



MAKING-PLACE

INTERNATIONAL POSTCARD EXHIBITION

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InSEA

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

InSEA 2019 World Congress | Making-Place Exhibition

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Image Credit | (cover): Marzieh Mosavarzadeh

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ACKNOWLEDGEMENT

This exhibition would not have been possible without the support and encouragement of those around us. We would like to especially express our gratitude to Rita Irwin, our supervisor, and Glen Coutts, the current president of the International Society for Education through Art (InSEA), for giving us the opportunity and guidance to host this exhibition and publish the catalogue through InSEA. Along with all the contributors, we are happy and grateful to have been able to contribute to the promotion and celebration of art education and scholarship in this way.

We would also like to deeply thank each contributor who entrusted their postcards to us and our family, friends, and colleagues who selflessly gave their insight and assistance throughout this journey.

We wish to thank the Department of Curriculum and Pedagogy in the Faculty of Education at the University of British Columbia for their support in making this catalogue a reality.

Editors and Curators | Marzieh Mosavarzadeh, Ken Morimoto

Foreword | Rita L. Irwin

Graphic Design | Kirsty Robbins

Image credit | (across): Marzieh Mosavarzadeh



FOREWORD

Inspired by the rich potential of the International Society for Education through Art World Congress held at The University of British Columbia, Vancouver, Canada in July 2019, the Making-Place International Postcard Exhibition captures the vitality, creativity and poetics of arts educator's engagement, enthusiasm and evocations, prompting all viewers to think more deeply about the power of sharing images and text in a seemingly simple act of mail art. Echoing the diversity of attendees to the congress, as well as those unable to attend, this exhibition represents arts educators from around the world eager to participate in the act of artistic collaboration knowing that the result would be an exciting exchange of images, narratives and thoughts compelling all viewers to embrace more opportunities to engage with others through our artistic practices.

Marzieh Mosavarzadeh and Ken Morimoto curated an intimate and compelling exhibition, inviting viewers to walk amongst the postcards clipped to lines strung across the gallery space. Weaving through and dipping beneath these lines of communication provided countless opportunities for viewers to move between postcards and if desired, to read the front and back of each. Viewers were surrounded by the thoughts and images of their colleagues, sometimes stopping them in place and sometimes, giving them a line of flight, nurturing the next exchange. After all, making-place is contextual, mutual, and committed to co-labouring.

This exhibition is a remarkable celebration of the very best of arts educators coming together to share their artistic processes and ideas. Congratulations to the curators and to each of the artists involved in this tremendous exhibition!

Rita L. Irwin, Ed.D.

Distinguished University Scholar and Professor, Art Education
UBC Co-Chair of InSEA 2019



Rita L. Irwin is a Distinguished University Scholar and Professor, Art Education, The University of British Columbia. As a co-chair for InSEA 2019, and her long history of working with the InSEA world council, including time as President, she is committed to expanding international networks of arts educators and ensuring arts education is available lifelong and life wide to everyone.

Image Credit | (across) (next page): Marzieh Mosavarzadeh





AN INTIMATE AND COMPELLING EXHIBITION

Inviting viewers to walk amongst the postcards clipped to lines strung across the gallery space

Weaving through and dipping beneath these lines of communication

EDITORS & CURATORS



Marzieh Mosavarzadeh is a PhD candidate in art education in the Department of Curriculum and Pedagogy at The University of British Columbia, Vancouver, Canada. Marzieh's research interests include the practices of speculative place-making, walking, and a/r/tography. Marzieh holds her MFA and BFA degrees in visual arts.



Ken Morimoto is a PhD candidate in the Department of Curriculum and Pedagogy at The University of British Columbia. With a dual investment in a/r/tography and phenomenology, he explores the ethical implications of teaching and learning through artistic inquiry.

Image Credit | (across) Elmira Sarreshtehdari



CURATORS' NOTES

Making-Place: International Postcard Exhibition

The Making-Place: International Postcard Exhibition was an international postcard exhibition held in parallel with the International Society for Education through Art (InSEA) 2019 World Congress in July 2019 in Vancouver, BC, on the traditional, ancestral, and unceded territory of the Musqueam people. We as guests are grateful and honoured for all the inspiration we have received from this generous land.

The postcard exhibition builds on the practices of making and exhibiting postcards among art educators and researchers in Canada, Spain, and other areas of the world. The inspiration behind the title and concept of the exhibition, “making-place,” stemmed from the theme of the InSEA 2019 congress, Making, and Marzieh’s own work on the notion of place and making one’s place through the process of making, sending, and receiving postcards. Her work especially ignited our curiosity and became a motivation to consider this postcard call as an invitation to think with the potentialities that inhabit the interconnected space between the concepts of “making” and “place”. This way of thinking led us to create a collaborative postcard call asking artists and educators, as well as the general public, to send in their postcards on the theme of Making-Place. The call was open to all InSEA members, as well as anyone who may have seen the call through any means (word of mouth, social media posts, or personal invitations from the curators).

Our endeavour with this exhibition was to invite the participants to consider ways of building deep personal engagements with their places and relationships through the practice of making and sending postcards. By contemplatively attending to the process of visualizing, bringing together, juxtaposing, and materializing text and images into the form of a postcard and sending them, each participant marked a unique storying of time and place. As we received and organized these offerings, the notion of “making-place” began to carry two meanings: as “a making of place” and “a place of making”. As “a making of place”, the collection of postcards culminated in the emergence of a place, an exhibition that represented the layers of identities and notions of place that converged as a web of particulars, enlivening our understanding of place through our collaborative making practices. Likewise, with the individual making processes, participants had the opportunity to not only reflect, but extend their understanding of place. As “a place of making”, the place as an environment of emergent process, made us, affectively guiding our curatorial practice, and expanding our notions of place. Essentially, we found that as we made place for things to happen, the place in turn enacted its making upon us.

The following pages display photographs of the exhibition at the Audain Art Centre at The University of British Columbia’s Vancouver campus, including the setup process and digital photographs of the front and back of the submitted postcards. Having received submissions from over one-hundred unique contributors, some of whom sent in multiple submissions, we were faced with the challenge of curating these postcards in the generously provided yet limited space that was made available to us. Given the collective and collaborative nature of the project, it was important to us that viewers were able to see both sides of the postcards as a three-dimensional object and that no single postcard or set of postcards dominated the exhibition. After considering various configurations, we settled with hanging the postcards across lines that spanned space at eye level, encouraging viewers to walk among and navigate amidst the postcards, creating an embodied experience of the place that

had been made and was being made through the postcards. We placed some of the postcards that were either too large or too heavy on a table in the back, further inviting the viewers to enter and navigate the exhibition space. With a large window that opened into a view of the UBC campus as a backdrop, the lines of postcards also had the effect of superimposing another layer on top of the image of the UBC campus, reflecting the web of relations, places, and ideas that was ongoing during the InSEA World Congress, enriching our notion of the campus as a place, and the kind of places we bring with us into that space.

For each submission in the catalogue, we have included the names of the contributors and the cities and countries from which the postcards were mailed. Many of the postcards also include a short statement that some participants provided along with their postcards. You can also find bios of the contributors at the end of the catalogue in alphabetical order. Each postcard and the conditions in which they were made and sent are different and unique, reflecting the diverse positionality and understanding of place held by each contributor. Some postcards were sent while travelling away from home while others were sent in memory of a loved one or were sent as a collaborative work, offering different stories of place. Finally, in going through the postcards and our records, we realized that there were some postcards that never made it to the exhibition physically. For unknown reasons, these postcards were lost in their journey to us. To honour these postcards and their senders, we have dedicated a separate section at the end of this catalogue to these lost postcards, called “Postcards that never arrived”.

We feel honoured to have received more than 100 contributions for this call and we cherish the relationships and conversations that have emerged as a result. The process of creating this catalogue has been deeply significant and meaningful for us, and we hope that this catalogue also functions as a way of showing our humble gratitude to all the contributors and supporters, as well as making a place for collecting all the fragments that were collected during this process in one place. If we ever have another opportunity of holding an exhibition like the Making-Place: International Postcard Exhibition, we hope that this catalogue will inspire you to join us or engage in your own journey of “making-place”.

Marzieh Mosavarzadeh & Ken Morimoto

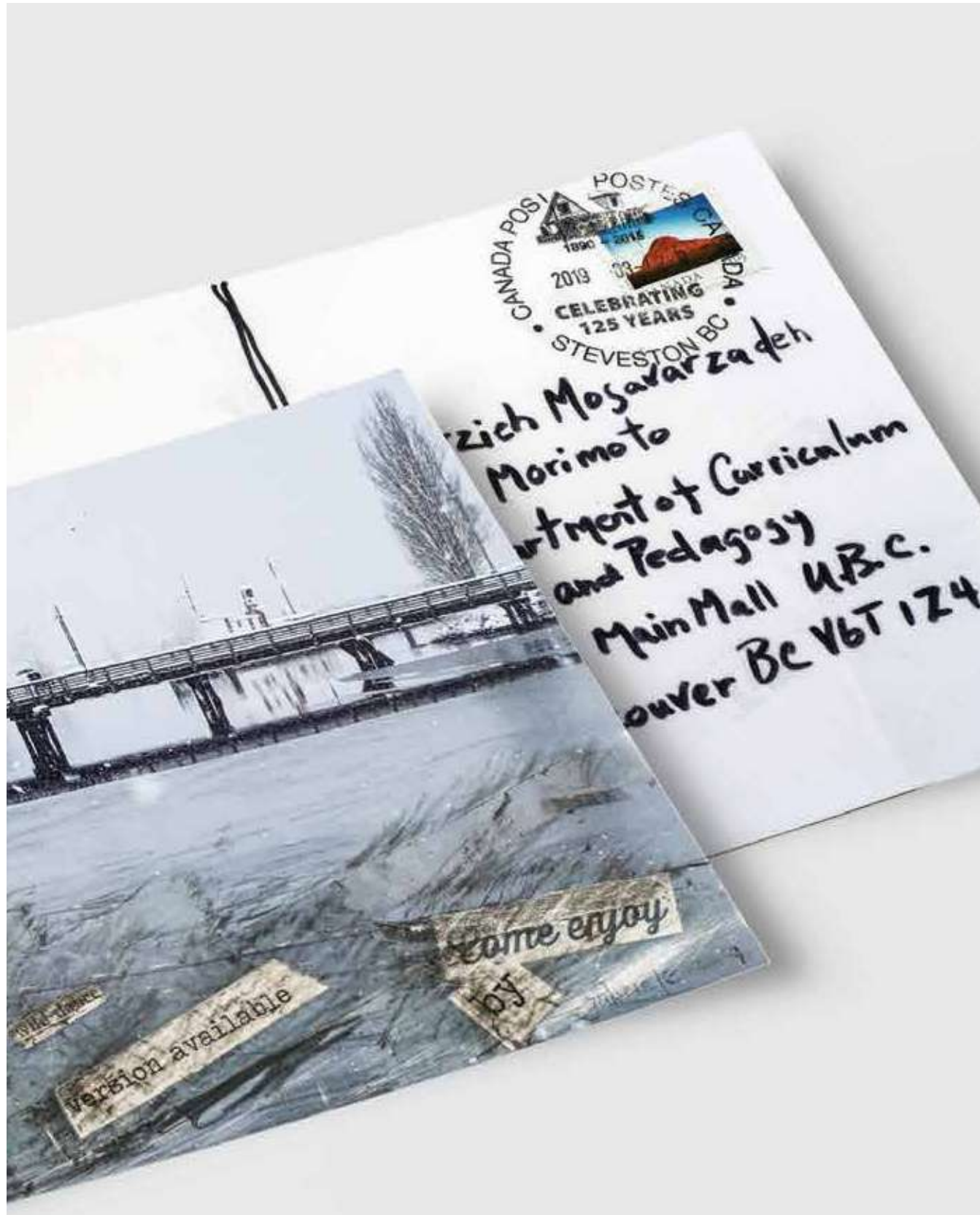
Image Credit | (pages 11-14) Marzieh Mosavarzadeh





MAKING-PLACE

POSTCARDS A-Z



MAKING-PLACE | A



GABRIELE AILEY | STEVESTON, CANADA

PHOENIX POND

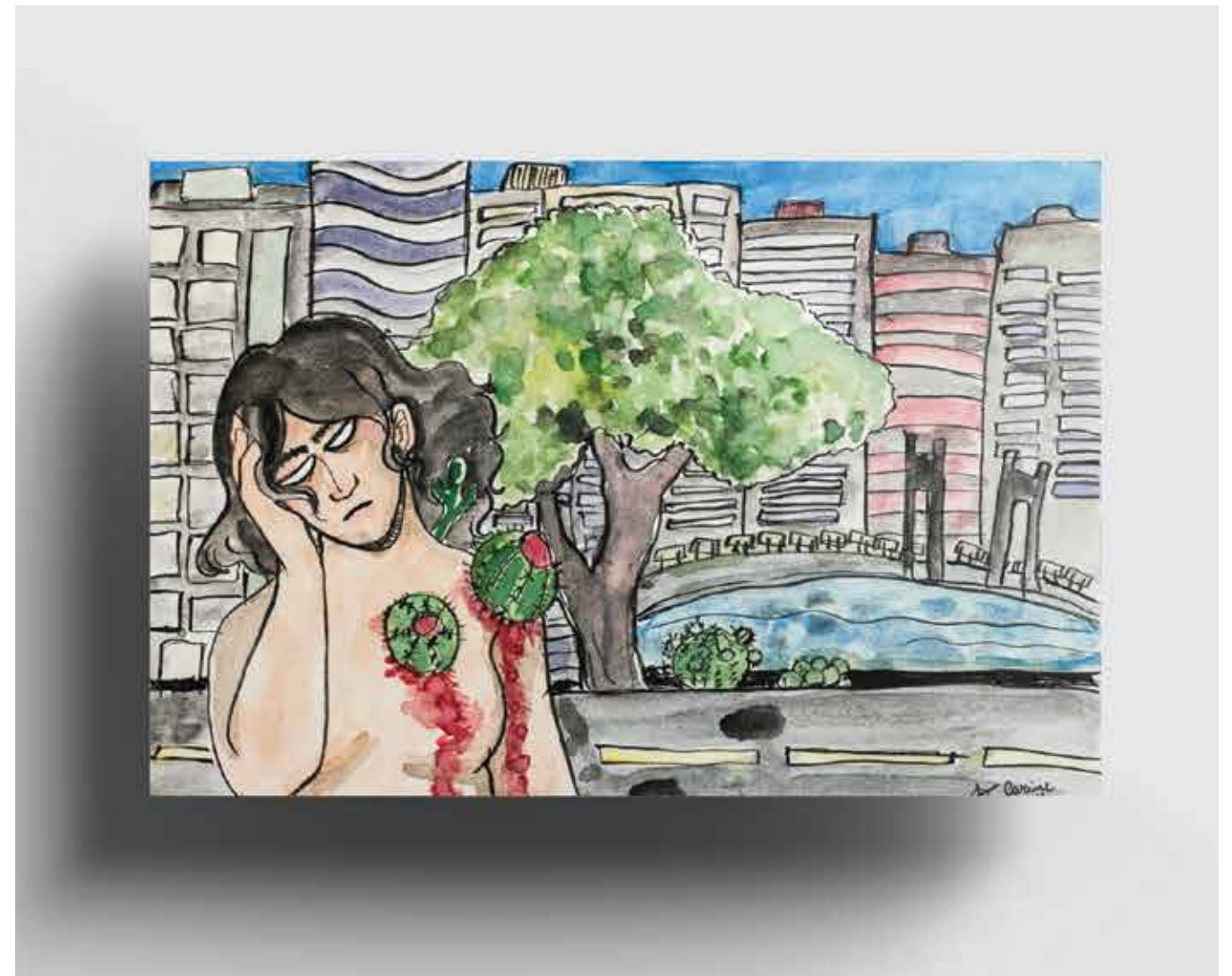
Gabriele is a mixed media artist and retired teacher. She studied art at UBC (BFA & MA) and currently lives in Steveston, BC.



