero":** A place within Universidad El Bosque dedicated to research.



Illustration 5: Items

Data Analysis:

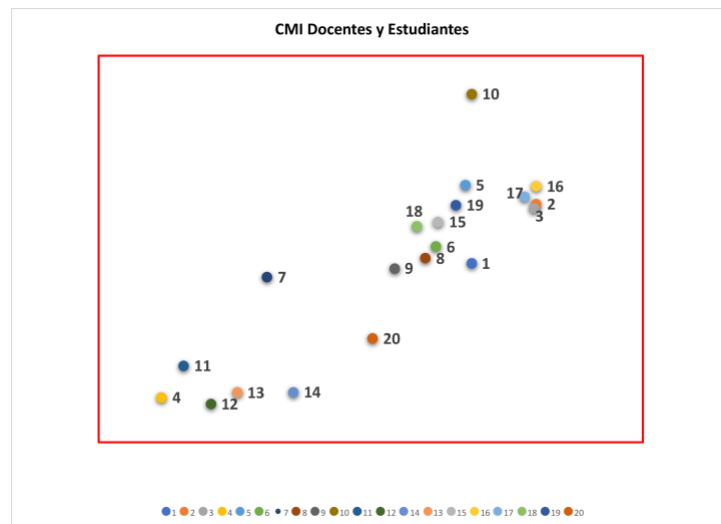


Illustration 6: Items graphic

The data analysis for this research consists of taking the groups made by the actors. According to CMI of Páramo 2015, the graphs information comes from the multiple items' organization. These are analyzed and grouped by repeatedly listening to the actors' voices. The idea is that the division is consistent with the interviewees' perceptions.

With Semi-structured interviews, the ideas of students and teachers are completed and focused on the research objectives. The necessary information pops up by comparing with the literature, allowing us to get conclusions.

This research mainly uses the graphs resulting from the CMI data collection. (See illustration 6). Finally, the actors' voices who participated in the CMI interview and additional semi-structured interviews contrasted with the theory.

According to Moreno (2015), "Coding involves a complex and agile mental process in which all the information collected is translated into organized conceptual units (...) where, given

the strength of the code, it becomes a category" (p.143). CMI, in resonance with Páramo (2015), coding is done by going back repeatedly on the voices to define categories according to the graphs. Even though the graphics use factor analysis, the researcher CMI categories aggroup qualitatively. Actors' voices are the most relevant data in categorization decisions and must lead the coding and analysis.

Categories, Subcategories and codes:

Category: Artist's path

Codes: The academy as a path. Paths. The artist's path. The academy as a path.

Category: The context of the art world

Codes: Context. Recognition. Context of the Art World.

Category: Creative Research as a meta-cognitive tool for learning

Sub category: Artistic processes within the academy.

Codes: Creation processes. Perception of the academy. The academy

Sub category: Meta-cognition processes in the academy.

Codes: Applicability of the art. Processes within the academy. Strategies and areas for improvement. Processes generating meta-cognition.

Conclusions:

Responding to the first specific objective of this project, we observed that the applicability of Research-Creation experienced by teachers and students of the Plastic Arts career at Universidad El Bosque is directly related to the process of creating students' artworks.

According to the problem statement, one university teacher challenge is to generate an openness of thought in students that reflects in their artistic creation so that it is relevant to the art of the current environment, and Creative-Research is a tool to strengthen the creative processes of students. In the data analysis, the general perception of both students and teachers regarding research is of "opening of horizons," "awareness of their processes," and "breadth of thought," indicates that there is a redundancy in their metacognitive processes, facilitating the student to make the transition from the art of the frame and the two-dimensional representation to the world of contemporary art.

The certainty that the art student remains immersed in creation, nurturing, and growing with academic knowledge, both theoretical and practical, generates a learning environment to be applied in the professional reality of the graduates, involving not only an artistic endeavor but an observation of the Master of Arts in action.

By using research-creation, artists become aware of their learning, broaden their perspectives and enrich their creations (disciplinary and interdisciplinary) during their creative processes, and the academy transforms into an art workshop: a stage for the production of works. The experience of the research actors proposes the academy as an incubator of meaningful and creative learning for them.

