

Art Therapy Education

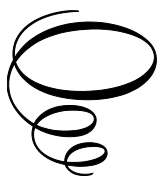
Art Therapy Education:

*Teaching, Training,
and Research*

Edited by

Tami Yaguri and Dalia Merari

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Art Therapy Education: Teaching, Training, and Research

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INTRODUCTION

DALIA MERARI AND TAMI YAGURI

Faculty members of the Academic College of Society and the Arts in Israel wrote this book. In recent years, teachers from three programs – Visual Art Therapy, Dance/Movement Therapy, and Psychodrama Therapy – met on a monthly basis to discuss teaching and research-related issues. This volume is a result of the belief that it would be a good idea to put on paper the knowledge and insights discussed in these meetings, sharing them with a broader audience.

The faculty members at the College combine clinical work with academic teaching. The chapters of this volume reflect their extensive experience and vast knowledge. Each one of the writers has developed teaching methods and models that constitute the cornerstones of the College's curriculum. Similar to other clinical professions, art therapy as a profession began in the clinic rather than in the halls of academia, and slowly established itself as an academic field. The founding scholars – notably Margaret Naumburg, Edith Kramer, Elinor Ulman, Harriet Wadeson, in the United States and Adrian Hill, Edward Adamson and Rita Simon in the United Kingdom – started publishing their clinical experiences and organized them in theoretical frameworks. This formed the basis for art therapy as an academic discipline.

Art therapy is a young discipline. The first art therapy graduate programs in the U.S. were launched in the late 1960s – early 1970s. Only in 1973 did the American Art Therapy Association issue the first guidelines for art therapy training programs (Junge, 2010; Leigh, 2021). All clinical and academic disciplines are constantly changing and developing. However, as a young discipline, still in its formative years, this endless process is more conspicuous in art therapy than in older professions.

In a recently published editorial in a special issue on education of *Art Therapy*, a journal of the American Art Therapy Association, Editor in Chief, Jordan Potash, wrote:

In the 20 plus years since I first stepped into an art therapy classroom as a student, much has changed. Programs require many more credits, educational requirements are more uniform, and classes that were once electives are now mandatory – such as social and cultural diversity. (2021, p. 3).

In Israel, as in the U.S. and U.K., academic teaching of art therapy started in the 1970s. Initially, our College, the Academic College of Society and Arts, which started as an extension of Lesley College of Cambridge, MA., was the only institution that offered a formal academic Master's degree in art therapy in Israel. In recent years, the number of academic institutions offering study programs in art therapy has markedly grown.

The curriculum of academic instruction in art therapy in Israel is dictated by the Council for Higher Education, which – as with any other field of science – places emphasis on the acquisition and organization of knowledge. The range of courses offered in academic studies shows that most focus on the transmission of information, be these professions pertaining to behavior and the human environment (such as psychology and sociology) or the cluster of courses related to art therapy. All these emphasize information as a necessary basis for the acquisition of the profession. Information is conveyed through frontal lectures, which require from the student to become a vessel for absorbing information and memorizing it – the ultimate goal being the emission of the same information during the examination, so that the better the student's ability to reproduce the material, the higher the score.

Although it is unquestionable that the formal information component is necessary for the making of art therapists, the informal component of clinical field experience is no less significant. Not only in terms of the effectiveness of teaching, but also since the lecturers constitute a model of the approach to the profession, which they instill in the students, thus developing their professional identity. This experiential component of the curriculum is of critical importance in art therapy education. Moreover, as suggested by Leigh, the unique requirements of art therapy teaching have prompted the development of discipline-specific teaching methods, so as to “teach students how to think, practice, and develop the ethics and values of the art therapy profession.” (2021, p. 5).

This book is made up of three parts: Teaching, training and research. The first part focuses on teaching methods and central topics of the curriculum. This part demonstrates the changes that teaching methods in art therapy are

undergoing, especially in integrating theoretical information with experiential methods. Studio exercises accompany theoretical courses, and even in the theoretical courses themselves the topics are presented through visual images as much as possible. The second part deals with training, relating to the practicum, workshops and internship periods in art therapy education. Hands-on training accompanies the student throughout the art therapy program of study and later, as a starting therapist. Teachers at the College have developed unique training methods. Training in the campus is done in a group setting, combined with art making.

The third part deals with research related to art therapy teaching. For a long time, the scarcity of research in art therapy has been a source of concern for leaders in the field. More than two decades ago, the American Art Therapy Association (AATA) formed an Art Therapy Research Initiative, in an effort to promote research in the field (Deaver, 2002). The progress that has been made over the years still leaves much to be desired. More recently, Kapitan (2012) and Leigh (2021) have pointed out that little research has been conducted on art therapy education. A survey of the literature conducted by Leigh (2021) showed that between 1980 and 2016 only 48 articles on art therapy education were published in peer-reviewed journals.