RYO AMEMIYA | NAGAOKA, JAPAN

UNTITLED

Master of painting, Nagaoka Institute of Design, Nagaoka, Niigata(2020); Bachelor of painting, Nagaoka Institute of Design, Nagaoka, Niigata (2018).

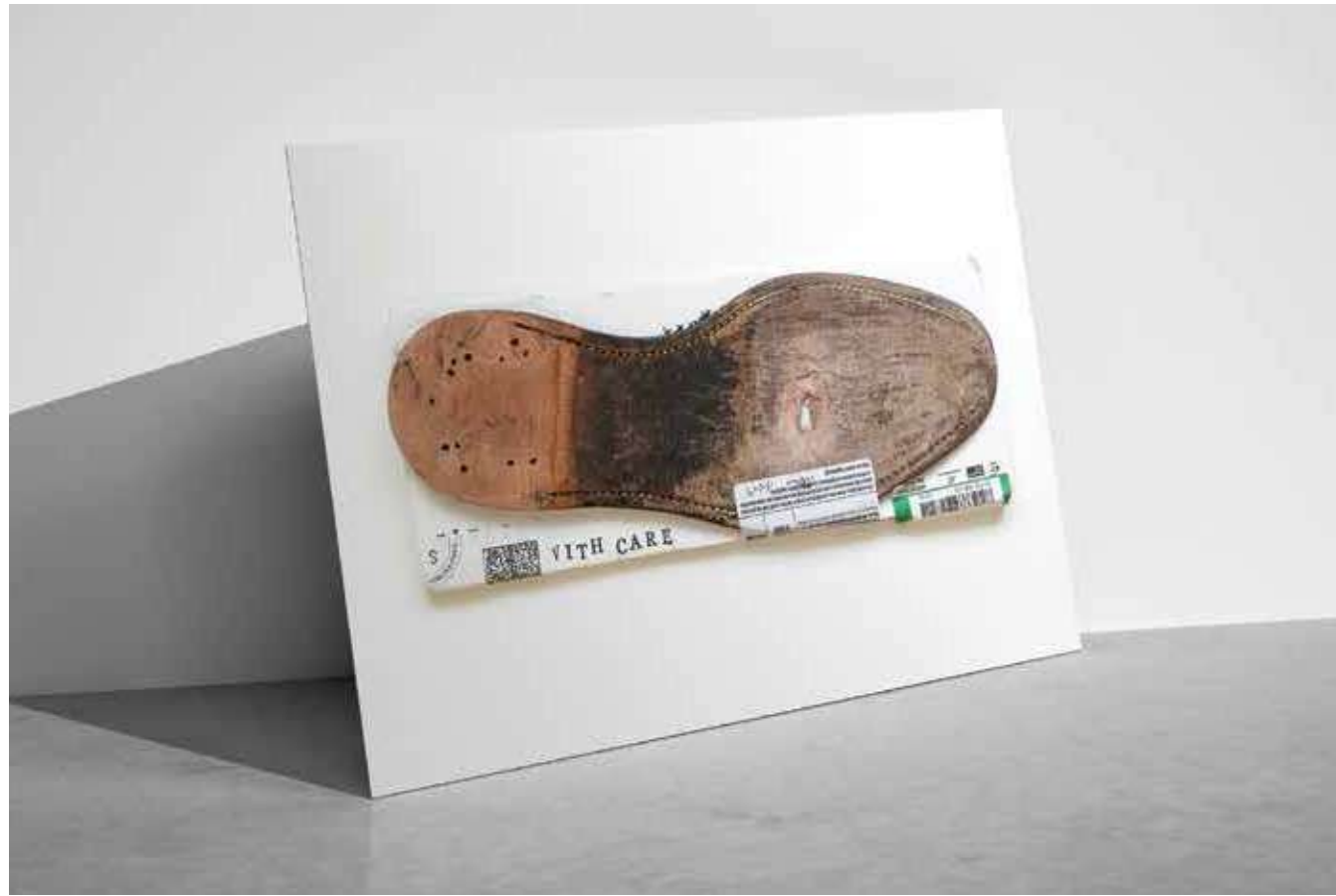


CARINE ARAUJO CAVALCANTE | PETROLINA, BRAZIL

UNTITLED

Carine Araujo was born in Brazil, and lived her whole life in this medium-sized town called Petrolina. She studies at the Univasf to be an art-educator and an artist, with a focus on bidimensional art, drawings, paintings, and woodcut.

This piece was made with the feeling of duality, living in a place that is both urban and rural, and the feeling of being part of none of these spaces.



ANDY ASH | BRIGHTON, UNITED KINGDOM

PLEASE HANDLE WITH CARE: WORN SOUL

Artist, researcher & educator. My artistic practice includes sculpture, film, objects, drawing, print in an installation or in situ context. More recently, I have been collaborating with neuroscientists enquiring about the brain, depression, dyslexia, and (dis)location. I teach on the PGCE A&D, MA M&G and MA A&D programmes at UCL IOE in the Art, Design and Museology dept.

'PLEASE HANDLE WITH CARE: WORN SOUL' is part of a series from the 'Hole in my soul' series (2018). I have been exploring the relationship between my dyslexia and making.





MAKING-PLACE | B



PAULA BARRANTES | VANCOUVER, CANADA

EAST VAN SUMMER

Paula Barrantes is a watercolour illustrator that brings the study of plants and their surrounding ecosystem to the center of her practice. After leaving her native Costa Rica she went on to study in Canada and the US, where she received a BFA from San Francisco Art Institute.

Her artwork explores the relationship between people and nature through the lens of personal memory. Paula's illustrations express a love for the details of the natural world, which is the source of her inspiration and what keeps her grounded wherever she goes.

Watercolour sketches of Space Art Studio and The Pie Shop in the summer.

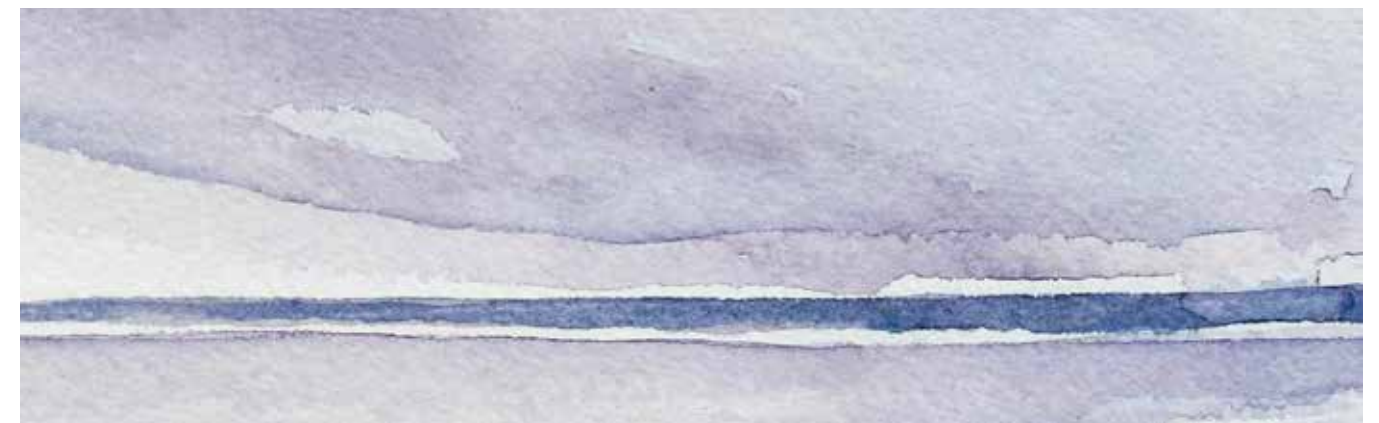


MARNI BINDER | TORONTO, CANADA

"WHAT IS HOME?" BELONGING LONGING BE COMING

Marni Binder is an Associate Professor in the School of Early Childhood Studies, Faculty of Community Services at Ryerson University. Her teaching is rooted in her artistic practice and research, and holistic education. Prior to Ryerson, she taught in Regent Park in Toronto, Canada for 23 years. She currently lives on the Dish with One Spoon Territory in Ontario.

I am continually evolving...

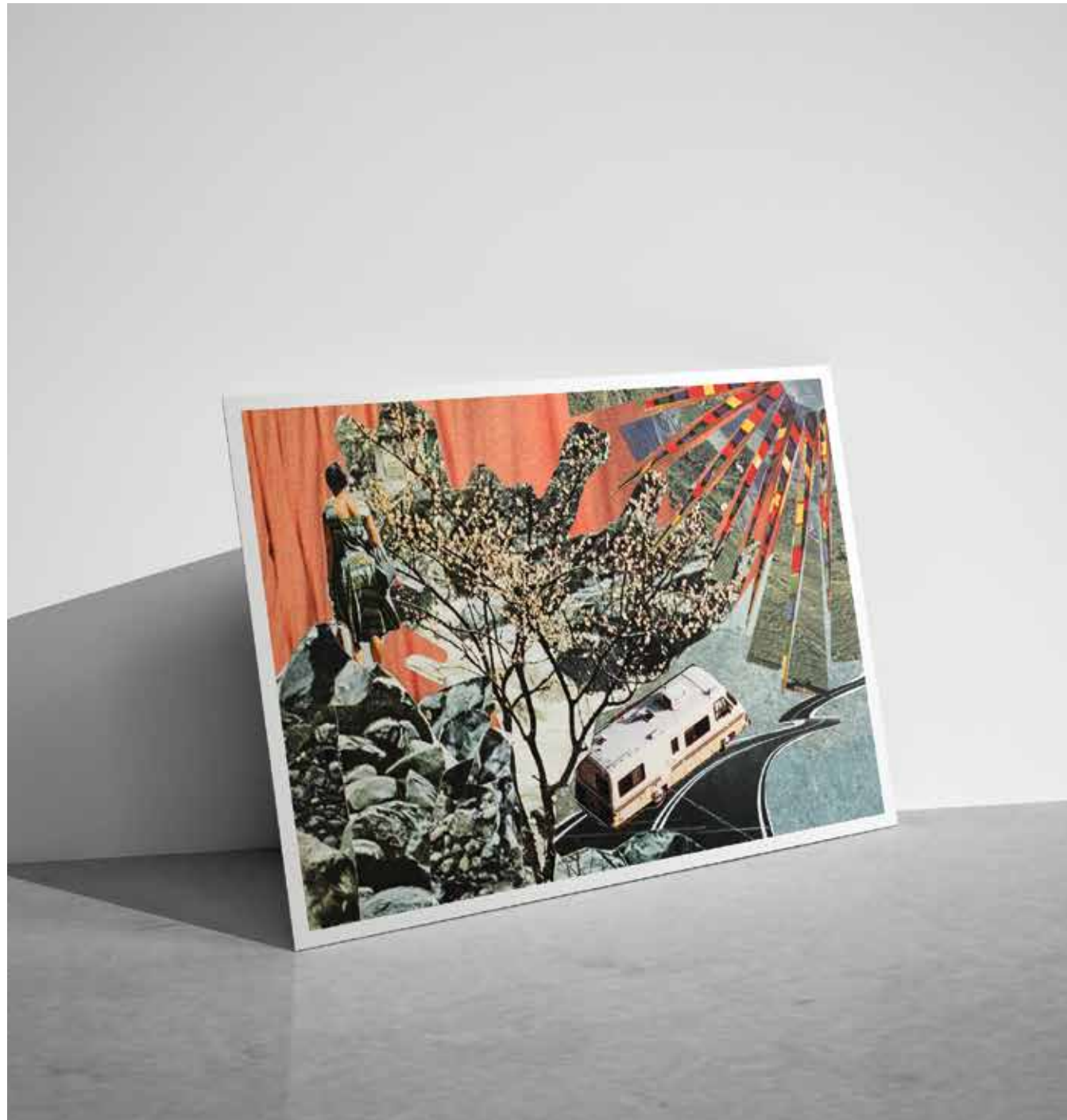


MARY BLATHERWICK | NEW BRUNSWICK, CANADA

UNTITLED

Mary is the visual art educator at the University of New Brunswick. She has been the president and executive member of several arts based organizations and is presently the chair of the Atlantic Centre for Creativity. She has received recognition for her deep interest in community-based art education and interdisciplinary creativity.

As a visual artist I strive to capture the subtleties of the light and forms of places I inhabit. The contemplation of nature is my source of inspiration.



MADISON BLYLER | PHILADELPHIA, UNITED STATES

DRIVEN

My name is Madison Blyler and I am an Art Education graduate student at Tyler School of Art. I have been an Art Educator for 7 years teaching elementary and middle school students in Philadelphia. I am still a practicing artist mostly in digital and fiber arts.

This collage includes a landscape with a woman positioned at the top of a hillside. The woman is seen from the back to represent the view of someone looking outward/onward into a space. When I think about "making-place" I think about things on the horizon and actions needing to be made before "place" can truly be made.

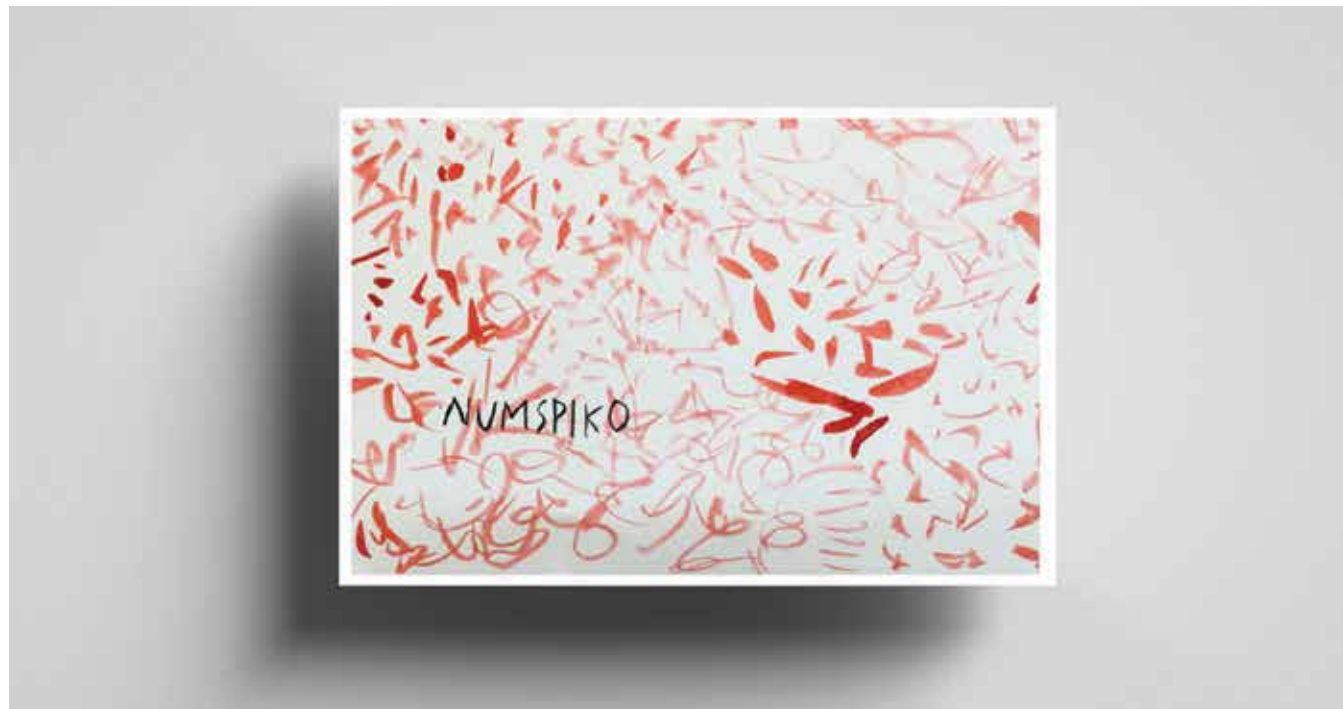


ASHLEY BOWEN | VERMONT, UNITED STATES

OUT OF PLACE

I am a grade 7-12 artist educator and transplant to Vermont.