In line with the second specific objective, we conclude that the applicability of Research-Creation becomes one of the program's greatest strengths since it leads the students of the career to be increasingly autonomous, critical, and profound in their work as professional artists. All the teachers of the program (as also stated in the research report of the Plastic Arts program of Universidad El Bosque 2019) are active artists, inserted in the art environment, who, through their experience of creation, generate accompaniment processes of artists in training. From this point of view, the teachers are another strength in teaching research-creation within the program since they live it in their artistic processes.

The fact that students see in their teachers a goal and a successful teacher in visual arts makes the dialogue between teachers and students coherent with the pedagogical discourse of the guiding teacher and that the dynamic action is reflected within the workshops, nurturing the efficiency of the program through meaningful learning, as proposed by the University in its different reports (Universidad El Bosque 2018 and 2019).

On the other hand, finishing answering the second specific objective of this research, the areas to improve within the career area related to literary production, especially in oral and written language management. The teachers stated that the students have difficulty concretizing their written production, and during the interviews with the students, a need to strengthen language production became evident. Since according to Páramo (2015), regarding the validity and reliability of qualitative research, there are "two key elements: the original data and enough time to reflect on them" (Pg. 50).

The transcripts were required to be precise and accurate, and it was not possible to change the wording or organization of the actors' words. The quotations are long and were not easy to select in the data analysis chapter. During the process experienced by the researchers, it was possible to understand the contexts and experiences that the student actors wanted to transmit during the interviews. However, due to their use of language, it was challenging to find the exact fragments that contained concrete and short ideas that reflected their thoughts since they did not quickly arrive at a single idea and used many expressions.

In addition to finding in the ideas expressed by the teachers that one aspect of improving is the lack of clarity in the students' register and production of texts, it was indirectly evident that the students can improve their language management skills. An investigation focused solely on identifying the level of these processes could be a clear path to affirm this with greater certainty.

Finally, the following proposals for using research-creation as a metacognitive tool in response to the third specific objective are Creative-Research seedbeds and creative writing workshops.

The concept of research seedbed "Semilleros" exists in the context of the University in various academic areas, but a seedbed dedicated to the application of Creative-Research as a tool for the creation of works does not yet exist. The art and education seedbed project are in the process of formation, and we consider that it would be very enriching if it could have a specific space for Creative-Research.

The artist and the academy handle a different relationship to the one that other professionals usually present. Plastic exploration could be limited if we take artists to a research seedbed in other areas. Research artists focused on artistic production should lead, so the creative process can prevail, taking advantage of an academic organization without being cut by it.

Language could be approached from creative production to continue in empathetic harmony with the visual artist during the production of a creative writing workshop, where instead of discussing the use of the semicolon, the review, and the essay, artists can develop their oral and written expression skills in the process of creation, description of images and production of fantasies through color and line.

Although Ballesteros and Beltrán (2018) state a difference between creation and Creative-Research, a project must collaborate with academic institutions or research centers, have a rigorous creative process and feedback from the public, and produce a creation the main element to be called Creative Research. It is worth asking how the balance between the creative processes of art and the rigor of the academy would happen within the seedbed.

Gil Marín and Laignelet Sourde (2011) present a discernment on the legitimization of knowledge and the academic validation of art and mention that Colciencias is the institution entrusted by Colombia's Ministry of Education to evaluate the production of new knowledge at the university level.

Without failing to highlight the importance of the parameters that the entity takes into consideration to support research, he speaks of the valuation of artistic creation, the <logics of the sensitive> and the previous developments of each artistic expression; the validity of the scientific and the artistic are different: "Who legitimizes knowledge cannot be anyone outside the community that produces it" (pg. 91).

Since the data collected showed that the research-creation process is a positive experience that nurtures artistic processes, the balance in the creative workshops and the academic record of Creative-Research would be essential to carry out a successful process that continues to link academia and art little by little.

There remains the latent concern of how we can continue contributing to the formation of competent artists in all areas to continue betting to contribute even more to their professional success. Continuing and deepening this project through research-action within the writing workshops and workshops could lead teachers to continue using tools such as research-creation in new ways and with particular emphases that allow them to obtain artistic results and strengthen learning metacognition processes.

Researcher: Liliana Ma. Gómez S.

El Bosque University, 2019

Bogota, Colombia.

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