Moon and Hoffman (2014) suggested that the unique characteristics of art therapy education call for a different type of research than the form customary in social sciences. These characteristics are demonstrated in this book as a whole. Similarly to the global trend, in Israel the process of academization has boosted the recognition of the importance of research in art therapy, which has been expressed in an increase in academic publications in professional journals in recent years. This development has been prompted by the formal academic requirements of writing theses as part of the master and doctoral programs and the concomitant research-related courses that have become an integral part of the teaching curriculum.

*

The authors of the following essays share their professional experience in three areas: teaching, training and research. The first part contains seven chapters on *teaching* art therapy in multicultural classes. This includes introducing future therapists to a digital world; using visually centered method with cognitive theory; introducing life-story into art-therapy; teaching around sickness and death of classmates; theoretical polyphony and psychodrama training; integration of Dionysian and Apollonian modes by dance movement therapy students.

Hilla Haelyon and **Rachel Hillel-Avraham** use body-identity-emotion model in art therapy multicultural classes. Israeli academics become multicultural. In such a learning environment, teachers and facilitators face unique challenges, enhanced against the background of the Jewish-Arab conflict. Creative teaching methods that combine an original model contribute to a positive learning atmosphere, imparting values and attaining academic goals.

Daphna Liber focuses on art therapy in a digital world, where realities in the hybrid clinic are mixed. Her hybrid approach considers the integration of digital dimensions with the aspects of art therapy methods. The world of expressive art therapy faces the challenges of a digital age. For this hybrid combination art therapists must be aware of distinctions between “Digital Natives” and “Digital Immigrants.” The uniqueness of the current generation gap influences a concept of identity and their attitudes towards digital ecology. A tool is presented for identifying the personal position of each therapist in relation to the digital world entry into the art therapy room.

Janice Shapiro and **Elana Lakh** present a method of teaching art therapy theory that integrates the creative imagery with the cognitive aspect of theory. The method is based on dual coding mode and on experiential learning which are integral to art therapy teaching. Active art making by the participants in response to the theory, forms an inherent part of their lecture structure, in a way that contributes to internalization of the material taught. Didactic curation of response imagery is demonstrated.

Amia Lieblich presents an original use of ‘life story’ in workshops for art-therapists. The workshop includes three elements: theory of narratives of life stories, experience in writing and interviews as a means for obtaining life stories, and the expression of these stories in various art modalities.

Michal Lev, **Aya Kats** and **Gili Navoth** ask how creative-oriented teaching meets with sickness and death in art-therapy graduate studies. Their art-based pedagogy proposes a creative space within mental health graduate programs for personal processing and group resonance as sources of knowledge.

Tsiky Cohen focuses on the importance of theoretical polyphony in training psychodrama therapists. He explores humanistic-existentialist philosophy in the field of psychodrama, and demonstrates how this philosophy alerts psychodramatists to psychic content. He suggests that apart from the typical contribution of Moreno’s theory to psychodramatic work, it is important

that psychodrama therapists hold a position of theoretical polyphony in their work. This enables them to remain sensitive to various emotional textures and hues moving parallel to one another, without needing to set up a hierarchy among them.

Hilda Wengrower implements Nietzsche's terms of the Apollonian and the Dionysian in the worlds of the performing arts and in science. She introduces these terms in order to look at the training of arts therapists and especially the dance movement therapists. The Apollonian and the Dionysian allow for holistic perception and thinking of the artistic experience and the training process of arts therapists.

The second part of this book contains four chapters on *training*. It discusses the open art therapy studio, a group supervision model that turns therapy and group supervision into a creative experience, an experiential teaching of an art-based training. The training of art therapists is conducted in workshops and internships.

Debra Kalmanowitz and **Janice Shapiro** explore an approach to teaching the open art studio from the perspective of the therapist/teacher. The use of structured, directed reflection following an open art studio process is described with an emphasis on the importance of timing. The significance of the open studio in art therapy trainings is explored. In addition, some broader implications for the advances of the profession and the challenges of academization are considered.

Yonathan Schur and **Lior Schur** formulate and demonstrate a new term: "Mutual Visual Transference." This describes a group supervision model in art therapy. The model's premise is that the patient's artwork seeks to visually "tell a story." Art therapists are invited to an "active reading" through their own work with art materials. Gathering all the artistic responses created in the group reveals a multi-layered picture of the patient.

Reuma Weinberg and **Ronit Amir** present an original term "co ∞ figuration field." It illustrates how the daunting place of not knowing, in therapy and group supervision, may become a creative and inviting experience for both client and therapist. The connections woven between the artwork, the therapist, the client and group supervision, have the potential of being transformed into a dynamic field that facilitates a variety of meanings, realizations, and embodiments of the therapeutic process.