My postcard is supposed to represent an amalgamation of Vermont personalities past, present, and future. I chose the medium of collage because it represents the many places that have brought me here. While Vermont is now my home I will forever be 'out of place' aka a flatlander.

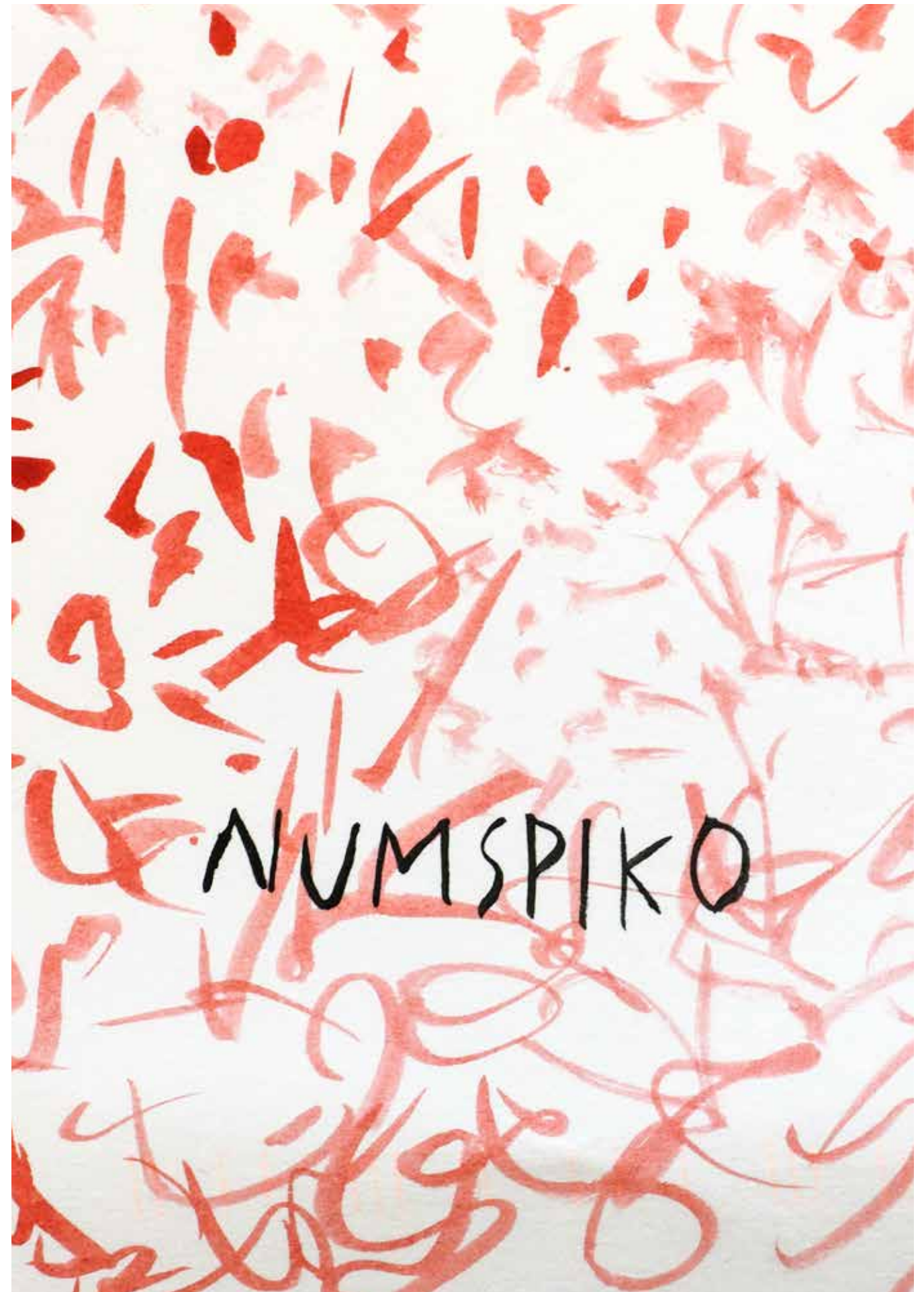


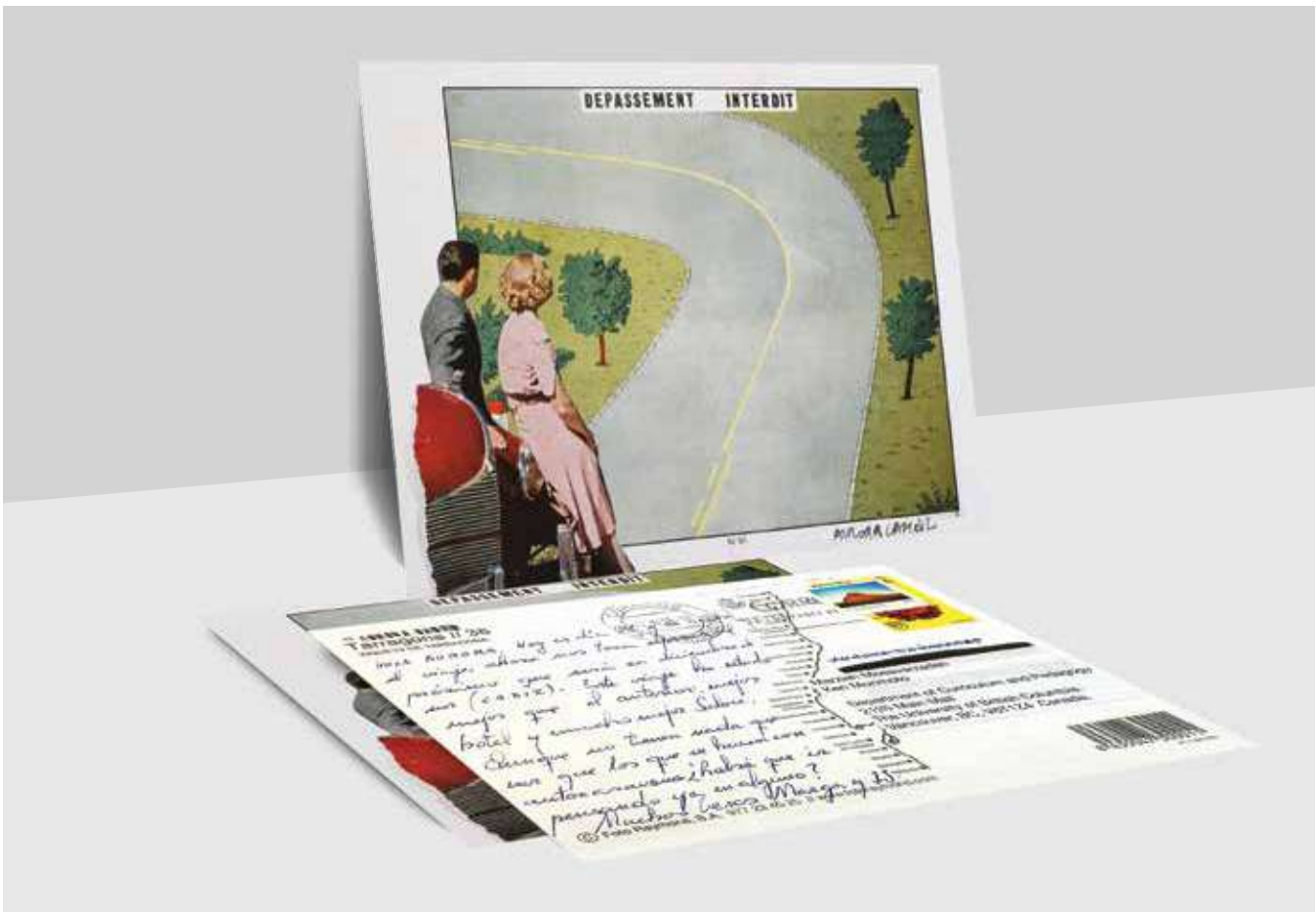
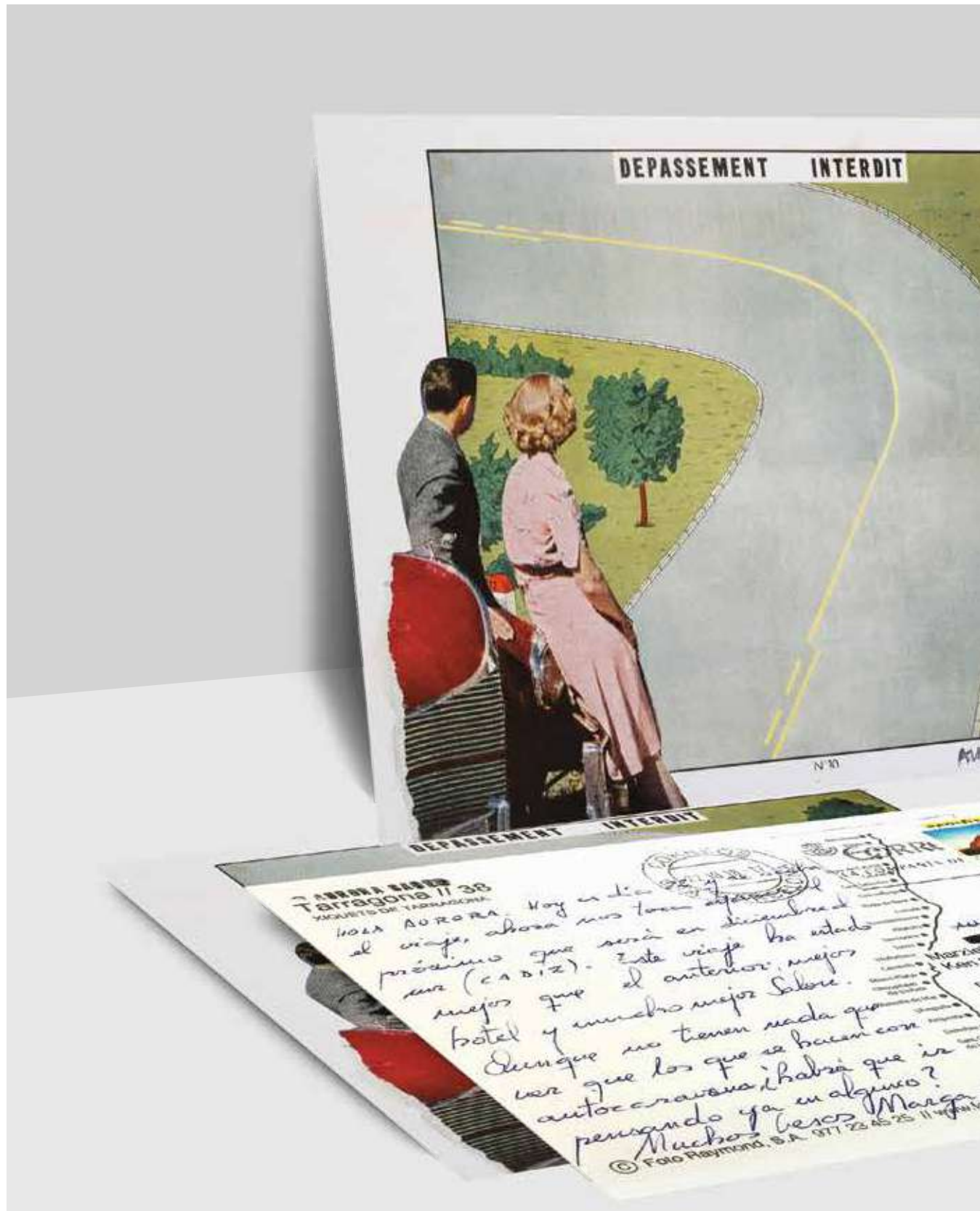
LUIZA BRENNER | VANCOUVER, CANADA

UNTITLED

Luiza Brenner (b. 1989) is an MA in Contemporary Art, originally from São Paulo, Brazil, and currently based in Vancouver, BC. She divides her time between managing an art gallery, and painting, writing, and illustrating as a freelancer.

Luiza Brenner started to dedicate herself to art-making after a two-year intensive M.A. in Contemporary Art. After living in New York and Los Angeles, she had the urge to start painting to make sense of the nonsensical global art world. People, popular culture, irony, and dark humour are at the core of Luiza's practice. Watercolour is the primary medium she uses to address contemporary issues like migration, feminism, and identity - with a healthy dose of don't-take-yourself-too-seriously. Her work usually begins with portraits of pop culture icons (from David Bowie to David Hockney; and from Meryl Streep and Hillary Clinton to Joan Didion) who often become unrecognizable after a few deceiving brushstrokes. Figurative and accompanied by acid phrases, Luiza's paintings are meant to break with the perceived notion of 'soft' and 'ethereal' traditional watercolors, while inviting viewers to let it loose and laugh away.





AURORA CAHER | VANCOUVER, CANADA

DEPASSEMENT INTERDIT | THERE WAS ABSOLUTE SILENCE

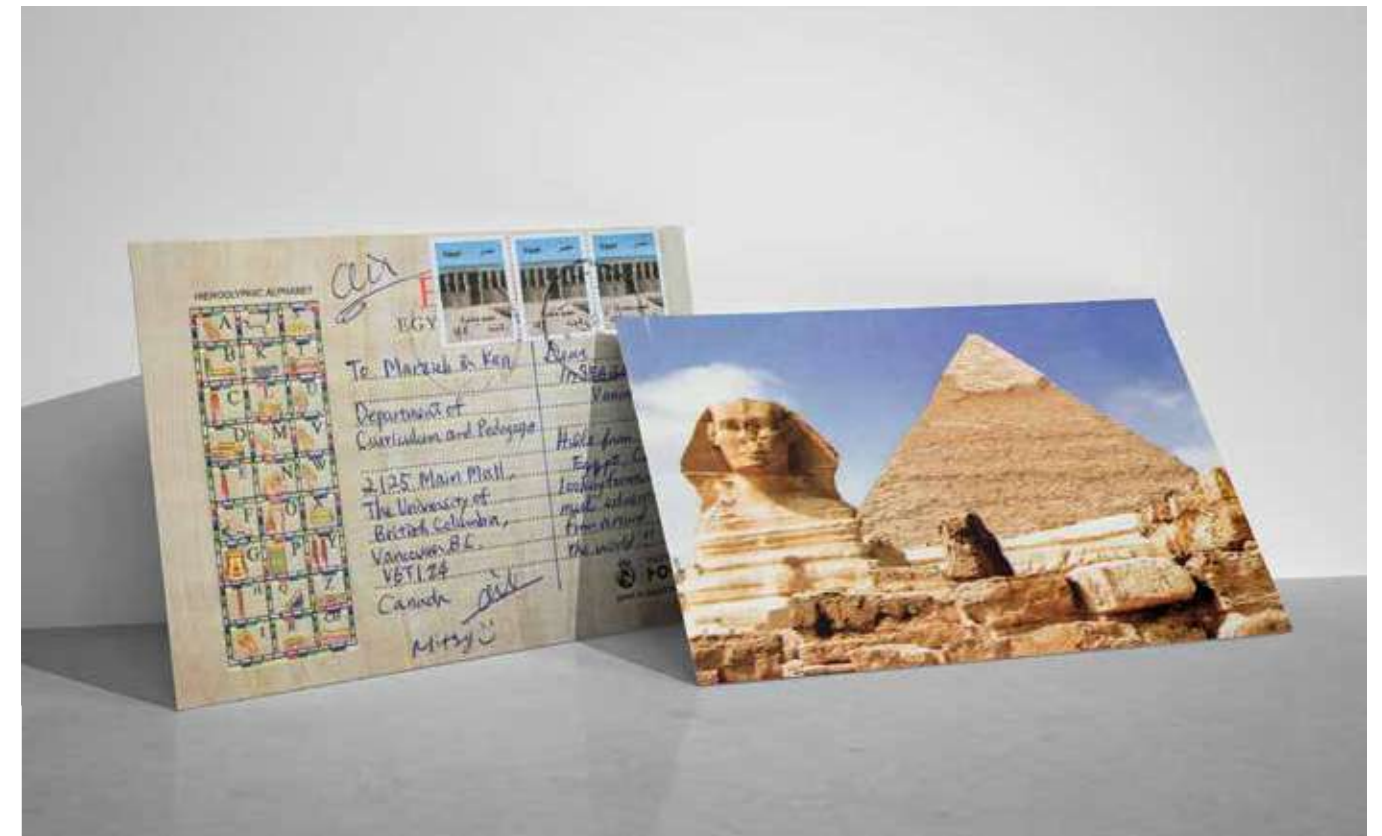
Aurora Caher is a Spanish mix media artist based in Vancouver. Her hand-cut collages created with found images, scissors, and glue are about finding resilience and wonder in everyday situations. The ethereal nature of the work is achieved through her attention to detail and craftsmanship.



SARAH CHAVEZ | PHILADELPHIA, UNITED STATES

UNTITLED

Sarah Chavez (She/Her) is committed to listening to young people and creating a collaborative learning community. She values autonomy and transparency and is dedicated to growing her personal and professional self through an anti-bias and anti-racist (ABAR) lens. Sarah holds a bachelor's degree in Fine Art, emphasizing painting and drawing from Texas Woman's University. She is currently in her last year of the Master's of Art Education program at the Tyler School of Art and Architecture at Temple University. Sarah hopes her 17 years working with youth as a Teaching Artist and Youth program Manager in and out of traditional school settings will add to the preexisting knowledge and creativity that her future students hold. Sarah has also done extensive trauma-informed and social-emotional training both as a participant and facilitator. She believes the arts are one way to grow trusting relationships, unpack difficult topics, and connect with our identities on a deeper level.



KWANG DAE (MITSY) CHUNG | CAIRO, EGYPT

UNTITLED

Mitsy (Kwang Dae Chung) is a Master of Arts student in the Department of Curriculum and Pedagogy, Art Education at The University of British Columbia (UBC). She is also an early childhood educator with a primary focus on young children's drawings and art.

The postcard that she sent as part of the Making-Place International Postcard Exhibition was mailed from Egypt while she was attending the WAAE conference.



ANTHONY CLARKE | VICTORIA, AUSTRALIA

AUSTRALIAN BACKYARD VISITORS

Formerly an Australian high school teacher who is currently a teacher educator at The University of British Columbia, Anthony returns home each year during the Australian summer to visit family and friends.

The photo was taken in the backyard of my family's property in the seaside village of Sorrento, Victoria, Australia. It features a group of Galah's, one of the most common cockatoos.



JENNIFER COMBE | MISSOULA, UNITED STATES

UNTITLED

Jennifer Combe is a mother, artist, and assistant professor of art at The University of Montana. Before shifting to higher education, she taught K12 in Washington State, USA public schools for fifteen years. Her artwork investigates gender, contemporary motherhood, and children's development. Her visual work has been exhibited at The Missoula Art Museum, Holter Museum of Art, The Gift Shop exhibition space at The Henry Art Gallery in Seattle, and The Washington State Center for Performing Arts. She is invested in teacher education programs that integrate community arts and social theory. Her educational work has been featured in The Journal of Social Theory in Art Education and The Journal of the Motherhood Initiative for Research and Community Involvement.

My work explores the interplay between cultural contexts and semiotic forms, specifically with the role categorizing plays as people construct schema. I draw from abstraction, children's drawings, and my experience as a mother and then chart patterns and categories that surface as images are interpreted, distilled, and output into imagery.

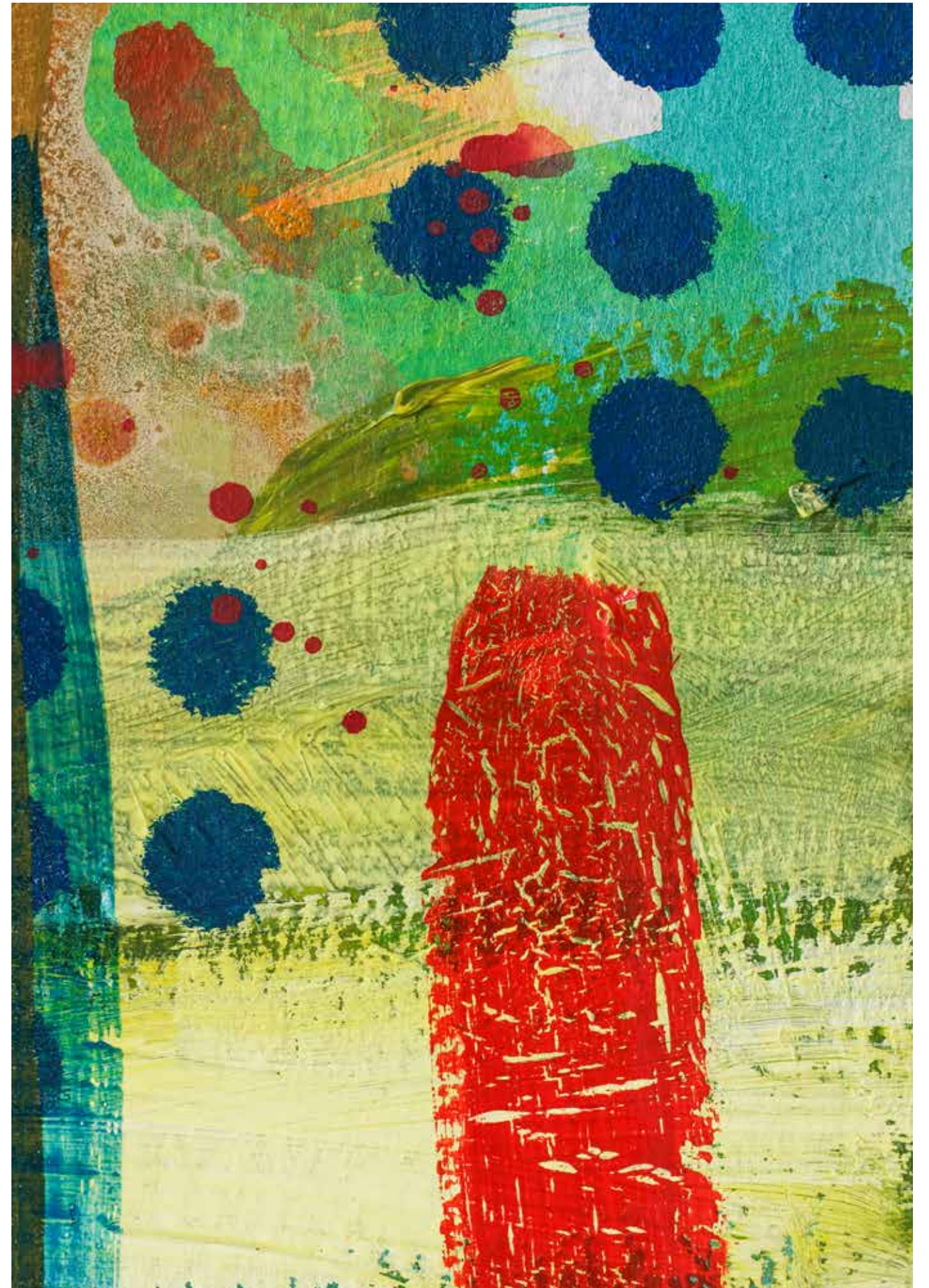


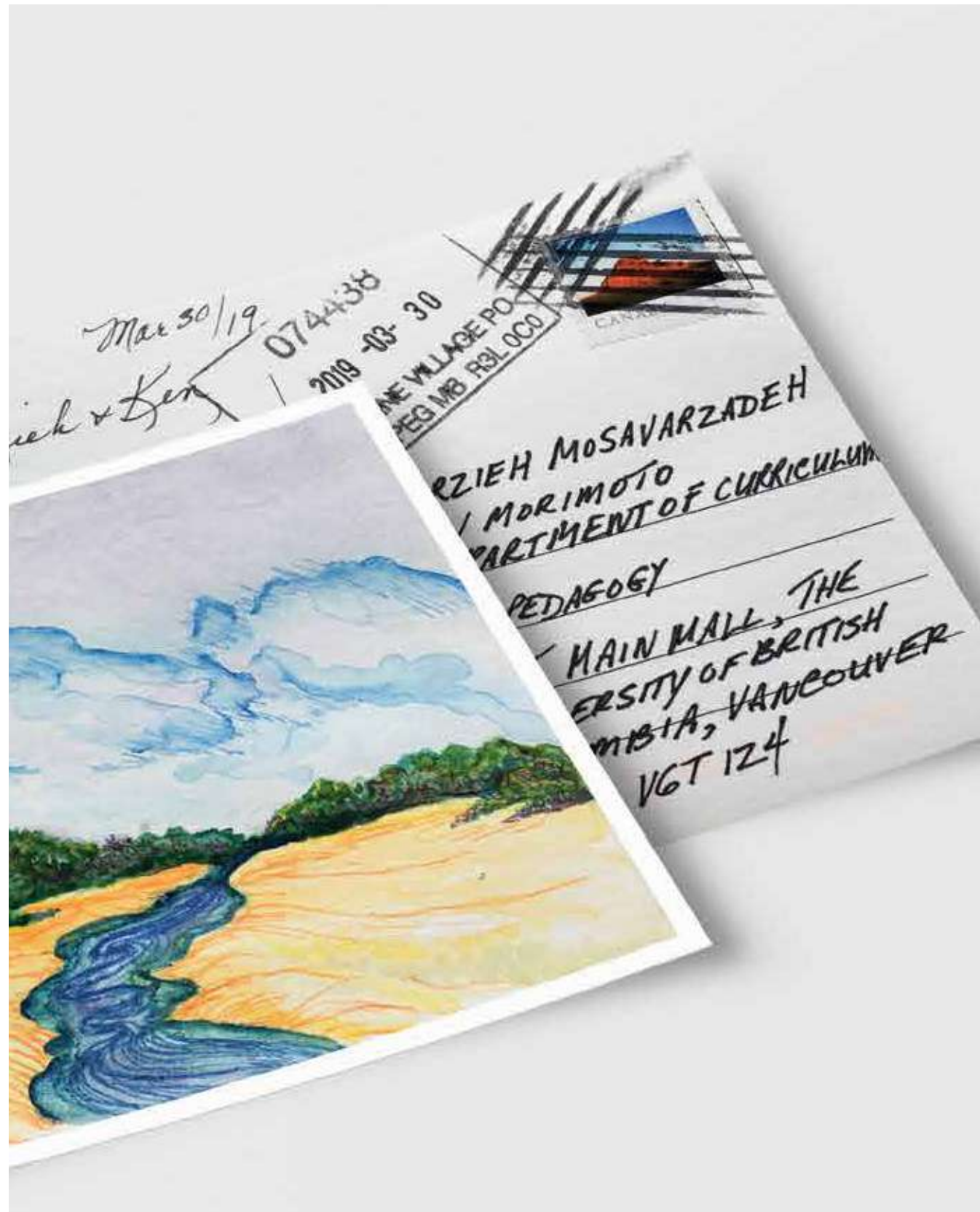
PAUL COPE | SUFFOLK, UNITED KINGDOM

COASTAL EMPLACEMENTS

Artist, teacher and researcher in Suffolk UK. Formerly a middle school head of art and has since completed a PhD on the classroom art demonstration as a form of art practice. Currently working on a series of paintings and collages which can be seen on www.paulcope.com.

Thinking about modeling and demonstration in art classrooms.





MAKING-PLACE | D



MARIA DERKACZ (PISICHKO) | WINNIPEG, CANADA

PRAIRIE POSTCARD

Currently, an artist/visual arts teacher at Churchill High School, Winnipeg, MB, Canada, teaching grades 7-12. Completed an Honours Visual Arts Degree at the University of Ottawa, and an MA in Art Education at UBC, thesis topic: Parental Involvement in a Child's Artistic Learning. Previous executive member of the CSEA responsible for the Awards Program. Over the years, led presentations on a national and international level with the CSEA and NAEA on the concept of the "Mark-Making Book" based on my thesis topic. In addition to working with children in Winnipeg and Ottawa on a community level, traveled to the Carpathian Mountains, Ukraine to give art workshops to orphans at summer camps.

Prairie Post Card. Usually, when describing a prairie landscape, some people first visualize miles and miles of "flat and boring". However, despite the flatness of the land, one's eyes are led to look up into the skies. Depending on the seasons, or even time of day, the appearance and mood of the prairie skies could change with the blink of an eye. There are days when skies are filled with vibrant colours ranging from intense blues then suddenly burst into magenta/orange, one's that blend with clouds that suddenly become majestic forces in nature, clouds that in turn evolve into massive mountains that appear in a state of constant motion. This little postcard places emphasis on prairie wheat fields that can't help but share their visual beauty with the skies above.



PEISEN DING | BOSTON, UNOTED STATES

UNTITLED

Peisen Ding is a Ph.D. student in Curriculum Studies with a specialization in Art Education. His research focuses on the contemporary art practices intertwined with everyday life and their educational potentials.

The past versus the future, and the ordinary versus the extraordinary, how do you look at these boundaries in art? Are there really any clear boundaries? Sending a postcard to a friend seemed pretty common a few decades ago. However, it becomes less common because of the development of the internet and technology, and also gradually, it becomes more precious because of its decreasing occurrence. The series of postcards I sent to this show was trying to play with time as well as to see what can come out from the ordinary action of sending postcards. I routinely posted each of them at different post offices when travelling in the US, and as a traveller, I believed this series of postcards has the power to remind me, or even the viewers of the subtle, memorable and ritualized moments and movements during our journeys. I was also somehow one step in the future, as my postcards, travelled and arrived at their destination first, and when I really arrived at the future point seeing them at the show, I was also reminded of the past. It was like writing to your future self. Perhaps, the past and the future are intertwined.