Liat Shamri-Zeevi and **Anat Gilad** describe an innovative ABPT course developed at the Academic College of Society and the Arts. The course is

designed to integrate a theoretical-psychotherapeutic body of knowledge and hands-on experience in art-based interventions that can be applied in parental training. The combination of the theoretical and the practical serves to expand the students' therapeutic repertoire, and allows them to make use of the techniques they learn in the course when working with parents in the clinic. This leads to a better, deeper relationship with parents, and by extension with the child they treat in art therapy.

The third part contains five chapters on *research* related to art therapy teaching. It holds research on creativity, intimacy, multiculturalism, 'mushiness,' and applied neuroscience insights to the field of creative arts therapy. Each of the chapters shows unique characteristics of art therapy education that requires unique type of research.

Dalia Merari reviews several theories of creativity and discusses their relevance to teaching art therapy. The second part of the chapter describes a survey, conducted among teachers of art therapy at the Academic College of Society and Arts, designed to examine the lecturers' perceptions of creativity in teaching art therapy, and to assess the concordance of these perceptions with the theoretical notions of creativity. The impact of external stressful constraints, such as those induced by the Covid-19 pandemic, forces the development of creative teaching methods.

Michal Lev explores intrapersonal intimacy through painting, witnessing, and video footage editing. She discusses operational elements of intimacy, the conditions that favor or hinder intimacy, and unique features of artistic media that further intimate experience. Her art-based research process demonstrates six modes of inquiry as interdependent elements: drawing and painting by the co-researchers in three experimental sessions witnessed by the researcher; reflective discussions with co-researchers; artistic responses by the researcher; a private exhibition; editing of video footage and creation of edited videos; and culminating discussions and review with the participant co-researchers.

Noga Ariel-Galor focuses on the experience of teaching a seminar on multicultural art-based research. Guidelines for preparing researchers to engage in such inquiries are discussed, as well as possible sensitivities stemming from the class being multicultural itself. Moreover, considerations regarding teaching art analysis for research are reviewed and applied to a multicultural research context. The learning process and the structure of the class is elaborated, and some final conclusions regarding art analysis from a multicultural perspective are suggested.

Elana Lakh and **Shevy Medzini** introduce the concept of ‘mushiness’ from clinical experience. ‘Mushiness,’ the mental quality of shapelessness, liquidity and undifferentiating, affects primal areas of the psyche, and is elicited when working with wet, liquid and slimy materials. Mushiness is based on touch and sensory experience, and is related to the emotional experiences linked to internalized primary object relations. The model distinguishes developmental mushiness, which exists before differentiation is achieved, from traumatic mushiness, which derives from the disintegration of differentiation into a repetitive petrifying experience of loss of meaning.

Sharon Vaisvaser discusses fundamental aspects of brain dynamics and ways to assimilate and apply this knowledge in Creative Arts Therapies (CATs) education. Neuroscience insights are discussed from several angles; an embodied account of brain function; sensory-motor architecture and processing; affectivity and emotion regulation; dynamics of the self and the empathic relationship; aesthetic engagement and creativity; finally converging into the neuroplastic moulding of the brain. The grounding of CATs profession in evidence-based neuroscientific principles may enable deeper and expanded intra- and inter-psyche understanding.

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PART I:
TEACHING

CHAPTER 1

THE CHALLENGE OF MULTICULTURAL CLASSES: INTEGRATING ARTISTIC WORK USING THE BODY-IDENTITY-EMOTION MODEL

HILLA HAELYON
AND RACHEL HILLEL-AVRAHAM

Theoretical review

The academic debate over the past decade has been characterized by an increasing demand to call attention and resources to the study of multicultural learning spaces (Verkuyten & Thijes, 2014). Despite the worldwide acknowledgement that the education system must turn its attention to the handling of multicultural learning spaces, there are still no international guidelines or programs for the world's education system (Verkuyten & Thijes, 2014; Harington & Gelfand, 2015; Flevian, 2017; Kess, 2012). Most of the world's schools implement individual strategies that suit the local educational agenda. Moreover, they define only narrowly the means for handling the issue of multiculturalism.

The State of Israel may be an interesting case study for discussion of multicultural learning spaces. Israel is considered as a Western country sustaining multicultural diversity (Friedman, 2018). This variety has been apparent in recent years in Israeli academic life and in the classroom. The classes constitute a microcosm of the cultural diversity existing in Israeli society. During the past decade, classes contain students from a variety of ethnic backgrounds: Jews, Arabs, Bedouin, Druze, some religious and others secular. Some scholars (Berry, 2016; Haelyon, Rahimi, & Cohen Liverant, 2018) argue that in order for a learning space to be considered multicultural, three conditions must apply. The first one is the presence of

varied cultural groups; the second is an appropriate representation of each of the cultures in all areas; and the third is the existence of a social ideology that promotes multiculturalism in society. These three features are a socio-political declaration relating to the structure of society and expressed in all areas of life.