Have
by



From: Peisen Day
HI Boston Hotel,
19 Stuart St. Boston,
MA 02116, USA

To: Marzieh Masumzadeh
& Ken Maimoto,
Department of Curriculum and
Pedagogy, 2125 Main Mall,
The University of British Columbia,
Vancouver, V6T 1Z4
Canada



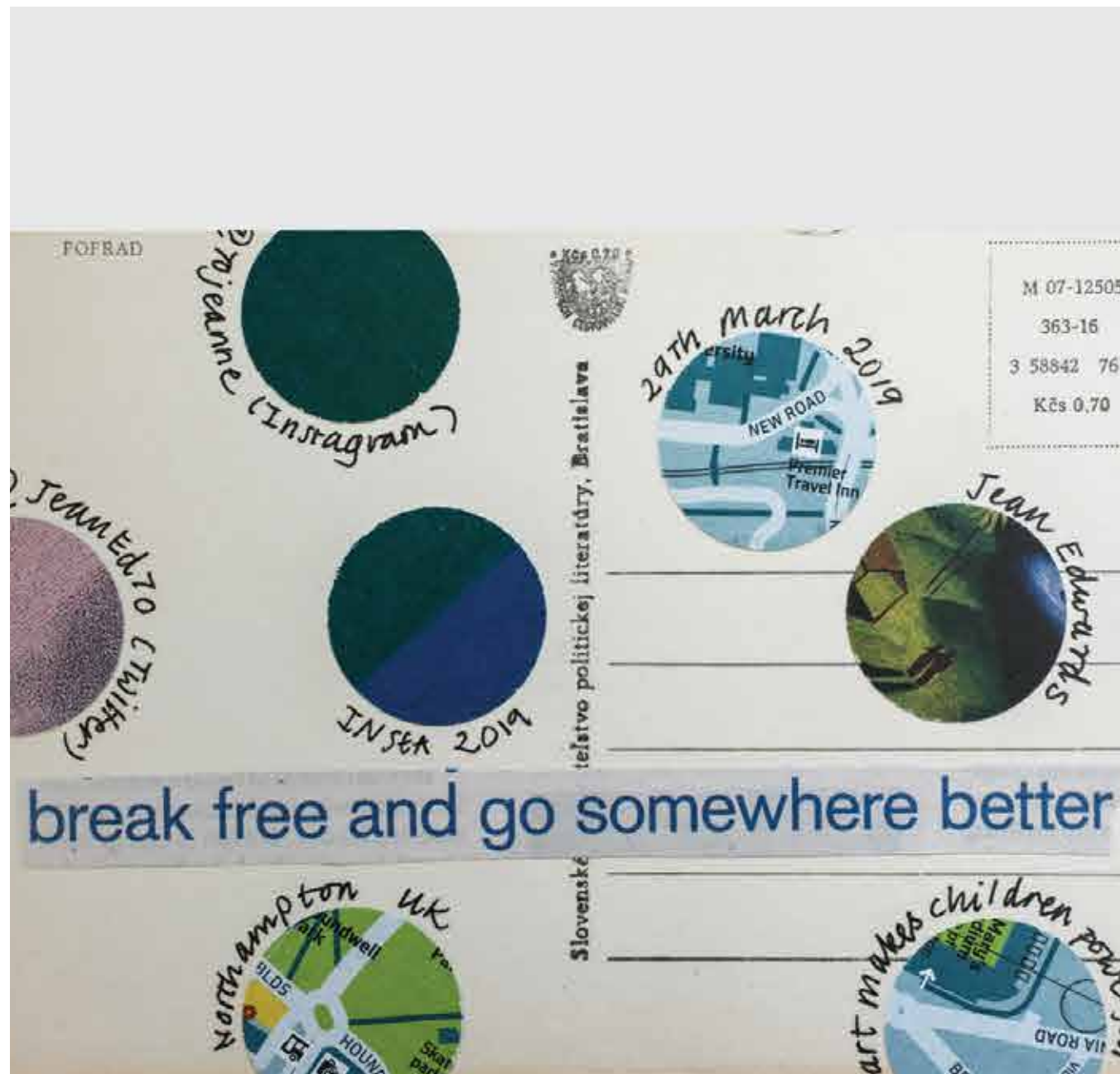
2013



From: Peisen Day
HI Boston Hotel,
19 Stuart St. Boston,
MA 02116, USA

To: Marzieh Masumzadeh
& Ken Maimoto,
Department of Curriculum and
Pedagogy, 2125 Main Mall,
The University of British Columbia,
Vancouver, BC, V6T 1Z4
Canada





JEAN EDWARDS | NORTHAMPTON, UNITED KINGDOM

UNTITLED

I am a Senior Lecturer in the Faculty of Education and Humanities at the University of Northampton.

Although I am primarily a printmaker and urban sketcher, I have been making collages as part of my participation in the Sketchbook Circle project.



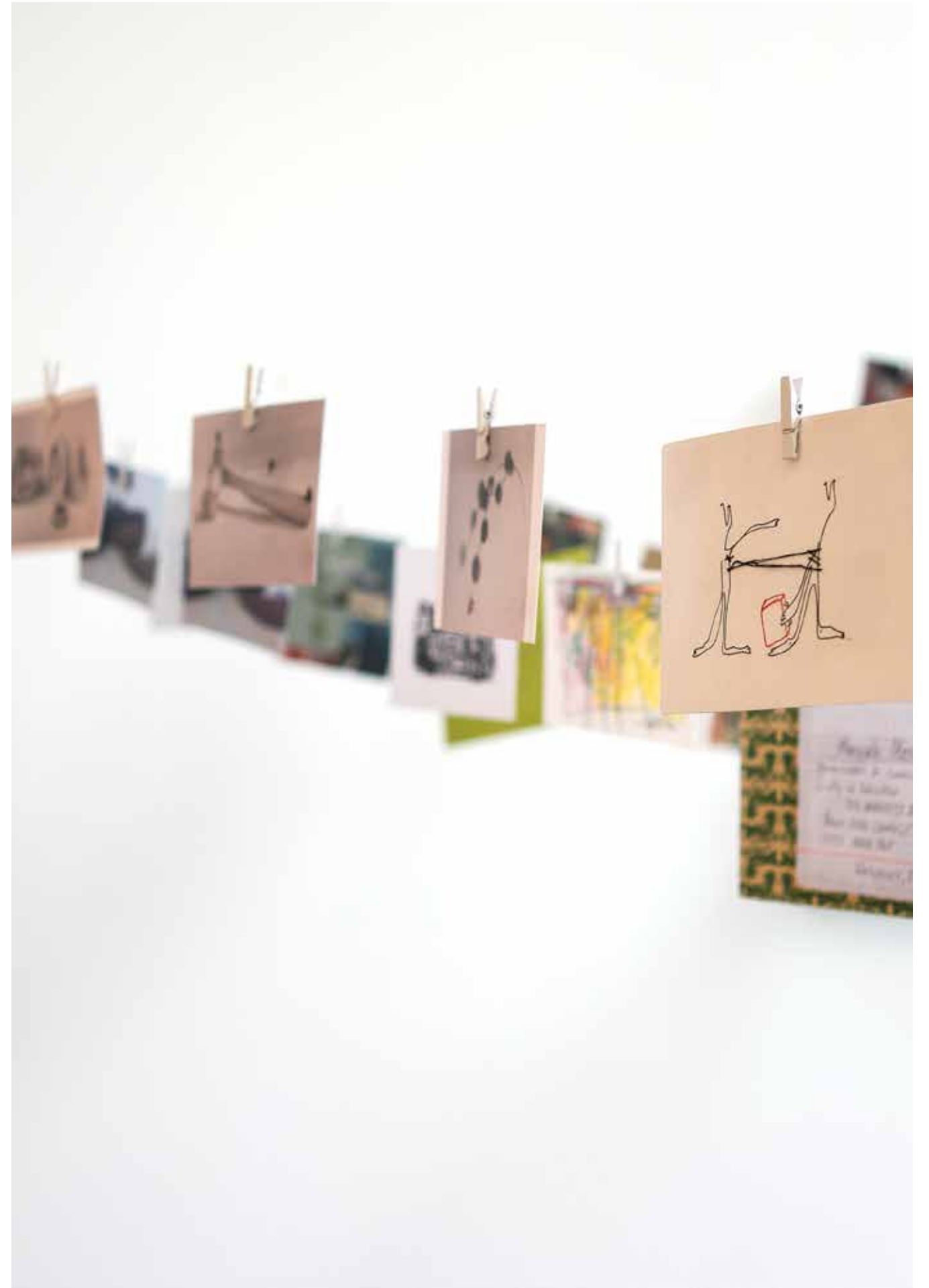
LISA ERDMAN | UNITED STATES

UNTITLED

Lisa Erdman (U.S.A) is an artist, educator, and researcher. Through satire, performance, and corporate parody, Lisa's multimedia work explores the politics of medicine, advertising, and cultural identity. Lisa is interested in examining the mechanisms that shape personal identity and one's relationship to medical authority. Lisa Erdman holds a Doctorate of Arts from Aalto University in Helsinki, Finland. She earned a Master of Fine Arts in Electronic Arts from Rensselaer Polytechnic Institute in Troy, NY, and a Bachelor of Science in Dance, Interarts & Technology from the University of Wisconsin, Madison. Currently, Lisa lives and works in Portland, Oregon.

The postcard I sent as part of the Making-Place International Postcard Exhibition, was mailed as a gesture of an anticipated migration to Canada from Finland. At the time that I mailed out the postcard, my son and I were preparing our move out of Helsinki, Finland, to an unknown final destination. We only knew that we would be attending the InSEA conference in Vancouver, and perhaps meeting with faculty members at UBC. I had just completed my Doctor of Arts degree at Aalto University and was searching for possible research collaborations in Canada. My six-year-old son and I ended up staying in Vancouver for six months and eventually ended up in Portland, Oregon. The postcard in this exhibition served as an opening remark to future possibilities.

The place you sent your postcard(s) from: Helsinki, Finland





MAKING-PLACE | F



PETRA FENTON-SPAUD | PHILADELPHIA, UNITED STATES

ONE SPACE WAR WE'RE LOSING

I am an M.Ed. Student at Tyler School of Art with a BFA in painting.

This piece stemmed from the discovery of the quote "One space war we're losing" in a 1970s National Geographic magazine. I thought it to be an interesting and thought provoking statement that spoke to the political nature of that particular time period as well as being relevant to the world today. I feel as though the wars we are losing today are the ones within our own country and among its inhabitants. Until these problems are addressed in a more effective manner, through leadership and a return to humanity, we will not prosper as a collective Nation. We will only deepen the divides among us.

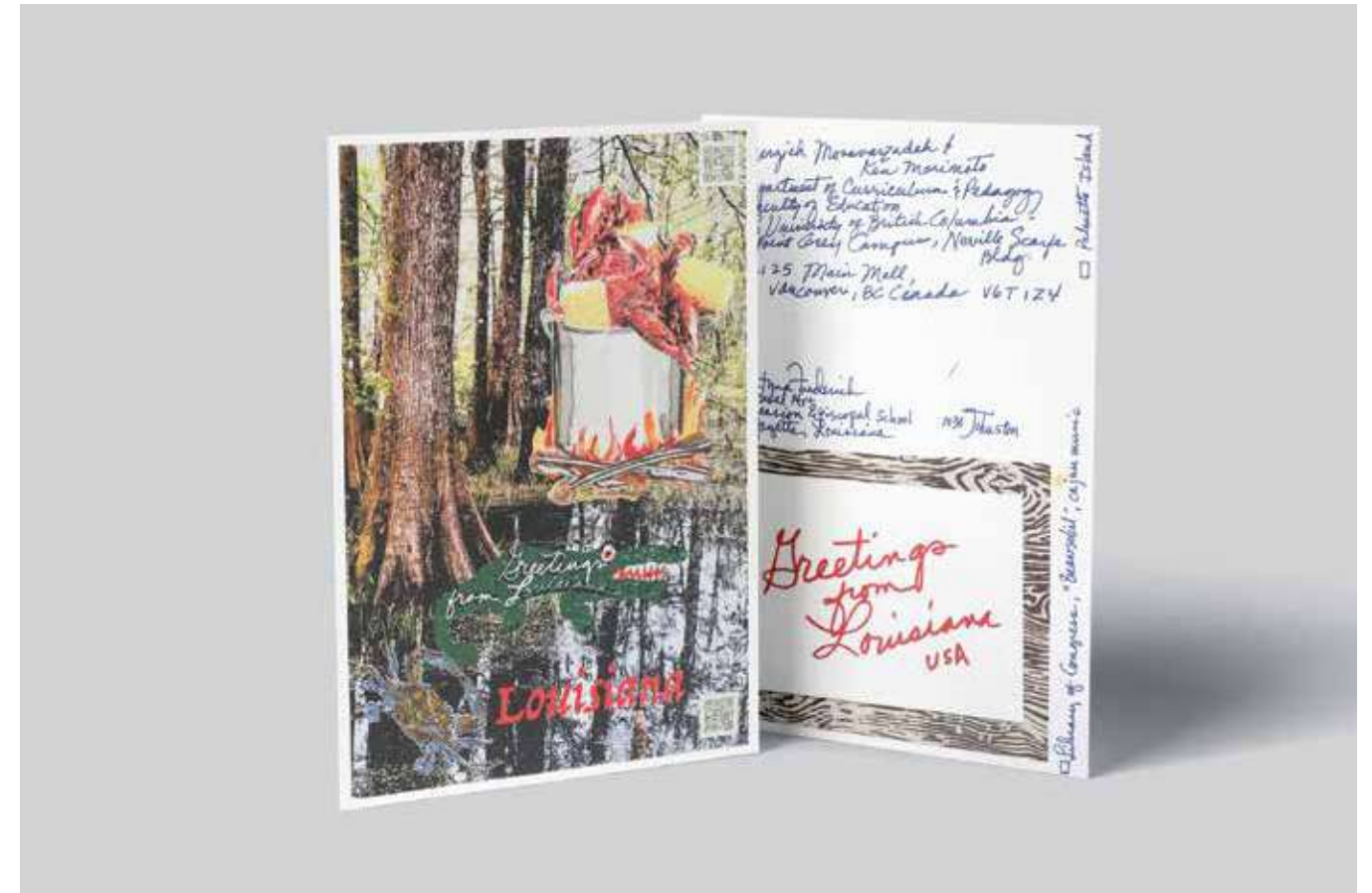


SANDRA FILIPPELLI | VANCOUVER, CANADA

NGAWANG TO MUM

Sandra is a PhD Candidate in Language and Literacy Education. Her research focuses include Poetic Inquiry, Creative Writing, A/r/tography, Art Education, and Art Research.

In this postcard installation, I wish to explore my shifting identity and repositioning in the world I inhabit. I move from in to out of place before re-entering in a new place.



JUSTYNA FREDERICK | SOUTH LOUISIANA, UNITED STATES

UNTITLED

I am a painter and maker of collages and ceramic sculpture. I am a Visual Art teacher of young children, grades 1-4, at Ascension Episcopal School, K-12, in Lafayette, Louisiana. I taught Visual Art in the Gifted Program at the University of Louisiana, Lafayette, high schools in Lafayette, Louisiana and New Orleans, Louisiana, also in museum summer programs, and in my own studio.

The collage postcard depicts the landscape where I live. It is reflective of the Place and vibrant culture of South Louisiana that finds acceptance all over the world. The food, music, and a dialect of the French language grew out of the swamps and prairies and are recognized as Cajun. (Check out the QR codes.)