Indeed, during the first decade of the 21st century, many articles have been written about multiculturalism in the Israeli education system (Gladi, 2009; Yogev, 2001; Yonah, 2007; Sever, 2001; Perry, 2007). The central argument accompanying academic study in this area was that Israeli society must recognize the cultural baggage of all the groups and integrate it, or at least parts of it, into its canonical culture. Gladi (2009) claims that the demographic and ethnic reality necessitates the definition of a cultural identity that represents the range of heritages composing the fabric of Israeli society. She argues that multi-culturalism reflects society's true structure, and should not be suppressed but directed to creative channels that will enrich Israeli cultural life – since Israel has to face its demographic and social reality.

The Israeli case aligns with the international globalization processes that impact many areas of life. Studies from around the world indicate that one of the most prominent influences in study spaces is the increase in ethnic and cultural diversity in many parts of the world (Tabory, 2007; Tabory & Sasson, 2010). The buzzwords in the multicultural discourse are: “social climate”, providing an appropriate response for minorities (Civitillo et al., 2017; Sam & Phinney, 2012), and “cultural sensitivity” (Cho & De Castro-Ambrosetti, 2005). A study by Haelyon, Rahimi, and Cohen-Liverant (2018) even argues that despite the increasing awareness of issues of ethnic diversity and the need for cultural sensitivity in classrooms, teachers still do not know which situations might arise in the class, and more importantly, how to handle them. Possible situations include: embarrassment, silencing a particular group, opposition and struggle, and so on. According to Haelyon, Rahimi, and Cohen-Liverant (2019), unlike facilitators of conflict groups, who undergo special training for handling complex situations resulting from diversity, such training for teachers is partial, and in Israel completely non-existent.

Multicultural classrooms are an arena for a struggle about definitions, meanings, and interpretations. Frequently, the interpretations and meanings granted to an event have a greater impact than the event itself. Such situations have raised the need for implementing a multicultural policy in schools, and has encouraged researchers to examine the question of the teacher's privilege versus the students. Thus, for example, a study by Cho

and DeCastro-Ambrosetti (2005) argued that most of the teachers in the USA are white, belong to the middle class, and have English as their mother tongue. These teachers expressed discomfort and distress from their lack of knowledge about managing challenging situations and handling students coming from different cultures. Streihorn (2010) also classifies multicultural learning spaces as fertile ground for creating cross-cultural misunderstandings, such as: conflict resulting from oversensitivity to one cultural value, while neglecting another value; silencing contents that are important to one culture but opposed in another culture; or culture shock due to behavior acceptable in one culture but condemned in another culture. Also, discussions and conversations about controversial issues in multicultural classrooms can rapidly deteriorate into polarizing arguments related to fixed and essentialist differences between groups, such as “it’s genetic and there’s nothing we can do”, or “that’s what it’s like with them”. This sort of conversation tends to be unfruitful, impolite, and does not promote understanding between participants.

In this study, we shall present a program for applying the body-identity-emotion model in an art education context in multicultural classes at the Ono Campus. The proposed intervention began in 2019-2020 and included three multicultural classes.

Using the material body-identity-emotion model to dismantle otherness in multicultural spaces

This chapter argues that discussion of the political material body is essential for handling multicultural spaces. According to body researchers (Turner, 2012; Hulvey, 2000; Amir-Moazami, 2016; Dolezal, 2015; Criado-Perez, 2019), the material body is the first and central platform for expressing multiculturalism. The body is an active expression, though not usually overt. Thus, for example, skin color, gender, clothing choice (such as a Jewish head covering or a Muslim Hijab), hair styling, and so on, testify to the person’s social and cultural location. According to Hillel-Avraham, Haelyon and Rahimi (2020), in Israeli learning spaces, the body expressions appear almost immediately when members of the same sector with their bodily indicators gather into a united group and distinguish themselves from other groups. We have frequently observed classes gathering for the first time, and immediately all the religious female Arab students wearing a Hijab congregate and sit apart from the religious female Jewish students with head coverings. Students of Ethiopian ancestry will usually also gather together and distinguish themselves from other groups in the room. This behavior often lasts an entire semester. In order to handle this dilemma, with

awareness of the need to sustain a multicultural learning space, we have created an intervention program based on the body-identity-emotion model (Haelyon, 2007). This model originates in the sociological discourse around the body, connected with the sociological discourse about identity and emotions.

Since the late nineteen-nineties, behavioral science researchers have raised the need to study the body holistically (Grosz, 1994; Gatens, 1996; Shildrick, 1997). The holistic approach aims to replace the concept of the disembodied body with a new term, embodiment. Scholars (Grosz, 1994; Morris, 1993) have argued that the term disembodiment refers to a paralyzed body, a split body, a body discussed by other people, a body shaped and disciplined by social and cultural forces. Many examples, are provided by Turner (2012), from the fields of conventional medicine, anti-ageing medicine, women's health, cosmetic surgery, etc. Elizabeth Grosz's (1994) argued that disembodiment is an expression of a body operated upon by forces from the outside in, and it is merely an obedient receptacle. The need to establish an active internal agency to oppose this external force has encouraged many researchers to seek for the opposite of disembodiment and to propose the "lived body experience model" (Engelsrud, 2005; Wehrle, 2020; Legrand, 2017; Bellerose, 2019; Bullington, 2017; Sheets-Johnstone, 2020).