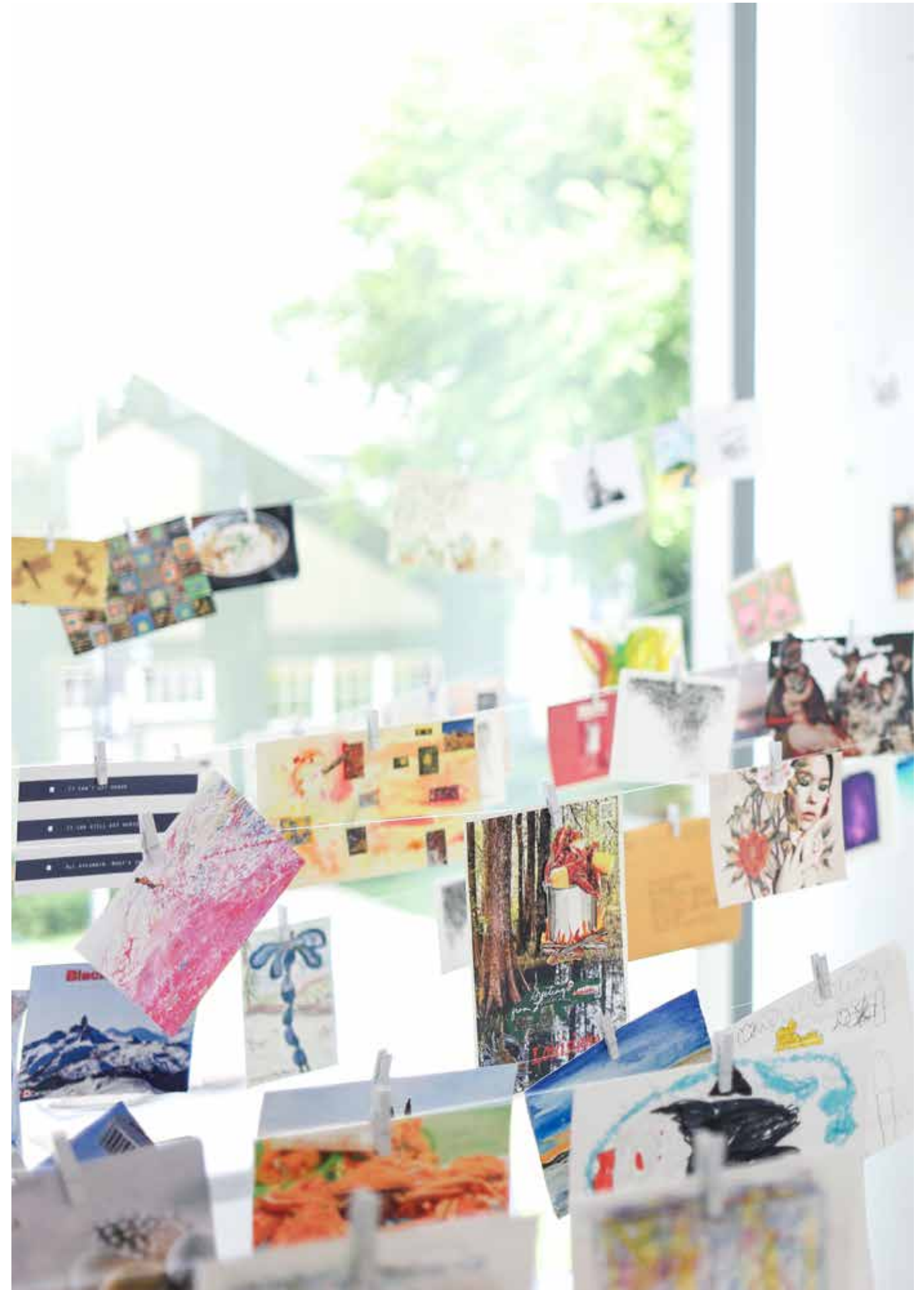
When winter winds winned
Through teetwig tall trees
So Sam saw Sam
Beneath boisterous bees

TRAVIS FUCHS | VANOUVER, CANADA

UNTITLED

Travis Fuchs is an amateur artist pursuing poetry, piano, and pedagogy.

Image Credit | (across) Marzieh Mosavarzadeh





MAKING-PLACE | G



CHARLOTTA GAVELIN | GOTHENBURG, SWEDEN

MY POSTCARD IN CYANOTYPE

I am a Swedish photographer / visual artist who works with alternative photographic processes. I also work as a lecturer in photography and in art education at HDK - Academy of Design and Crafts at the University of Gothenburg in Sweden.

Fictitious places created from fragmentary memories explored through cameraless photography. Through vegetation, fallen leaves, twigs, stones, and seeds, I explore my perception and create a map with clues. Working with cameraless photography is a phenomenological act for me.



MAKING-PLACE | H



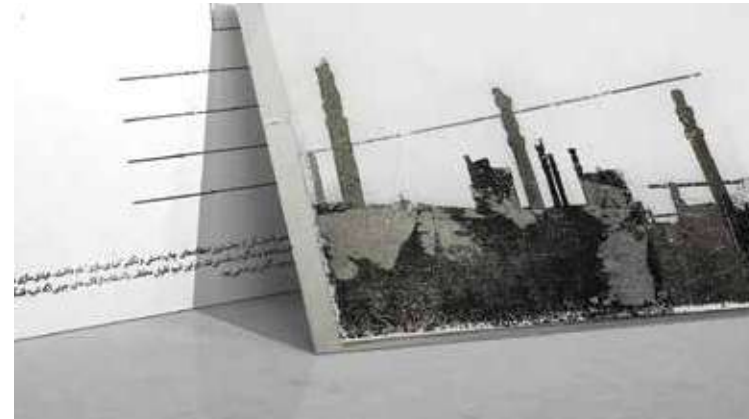
MARGARETHA HÄGGSTRÖM | SWEDEN

UNTITLED

Margaretha Häggström holds a PhD in Educational Practice at the University of Gothenburg, and is a senior lecturer at the Faculty of Education, with an orientation towards multimodal and aesthetic perspectives. She is also a senior lecturer in Visual Art at the University of Dalarna, Sweden. Her research has been founded by the Swedish Research Council. She has a background as a high school teacher, teaching visual art and Swedish. She is involved in the Teacher Education Programs at the University. Her special field concerns aesthetics as didactical tools, participation and communication, and inclusive pedagogical methods, as well as multimodality in higher education. Her research interests concern aesthetic experiences, outdoor pedagogy, and transformative learning.

Visual lived experiences of a place are culturally situated, intersubjective, and anchored in previous experiences of that place. We bring in the past, the present, and strive for the future in these experiences. Although, as humans, we primarily depend on our vision, and the ability to understand and interpret visual data, visual literacy is not an isolated phenomenon. Very often visual interpretation entangles and cooperates with other modalities, such as hearing and sensing. Aside from vision and sight, we have scent, hearing, taste, and touch that all have an impact on how we experience a place.

The postcard was sent from Alafors in the western part of Sweden.



SEYEDEZHABRA HOSSEINI | IRAN

UNTITLED

Born 1980, Iran, Bachelor's Degree of Painting, Tehran, Iran | Islamic Azad University 2000-2005 | Combining photography & painting as a media | Printmaking & working on photos | Printing & Painting techniques including scratchboard, monoprint, linocut, collagraphy | Participating in many international exhibitions worldwide.

"Not I, not anyone else can travel that road for you, You must travel it for yourself. It is not far, it is within reach,..." Song of Myself Walt Whitman.



JOANA HYATT | UNITED STATES

MONOCO-OCEANOGRAPHIC MUSEUM OF MONOCO

Dr. Joana Hyatt is the Assistant Professor of Art Education at Lamar University and teaches courses online for the University of Florida. Joana has been a K-16 art educator for over twenty years. Dr. Hyatt's teaching practices and research emphasize the visualization of the liminal spaces, which illustrates the vulnerable conditions of working teachers and artists as they mediate the convergence of space, place, and identity within the permeable boundaries of institutional heterotopias. Her research methodologies include arts-based inquiry, narrative inquiry, performative critical pedagogy, poetic inquiry, and autoethnography.

Because contemporary life is portable, my art reflects that nomadic sensibility. Capturing the feeling of a place through artmaking makes me feel less like a tourist. As the watercolor soaks into the paper, I too soak into the spaces I am painting. Immersed in the creative moment, I feel as if I belong to a place and a culture. In this series of watercolors, I paint the beautiful locale of Monaco. Musée Océanographique de Monaco was a source of amazement to me. Mark Dion's cabinet of curiosities was delightful! I found a good place to sit quietly and sketch the row of jars in the whale room. The species of marine life there seemed to hang in suspension and appeared timeless. Art was everywhere in Monaco and I was fortunate to see and sketch Philippe Pasqua's work, Borderline.



MAKING-PLACE | I



TOSHIWO ISHII | VANCOUVER, CANADA

UNKNOWN INSTINCT





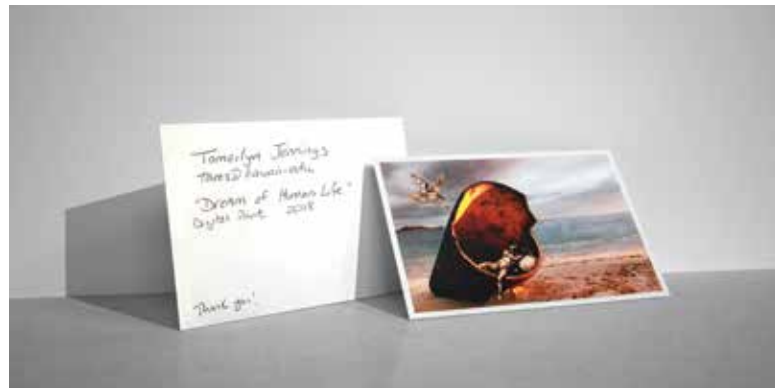
MAKING-PLACE | J

RENEE JACKSON | UNITED STATES

CYBORG GUTTER GHOSTS

Renee Jackson is an assistant professor at Tyler School of Art, Temple University in Philadelphia. Her current research interests revolve around games and play and the incorporation of video games, game-design, and playful approaches into both art practice and teaching practice.

The title, Cyborg-Gutter-Ghosts is inspired by Donna Haraway's Cyborg Manifesto, wherein she encourages a feminism where we consider ourselves as permanently partial chimeric identities, and by Michael Nicoll Yahgulanaas who rather than leaving the "gutter" empty in his Haida Manga work, uses it as positive space - an active contributing participant within the work itself. Yahgulanaas reminds us to think about the people and stories we may not so easily see. Ghosts is a nod to the experiences and people that continue living within us. This postcard is about making place for everyone at the table and learning from divergent perspectives.

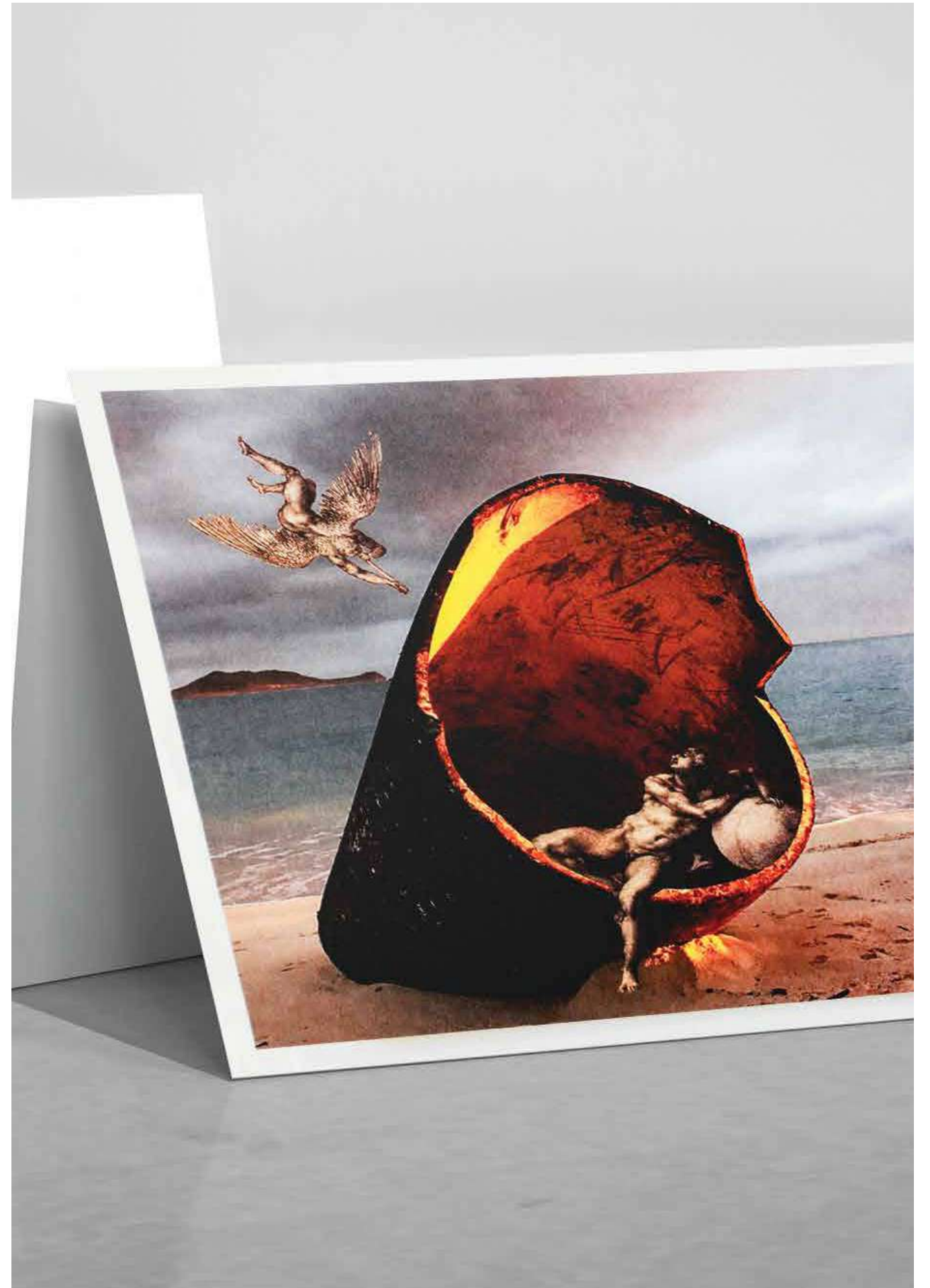


TAMEILYN JENNINGS | HAWAII, UNITED STATES

DREAM OF HUMAN LIFE

Tammy Jennings is an artist-educator with an MA in Interdisciplinary Arts. She is currently a lecturer of Visual Arts and Creative Thinking in the University of Hawaii system @ Leeward CC. She has been a teacher for children through adults and enjoys teaching all ages and a variety of subjects.