The lived body is the body that has words, the body that can oppose the disciplining discourse agents. This is a body that creates movement from within itself, makes its own choices, and even refuses to be obedient and subordinate. This new approach proposed replacing the term disembodiment with the term embodiment or embodied body. This discourse was critical to issues relating to women's health and their ability to object to certain medical discourses applied to their bodies, which they did not internalize and obey. The new approach suggested that the feminine inner agency examines the mechanisms of discipline in an enlightened manner of bodily sensations, experiences of pain, embarrassment, and discomfort. The focus on emotions, argued the researchers, is highly relevant and significant in active dialogue with external forces, such as physicians, for example (Haelyon & Gross, 2011; Merari, Shitrit et.al. 1996; Merari, Feldberg et.al 1997).

Haelyon (2007) argues that a truly holistic model must also consider the individual's identity and emotional experience and add this to the bodily experience. The reason for this is the inseparable link between the body and identity. Establishing an individual's identity is also apparent in bodily

choices, for example, choosing a religious identity is usually expressed in the body, in choosing particular clothing, hiding or revealing hair, and so on. Similarly, certain bodily choices influence a person's identity. Interestingly, it appears that in the research literature too, scholars of the body and scholars of identity have reached the same conclusion. Scholars of identity have called for the examination of the corporeal self, while scholars of the body have sought to examine embodied subjectivity. It appears that the central drive of these aspects comes from their primacy. The body and the identity are primal elements in the human encounter occurring in the cultural space. Individuals' culture and identity choices are also apparent in their bodily choices, and vice versa. People with a particular skin color or appearance receive a certain social treatment that also later establishes their identity. An important example of this issue is presented in the classical work of Franz Fanon (2008 [1952]) "Black Skin White Masks". When Fanon wrote about the experience of Black people in Western society, he discussed the boundaries of his body in the public space. Similarly, Edward Said (1978) described Lawrence of Arabia referring to the encounter between the body of the desert man and the identity attributed to him.

These works demonstrate what many scholars of the body (Mercedes – Vella, 2015; Nirta, 2015; Strings, 2019) argue, that marginal groups always have bodily presence, while the body of people enjoying social privilege and status is an absent presence.

Another inseparable connection in body-identity relations is the emotional realm. Various emotional states are apparent in the body and influence the person's identity (Lyon, 1997; Haelyon & Gross, 2011; De-Gelder, 2016). Thus, for example, a feeling of embarrassment can be expressed in blushing, or a feeling of great excitement leads to shortness of breath. These relations are also evident in the hurting body, the bodily state of pain, which carries an emotion and constructs the identity of the hurting person. According to Haelyon (2007), holistic body research must include all the three elements, body-identity-emotion, together, due to their primacy and immediate presence in any social space.

We decided to apply the holistic body-identity-emotion model in our work as lecturers in multicultural classes. The assumption was that precisely raising silenced contents that reverberate under the surface would help make the other familiar and enable contact between participants from different groups. Since these contents are not spoken, whether for reasons of political correctness, wishing to avoid falling into the trap of stigma, discomfort in talking about appearance, or other reasons, we found that artistic tools could

serve us in bringing these contents into the class space and helping to create contact.

The ethical value of aesthetic education: Art and creativity in the learning space

In (1995), Prof. Yuli (Yael) Tamir, then Israel's Minister of Education, published an anthology including many studies proposing making more active use of artistic tools in teacher training in Israel, and particularly refining the field of art in schools. She argued that in Israel there is a clear distinction between core subjects and accompanying subjects, especially in the preceding decade. This policy almost marginalizes art education. Art education is considered a field of tertiary importance. Primary importance is attributed to core studies, defining the central subjects without which the educational purpose cannot be achieved. Secondary importance is attributed to learning-supporting subjects that help students succeed in the core subjects. Mere tertiary importance is attributed to enrichment studies, including art.

The application of art in schools suffers from several obvious limitations: the shortage of time devoted to art within enrichment studies; low quality art teaching due to employing art teachers as external contractors; and finally, even if there is an "art cluster", as recommended by the Ministry of Education, it only receives two weekly hours per year. These two hours need to include: music, plastic art, theatre, dance, media, cinema, and television. It is clearly impossible to put on a play, to experience a deep creative process, to get to know creative techniques, in just two weekly hours per year. Thus, schools have to choose just one field, as if there is no difference between studying music and studying drama or dance. Any attempt to include more than one field turns the study of art into a sort of empty time slot. The reduced importance attributed to the field leads to the outsourcing and privatization of art studies occurs. Since art studies are not part of the core curriculum, teachers suffer from a loss of employment continuity, which could harm the quality of their teaching. This situation could create a social gap between parents who continue to nurture their children's music studies beyond school hours and others who cannot afford this.