I am an artist-educator living on an island. Unless we are on the land of our ancestors, we have moved or been moved away from 'home' and we are all borders in someone else's house/land. We are also always bordered by something, land, water, or unfortunately walls, and I find the fluidity of water the most pleasant form of making my place in the world. I approach art making with curiosity and delight, in nature and in the nature of ideas. In looking for things in the world that spark memories and stories, both comforting and prickly, and imagined or real, I am seeking to invite the viewer to feel moved in some way by the images themselves and what they represent. This piece is titled "Dream of Human Life" (after Michelangelo)





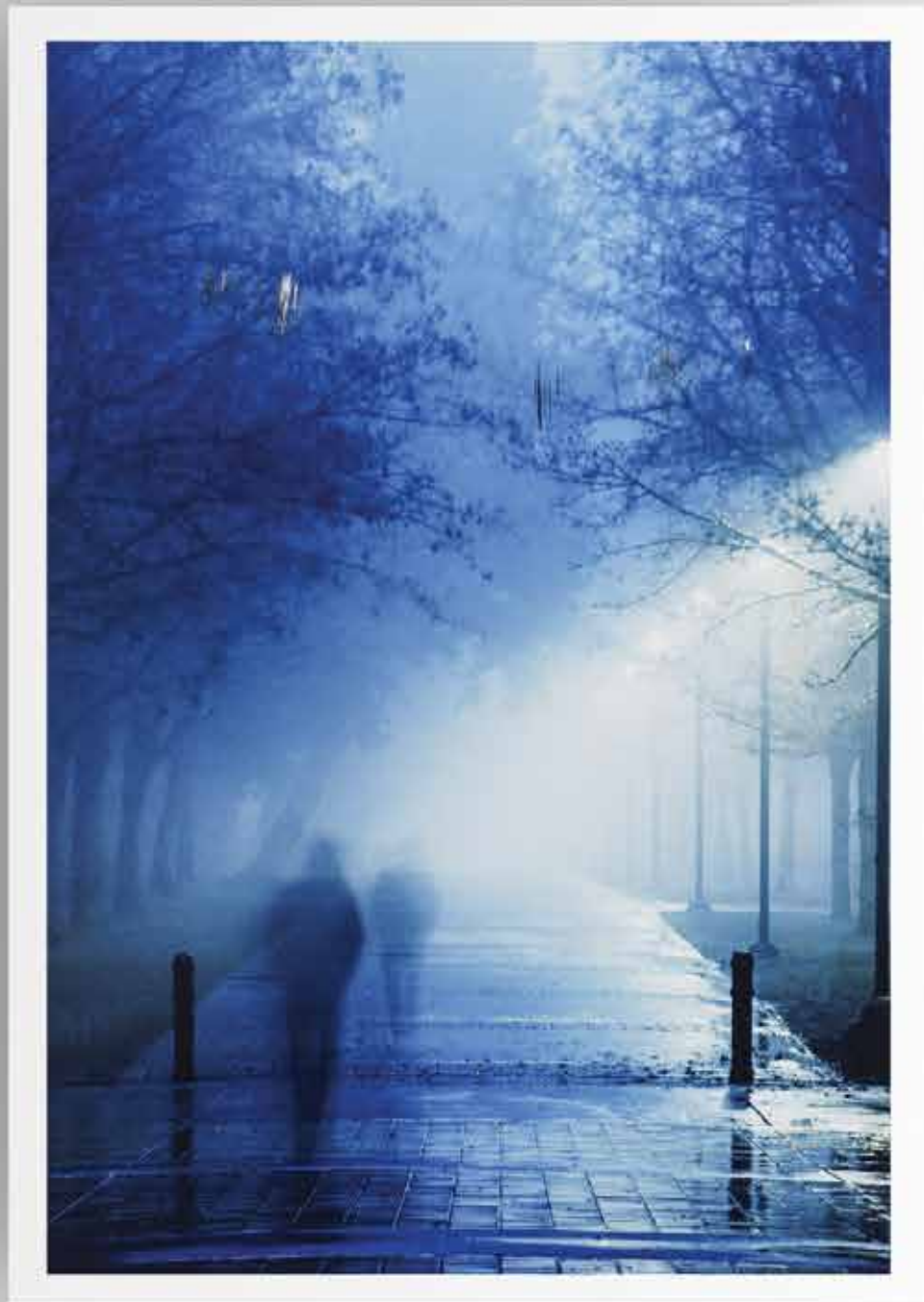
RICHARD JOCHUM | NEW YORK, UNITED STATES AND VIENNA, AUSTRIA AND DAEGU, SOUTH KOREA AND ATHENS, GREECE

SURVEY

Richard Jochum is an Associate Professor of Art and Art Education at Teachers College, Columbia University and studio member of the Elizabeth Foundation for the Arts in New York. He has received his PhD in Philosophy from the University of Vienna and an MFA in Sculpture and Media Art from the University of Applied Arts in Vienna. His artistic work with its strong focus on video, public art, and installation is represented by Gallery Bundo (South-Korea). Jochum's scholarly interests include artistic research practices, studio art teaching, and learning, as well as new media and media art education. He coordinates the Creative Technologies Certificate as part of the Art and Art Education Program.

"Survey" is an ongoing multi-media art project presenting participants with an imaginary choice about their projected attitude toward the world around them. The piece is a political statement that examines the emotional undercurrent that leads people to complacency. It highlights the importance of social imagination by challenging participants and viewers to reflect on their perceived future. "Survey" began as a silkscreen print and mail art project inviting participants to respond to a questionnaire by sharing their thoughts on the postcards provided. The project has been shown in four different, local versions: the U.S.A. (New York), Austria (Vienna), Greece (Athens), and South Korea (Daegu). "Survey" has been developed as a site-specific project in four languages (as of yet): English, German, Greek, or Korean. At each site, large-size wall paintings of the piece are on display alongside the postcards, which viewers can use to participate. Since the beginning of the project in late 2016, more than 200 postcards have been submitted.





MAKING-PLACE | K



MOHSEN KAMALZADEH | VANCOUVER, CANADA

FOG

Mohsen is a photographer and software developer based in Vancouver, Canada. He has been in love with photography since he was a teenager playing around with film cameras. Since those early days, he has been obsessed with photographing the night, and as luck would have it, the first point and shoot digital camera he bought came with manual controls. A month later, he started experimenting with shutter speed, ISO, and aperture when he needed to shoot Isfahan's Naghshe Jahan Square at night. He remembers his amazement at what a 2-second exposure could do to this day. Now, he carries his camera with him almost every day. For him, photography is all about emotions, thoughts, and reveries; it's about bringing the audience in and having their imagination run wild.

Fog is a fascinating phenomenon. The way light interacts with tiny particles of water creates the most mysterious and esoteric nightscapes I have seen; it is beautiful and unsettling. I shot this photo at Simon Fraser University's Burnaby Mountain campus near Vancouver, Canada. The person you see is actually myself, and this photo is the result of about half an hour of experimentation with overlaid exposures in order to achieve a specific effect, a vaguely visible outline of a person walking away, cold and distant.

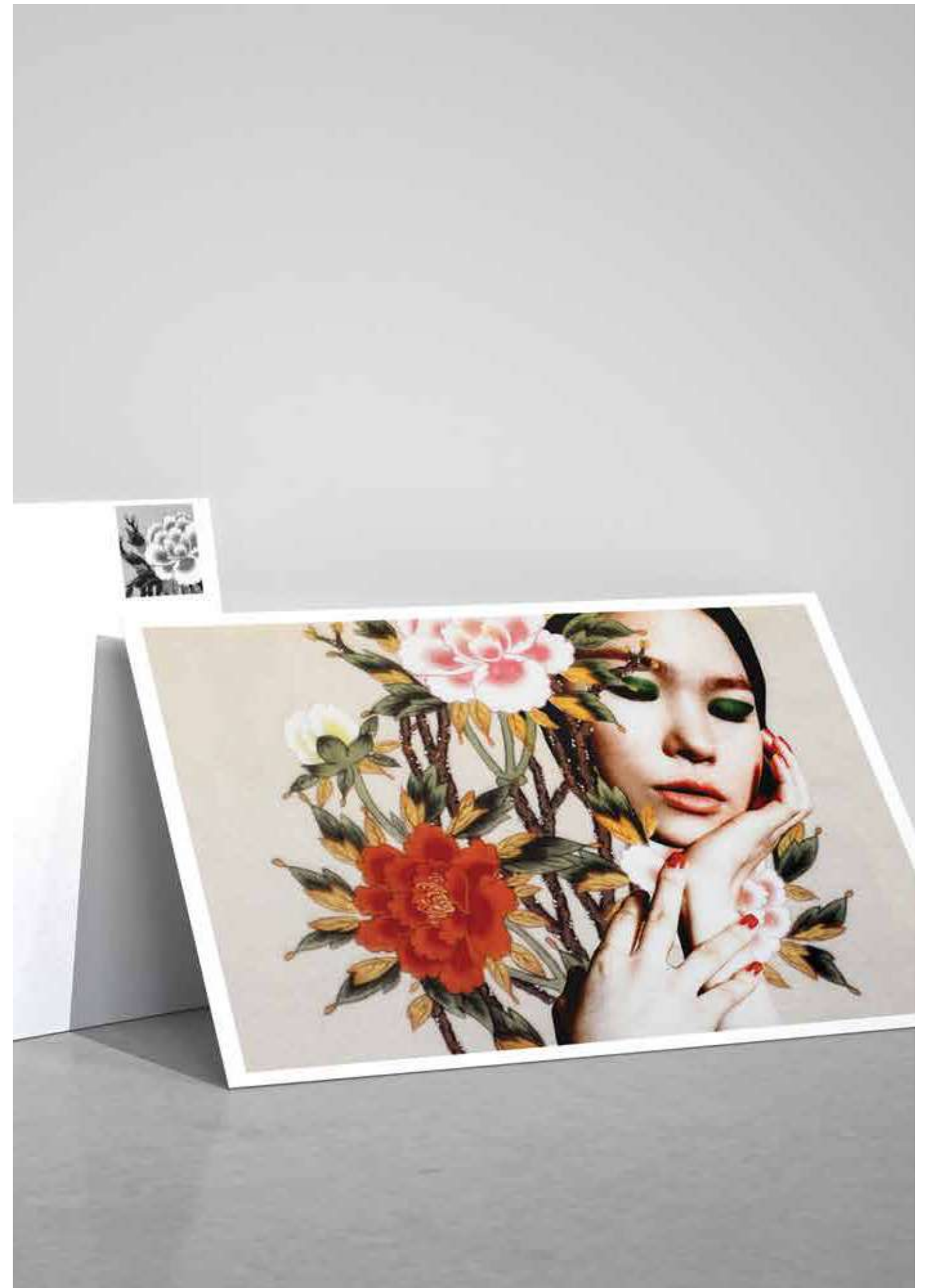


JEANNIE KYUNGJIN KIM | HAMILTON, CANADA

TWO KINDS OF BEAUTY

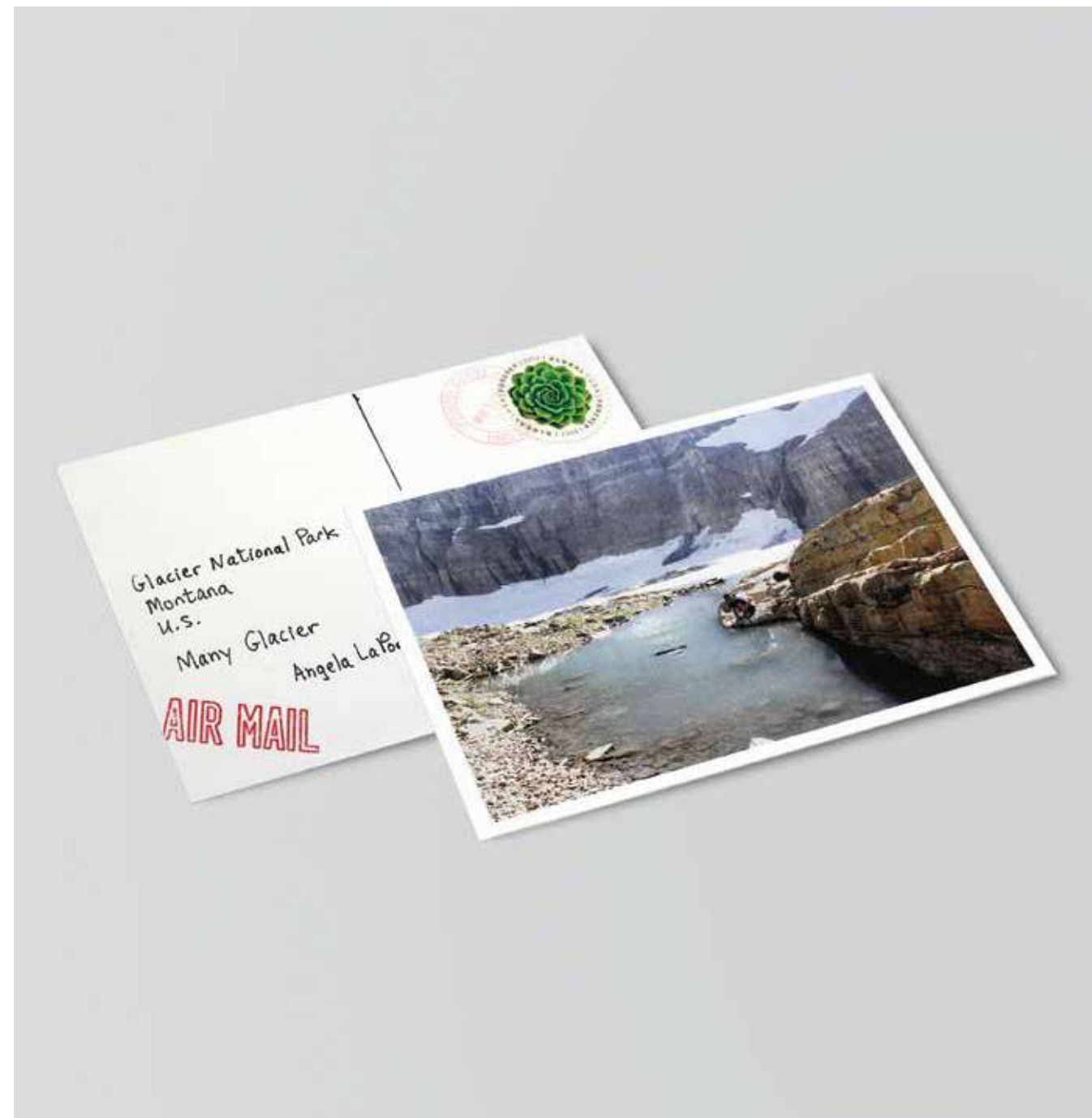
Jeannie Kyungjin Kim is a Korean-Canadian artist-educator currently residing in Hamilton, ON. Kim holds a MA in Art Education (Concordia University) HBA and AD in Art and Art History (University of Toronto Mississauga/Sheridan College).

Kim takes interest in notions of cultural translation and hybrid identities by working primarily with Asian watercolours, video and drawing. For "Two Kinds of Beauty" (the title of the postcard), Kim juxtaposes two distinct styles and materials to create a visual transnational dialogue. Kim used traditional Asian watercolours to depict the standard floral motif in Korean paintings (peonies) and a digital photograph of a Korean model to present traditional and contemporary ideas of beauty intermixing.





MAKING-PLACE | L



ANGELA LAPORTE | MONTANA, UNITED STATES

CONTEMPLATION

I am a Professor of Art Education at the University of Arkansas in Fayetteville.

The emplacement of a 14-year-old amidst melting glaciers, prompts contemplation of human impact on the natural environment.



JEAN-RENÉ LEBLANC | CALGARY, CANADA

UNTITLED

Jean-René Leblanc is an Associate professor of digital arts at the University of Calgary in Canada. He is president of the board of Emmedia Gallery and Production Society. He was born in Montréal in 1967 and attended Concordia University, which he left in 1993 with a Bachelor in Studio Arts. In 1996, he graduated from the University of Windsor Ontario with a Masters of Fine Art in Multimedia and Photography, and in 2006, completed a PhD in study and practice of art from the Université du Québec à Montréal. His artworks have been presented in exhibitions in Canada, the United States of America, Europe, Asia, and Australia.

As a visual artist engaged with cultural issues, critical theory, and digital media, I often use a variety of media to best express the concepts with which I am working. My creative research emphasizes an Interdisciplinary Digital Artistic approach using photographic media as a point of departure for critical thought and problem-solving. My work explores the relationship between digital technology and culture with an emphasis on technologies of interfacing, issues of play, masculinity, and the body.