As part of the Israeli effort to put art studies onto the social and educational agenda, several scholars published studies about the ethical value of aesthetic education, both in teacher training and in school implementation. Thus, for example, Frogel (2012) argued that education is supposed to

enable people to think while experiencing pleasure achieved through art and creativity. He claimed that aesthetic education enables people to be free of the world of personal experiences in which their existence is measured only by their own focus of pleasure, toward a freer existence where they can express their thoughts. This aesthetic freedom permits learners to think reflectively about reality, honest criticism, and complete human realization. He claims that when we expose young children to art, this exposure can develop their independent comprehension of values, morality, and critical thinking. Finally, Frogel (2012) argues that art contains an interdisciplinary view and therefore we can currently see even high-tech companies investing in creating the product's aesthetic artistic aspect.

Like Frogel, Michaeli (2012) also claims that training learners in art can contribute to empowering their critical judgment and correcting the world. This is because appropriate social protest should include art as a force of observation to create imagination and critical thinking. Education through art trains individuals in society to become more critical and more creative, and to become significant powers to create social change and contact between different groups. Finally, Michaeli argues that the media and digital experiences that surround us lead to powerful attraction to arenas of shallow culture and art, based on the principle of immediate gratification, and our duty as lecturers and educators is to present quality artistic alternatives to the younger generation. We have to expose them to the best works of art in all the variety of their expressions, and to accompany their consumption and nurture their artistic creativity and artistic skills. As he says: "The activity of exposure and creation should not be managed as activity pushed to the bottom of the school food chain... Art education should be part of the fundamental and ongoing core of the education system" (Michaeli 2012: 192). Interestingly, all the advantages of using art listed by the researchers align with the value of "cultural sensitivity," which is so significant in working with multicultural classes.

In the context of these ideas, in 2018, the Ono Academic College opened unique course for teachers using artistic tools. As part of these programs, we worked as lecturers who teach in the program and at the same time we researched the interventions we performed in the field. This project connected the College's educational agenda to that of the Ono Art Company Netanya. This study is based on observations conducted in multicultural classrooms where the body-identity-emotion model was applied using arts. The study's aims were to examine how the body-identity-emotion model, combined with artistic tools, could increase the emotional sensitivity of teaching students and behavioral science students who participated in the

courses. And to understand how using the body-identity-emotion model could enable contact between participants from different sectors.

Methodology and research process

This study is an art-based action research. It started in 2018, in teaching multicultural classes that included students from different sectors, genders, ethnic, and religious groups. The courses the students attended were entitled “Education for diversity and multiculturalism” and “Art as an educational tool”.

According to Jokela and Huhmarniemi (2019), art-based action research was developed at the University of Lapland’s Faculty of Arts, primarily in development projects, where the challenges of peripheral villages, such as population ageing, the isolation of young people, and undeveloped creative-industries and cultural services have been in the background (Hiltunen, 2009; Jokela, Hiltunen & Härkönen, 2015a, 2015b In Jokela & Huhmarniemi, 2019). Long term art-based action research projects are also being conducted on winter art in collaboration with cold climate engineering and tourism (Jokela, 2014) and on cultural sustainability (Härkönen, Huhmarniemi, & Jokela, 2018). Art-based research, is a research strategy that guides the progress of research in the cycles of action research and uses art as a catalyst for development work.

Leavy (2018) suggests that in the background of art-based research, there is a need and objective to develop research to the extent that it produces practical change as well as valid and justified knowledge and understanding related to the production of this change. Leavy (2009) has suggested that while qualitative research is based on verbal expression, art-based research is described with images, sounds, drama, etc. According to Leavy, quantitative research aims for the freedom of values, while qualitative research is based, in principle, on values, and art-based research is political and promotes freedom. Leavy’s description is also suitable as the description of art-based action research, where it is typical for this research to be associated with social or environmental politics – more strongly than qualitative research traditionally is. Anttila (2007) describes this paradigm as an interpretation-experiential paradigm, in which objectivity and subjectivity are linked together. Action research-based design research is a cyclical research process based on planned interventions, which aims to solve practical problems and to develop functional theory (Heikkinen, Kontinen, & Häkkinen, 2006). Artist-designers aim to solve the problems

of communities and environments by means of communal and interactive methods (Jokela, Hiltunen, & Härkönen, 2015a, 2015b).

Art-based action research usually starts with a place and a community mapping, where the researcher-artist familiarizes with the operating environment and various different methods. The dimensions of the place can be defined as the physical dimensions, subjective experiences, shared narratives, and so forth. The aim of the research is identified and defined on the basis of such multi-level familiarization of the place. An initial research plan can be drafted in interaction with the stakeholder group of the research. Thereafter, the actual research activities begin either on a practice-led basis or with a literature survey. In a literature survey, the researcher familiarizes with what is previously known about the research topic, that is, how other researchers and artists have processed the topics and what knowledge they have gained in similar situations or environments. One of the literature survey's key objectives is to identify the needs of knowledge. In a manner typical of action research, the research questions are reoriented and further specified after each research cycle. Research may also involve side paths and missteps, which are normal in artistic work too. The process is partly intuitive, confusing, and based on experience and tacit knowledge.

In artistic work, the objective and chosen method are usually not very clear at the beginning of the process (Jokela, 2008; Jokela, Hiltunen, & Härkönen, 2015a). Artistic research proceeds intuitively, through trial and error, and leads to unexpected results and surprising insights. The research topic and questions become clearer as the research progresses (Borgdorf, 2009; 2011). It is typical for researchers of artistic and art-based research to even end up in chaos during the research process. Artist-researchers experience a need for space and freedom in order to find their own methods. This may be due to the nature of artistic knowledge and the research questions typical of artistic research (McNiff, 2013). In art-based action research, the artist-researcher does not wander alone, but instead development work is usually carried out in some kind of team or community

In this chapter, we demonstrate how the integration of body-identity-emotion work with artistic tools helped us handle the complexities arising from multicultural learning spaces. Through three cases studies, we demonstrate how we used Art in Action type research and made decisions about using art in real time. We shall also detail the products of the intervention in learning on the micro and macro level. The three cases chosen for analysis are moments we defined as formative learning moments for the class and also for us as lecturers. We should also note that the two

lecturers are Jewish, one a religious woman with religious appearance, and the other a secular woman.

Findings

The study's findings are displayed using themes, based on the field work. The themes include the description of events in real time, the choice of artistic intervention, and the conclusions we drew as lecturers. The themes were organized as follows: the first two themes indicate the existence of multiculturalism even within a seemingly homogeneous religious framework. The third theme describes multiculturalism in the encounter that takes place between different religions.

“Permitted and forbidden in the integration of religion and gender”: On gender conflict in a Muslim class

The event took place in a class studying education through artistic tools. The lesson's topic was racism, and the lecturer chose sitting in a circle as the setting for learning. The participants included men and women from the Muslim sector, some secular and some religious. Prior to the start of the meeting, the circle was set up in the room, including seats for the number of participants in the group. When the students entered the class, they understood that they should sit down together in the circle. A drawing pad and various types of paints were placed in the center of the room. The meeting started with the lecturer providing instructions, when suddenly a Muslim student broke into the classroom. It was apparent from his clothing that he was a devout religious man. He stood in the center of the circle facing the lecturer and the class, and started shouting at the participants that they shouldn't cooperate with the lecturer and shouldn't agree to sit in the circle. His argument was that a circle including men and women together is a class structure that disrespects religion, and asked the circle to be rearranged into rows, with the women sitting on the left and the men on the right. In face of his shouting, the class fell silent. The first moment was of great embarrassment. It should be noted that the lecturer in this meeting was herself a religious Jewish woman, while the student was a religious Muslim man. In light of familiarity with religious discourse, the need arose to consider a different setting, which had not been planned in advance and was not suitable for the artistic instruction provided earlier. Silence was replaced by chaos, with some of the women in the class, religious and secular Muslims, started opposing the student. In this opposition, two women were central: one was a religious Muslim woman and the other a secular Muslim woman. The

secular student turned to the angry student and told him: “If you don’t feel comfortable here, you can leave. This is not the Muslim religion. You took something small from religion and you want to make chaos. People like you are destroying our religion”. The student didn’t hesitate, looked at her, and said: “Look what you look like [referring to her secular clothing], a woman like you doesn’t know what religion is at all”. The woman seemed offended, and then another woman participant, with a religious appearance, her face covered in a Hijab, wearing long clothing, came to her defense. This student turned to the complaining student and told him: “I’m not looking in your eyes [a religious custom commanding that men and women refrain from making eye contact], because I respect you, but I want to tell you that you really can’t address a secular woman in this way and offend her like this. This is not our religion”. The angry student stormed out of the classroom. The secular student started crying, and told everyone: “I come from a religious family. He can’t claim that I’m not religious because of my clothing”. The class was in uproar, and nobody dared speak out. Everyone left the two students alone in the field. The lecturer asked the student to remain with us so we could create a multicultural debate around the event, but he chose to storm out of the class. A few students turned to the lecturer angrily, saying: “Why didn’t you silence him? Why didn’t you throw him out?”

The lecturer explained that even though she did not accept his behavior and his words, it’s important to create dialogue in multicultural contexts. The lecturer tried to examine with him what was inappropriate about the seating, and what was inappropriate about secular clothing, and he chose to be silent and leave the class. It was clear to the lecturer that the central issue at that moment was to discuss the event and not silence it. Also, the immediate purpose was to change the class agenda and the intervention. It was important to start a discussion about gender, gender discrimination, and religion. The issue of racism was abandoned during that meeting. It was clear that it was a foundational moment that required immediate decisions to leverage the event for learning purposes. Situations of multicultural conflict create a powerful reflexive experience for teachers. Decisions have to be made quickly, and the fear is that the class would be unable to contain a wrong intervention that might cause unrest. This is a significant moment in the life of teachers participating in multicultural groups, and there is usually no clear guidance on how exactly to respond. The lecturer decided to calm down quickly from the uproar and not to be upset by the conflict. On the one hand, this was an upsetting moment, but on the other hand a wonderful learning opportunity.

The lecturer decided to reflect her decision to the class, and asked the students to sit in whatever way was comfortable for them, so that each individual could decide. Those who wanted to remain in the circle stayed in this formation, and those who chose to create gender separation could sit outside the circle separately. Most of the participants remained in the circle and two men chose to sit outside, but expressed great interest and involvement. At this stage, the instructions were to choose to use the various paints and drawing sheets that were on the floor. The participants were asked to answer two questions: 1. How do you understand gender? 2. How do you understand gender discrimination. The exercise was allocated 60 minutes, and afterwards there was a complex class discussion, which continued in the following two meetings. The products of the event included the participants' works. Some were paintings depicting Muslim women and Muslim men. Some of the body expressions were women wearing the Hijab and men wearing traditional religious clothing. Other paintings portrayed women and men in secular clothing. These possibilities, as spread out over the floor, demonstrated visually that the issue of the connection between gender and religion can exist on a continuum: in other words, you can be a believing woman and still choose to dress in a manner considered "secular". Other questions that arose included: How much power does clothing have to determine a person's level of religiosity? Who decides what is considered religious and what isn't? And how can spiritual dialogue be conducted when people appear different?

One of the participants, the religious woman who had dared confront the student, chose to show in the class, in the following meeting, a musical piece entitled "Mom went to the doctor", a famous Arabic children's song. After all the class sang the song a few times, and the lecturer was told that any Arabic-speaking child knows this song, the student asked everyone in the class to examine the gender biases in the song. The class observation of the song was conducted critically. Then, the student continued the analysis applying Foucault's understanding of discourse, arguing that from an early age, songs are used to instill gender expectations that continue into the classroom and the way women and men behave in society.

As lecturers, we drew three main conclusions from the event: 1. Conflict events can serve as an excellent opportunity for a journey of intercultural inquiry. 2. The material platform (external appearance, sitting in a circle, clothing) includes significant variables that convey important messages that should be taken into consideration when planning a multicultural creative meeting. 3. The artistic medium contributes to channeling the conflict. The option of connecting with art helps distance direct and focused conflict,

which is not always pleasant and easy to discuss, in favor of individual connections adapted to each individual's own expressions. Finally, the experience of sharing in creation enables a dialogue characterized by continuity rather than being one-dimensional.

***“Possibility of different religiosity”: Accepting the other
in the Orthodox Jewish sector***

The Jewish religious space is multidimensional and branching. While religious Jewish people may appear identical to others, a deeper inquiry into the religious world reveals many variations. In Israel, there exist over 100 different Hassidic and other religious denominations. Each denomination has its own Rabbis and various religious behaviors. One of the projects we were asked to instruct was a course on diversity for religious and Orthodox women students. The group included over 40 women students from various denominations: Habad Hassidic, Gur Hassidic, National Religious, Lithuanian Orthodox, and others. Obviously, each participant believed in the way she was brought up. Each denomination has its own Rabbis, synagogues, typical clothing, lifestyle, and leadership. Sometimes, the multicultural campus is the first opportunity in the lives of these women to make contact with Jewish women who conduct a different religious lifestyle to their own. In this type of class, conflicts of a religious nature often arise. Such spaces also test the loyalty of the religious lecturer. The class inquires, over a long period, indirectly, which denomination the lecturer belongs to, or in other words, where does the lecturer's loyalty lie? This issue is often discussed between the lecturers, and they decided to “make the other familiar”. This need resulted from a discussion in the class around head coverings. Married religious Jewish women are commanded to cover their heads. In certain denominations the head covering is a headscarf, in others a hat, and in a few, a wig. Some women wear both a wig and a hat. During one of the social gatherings, the issue of modern Orthodox women arose as part of the course contents. The phenomenon of modern Orthodox women is a feature of the twenty-first century. Such women wear a long wig, emulating natural hair; they wear colorful clothing, which was unheard of in the Orthodox world previously; wear Western brands (Nike, Adidas, etc.); use make-up; and are employed in the secular space. These women engage in a completely modern lifestyle and acquire higher academic education, but at the same time they observe the Jewish *Halakha* (commandments), both minor and major.