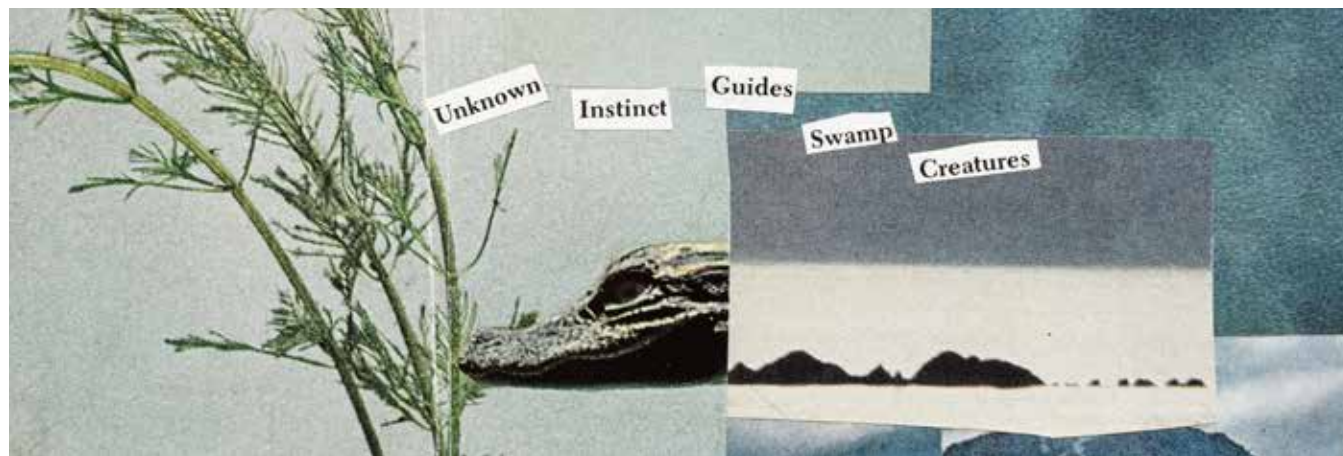


NICOLE Y.S. LEE | VANCOUVER, CANADA

UNTITLED

Nicole Y. S. Lee holds a PhD in Curriculum Studies, specializing in Art Education, in the Department of Curriculum and Pedagogy at The University of British Columbia, Vancouver, BC, Canada. Her research considers what it means to cultivate a relationship with the unknown as an artist, researcher, and teacher. She explores methodologies of attunement, a/r/tography, currere, and contemplative practices as process-based compasses that push through the unknown into the emergent. Her research interests are in arts-based educational research, aesthetic education, and philosophical studies in education. Nicole's research is supported by the Social Sciences and Humanities Research Council of Canada.

This mini-painting-turned-postcard is a piece of my home in Toronto that I find challenging to keep and equally challenging to throw away. It is an item leftover from a final shared activity between friends. As a non-human witness, the fragment holds traces of friendship, disappointment, exclusion, abandonment, shame, apology, and brokenness. Its inclusion in this postcard exhibition and catalogue serves to suspend and memorialize. The process has turned something bitter into something purposeful. Thank you for holding onto it.



TARA LEMMA | PENNSYLVANIA, UNITED STATES

UNKNOWN INSTINCT



NANCY LONG | MONTREAL, CANADA

UNTITLED

I am an artist, art teacher and am currently a PhD student in Art Education at Concordia University in Montreal.

...with my family in Europe, I captured a chance encounter with early memories when we stumbled upon a cereal bar serving all the North American sugary cereals of my childhood.



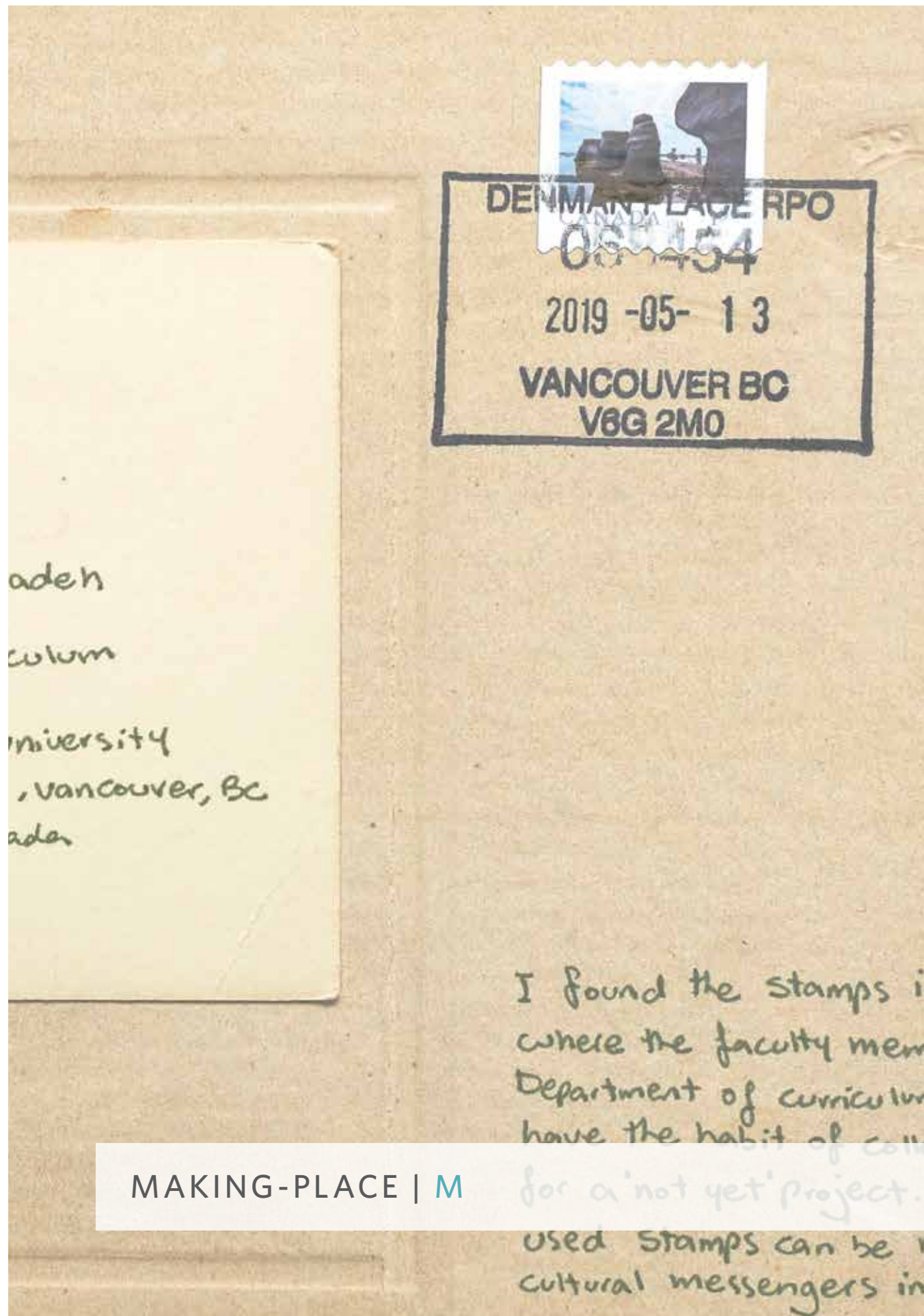
MARIA LETSIOU | GREECE

UNTITLED

Maria Letsiou (born in Greece in 1972) is a visual artist, educator, and researcher. Since 1992, Letsiou has taught art in several educational settings. This first stage of her teaching career provided her with a wealth of observations that nurtured questions that she later had the opportunity to research further. In 2010, she earned a Ph.D. degree in Art Education at the Athens School of Fine Arts (Department of Theory and History of Art), and she contributed to research about multiculturalism and artistic instructional practice in Greece. As a Fulbright visiting scholar (2015), hosted by Prof. Paul Duncum (UIUC's School of Art and Design, USA), she researched video production and visual culture education. Since 2011, Letsiou has participated in several international research projects organized by InSEA. She is a member of the organizational committee of InSEA seminars in Thessaloniki, School of Early Childhood Education, Aristotle University, Greece (2018). As a visual artist, she has participated in two biennials (Luleå Art Biennial, LAB11, Sweden, 2011, and 9th Biennale of Young Artists in Europe, Rome, Italy, 1999). Her artworks have been presented in several solo and group exhibitions, and her art research focuses on place, memory, popular visuality, and paradox. Currently, she is an adjunct assistant professor in the School of Early Childhood Education at Aristotle University in Thessaloniki, Greece.

I am inspired by the location and I face it as a patchwork of different remnants of cultural, social, and historical moments. The first postcard is a digital collage that includes a photograph of a red building and its window that is located in the old railway stations where is the memorial monument of the Jewish population holocaust of Thessaloniki. The window is replaced with a clothes showcase that includes a women bust. The empty body and the red color implies an irresponsible vision of the severe cruelty of historical events or contemporary society. The other three postcards revisit the touristic stereotypes of Greece as a place where somebody can enjoy the sun, beaches, and archeology. I juxtapose signs and symbols of these stereotypes (e.g. sunset, archeological items) with contemporary views of my city which shows the poverty, destruction, and abandonment that are evidenced everywhere in contemporary Greek urban environments.





MAKING-PLACE | M



SHOLEH MAHLOUJI | VANCOUVER, CANADA

UNTITLED

Sholeh Mahlouji holds a Bachelor of Graphic Design as well as a Master of Illustration from the University of Tehran. She has collaborated with diverse cultural and educational organizations such as the Iranian national section of IBBY (International Board on Books for Young People) and the Ministry of Education. Following her interest in aesthetic ways of being, her research is around how working with materials can be seen as an invitation for lingering in spaces and situations that can inspire wonder and meaning-making. Sholeh is currently studying for her Master of Arts in Art Education at The University of British Columbia.

I found the stamps in the EDCP mailroom where the faculty members of the UBC Department of Curriculum and Pedagogy have the habit of collecting used stamps for a not yet project. Used stamps can be read as traveling cultural messengers inviting us to think collectively about the place and the ways of knowing it may cultivate.

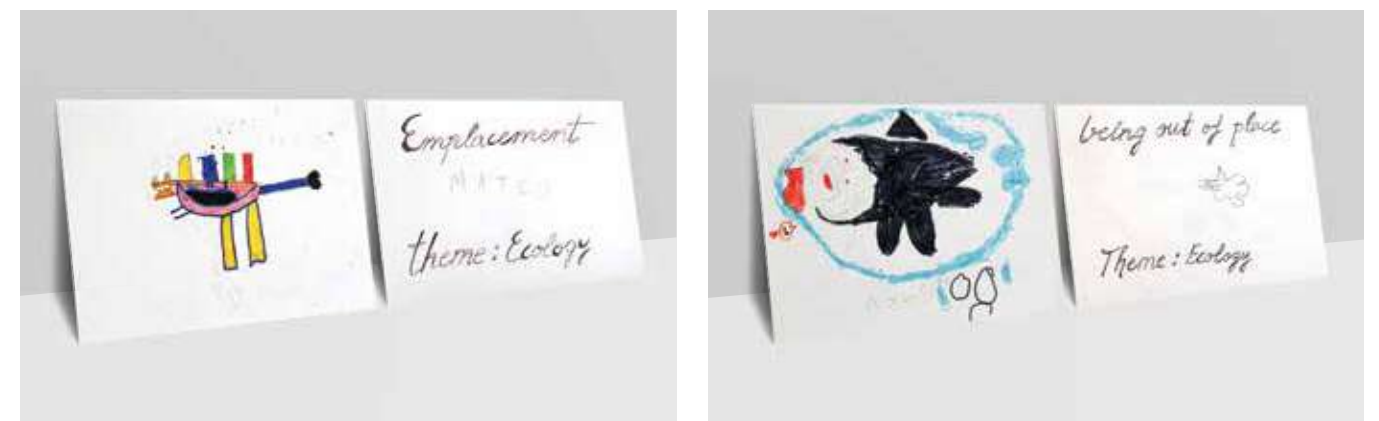


BEATA MARCINKOWSKA | ŁÓDŹ (LODZ), POLAND

CITY OF ŁÓDŹ CITY OF WOMEN

Phd Beata Marcinkowska - artist, educator - practices intermedia art, in which she deals with various aspects of contemporary man's life, his identity, and culturally attributed features. She implements her own artistic projects - objects, installations, collages, land art, and performances. She takes part in individual and collective exhibitions as well as artistic actions, transmedia, and site specific activities. She designs and conducts educational and artistic workshops for children, youth and adults. She is the author of publications such as textbooks and exercises of art for children and teenagers. She is a member of the Board of the Polish Committee of the International Society for Education Through Art (InSEA). She heads the Department of Intermedia and Educational Activities at the Faculty of Visual Arts at the Strzemiński Academy of Art in Lodz.

Postcards present the artistic work of Beata Marcinkowska titled CITY OF ŁÓDŹ CITY OF WOMEN. Łódź is a city in Poland, the word "łódź" in Polish means a boat. Łódź is a city of women. It belongs to the most feminized areas in Poland. Łódź is also a city of textile factories. Artworks refer to significant symbols and facts concerning Łódź. The ceramic boats are made of clay and evoke associations with bricks, the main building material of the Łódź textile industry empires. The long hair attached to the boats is a feminine attribute and a symbol of strength. Boats sail on the sand because there is no big river in Lodz and it is funny with respect to the city's name.



ANA MARÍA MARQUÉS IBÁÑEZ | SPAIN

CHILDREN'S DRAWINGS DESIGNED IN ELEMENTARY SCHOOLS

She has a PhD in Fine Arts from the University of Granada, and she is currently a permanent professor at the Faculty of Education of the University of La Laguna. Her doctoral studies focus on the communication skills of images for classical literary texts such as the Divine Comedy. She teaches in the Early Childhood Education, Primary Education, and Master's Degree in Teaching. Her research focuses on play as a learning factor and on visual culture teaching materials for the promotion of artistic education. She has participated in national and international conferences.

Contemporary art is flexible to any resource, therefore, art education can adopt multiple formats as useful practices. In a nomadic education, the educational suitcase and the Mail art are artistic proposals to share knowledge. These postcards are mailings that combine typography, didactic messages, collages, objects in the form of art pieces and drawings, which can be addressed to a wide audience, and in others, alternatively, they seek a non-conventional distribution. The idea is to establish communication links between educational communities using art as a pretext. In 1962, Ray Johnson founded a specific correspondence institution in New York that provided the movement with the participation of conceptual artists such as On Kawara and members of the Fluxus group.



KAREN MCGARRY | CINCINNATI, UNITED STATES

UNTITLED

McGarry is a visual artist and arts educator currently living and working in Cincinnati, OH. She earned her BFA from Wayne State University (WSU) in Detroit, MI, in 1986 before moving to Chicago, earning an MFA and a Minor in Women's Studies from the University of Illinois at Chicago (UIC) in 1994. McGarry lived abroad before returning to university to earn a Master of Art in Art Education (MAAE) from the University of Cincinnati (UC)/DAAP in 2011. She has worked as a K-12 classroom teacher in visual art and humanities education and as an adjunct for California State University Long Beach, Cal Arts, and at UC in teacher education. McGarry is currently a doctoral candidate (ABD) in Educational Studies at CECH/UC.

There is a place that exists outside our understanding but with enough feasibility to allow us to surrender logic and rationality for potential believability and play. My artistic practice stems from this place but extends to new, unknown places depending on where the work migrates within my imagination: a suggested narrative, a pause in action, a moment that offers a trace of becoming. Art and education are vital to my personal and professional practice. Sharing creative experiences with others fuels a desire to impact enriching teaching and learning environments. Studio practice links art-making with educational interests emphasizing process and discovery as a methodology for creative exploration. My goal is to make works that contribute an authentic and relevant voice within the dialogue of art through connected, considered, and innovative thinking, learning, and creative practices.





DI MCGHEE | COAST, UNITED KINGDOM

EMBEDDED

I initially attended Edinburgh College of Art and graduated from The University of East London with a PGDip in Art in Architecture, a Public Art course. I then worked on a range of commissions and projects and at the same time working towards establishing myself as an art educator. In 2010 a return to Masters level study, MEd Artist Teacher (NSEAD), proved to be transformational. It allowed me to re-evaluate and refocus my visual arts practice. This work has been well received and I have been the recipient of a range of awards and opportunities.

I like to explore alternative sites for working, making art that interacts with the context of the area and materials of the site, usually on a public scale. Sites have included beaches on the Cumbrian coastline, on disused railways, and working on the banks of the River Eden in Carlisle, the Jurassic cliffs of Dorset, and more recently shores in the North East. As an artist, I am interested in creating dialogue about a range of environmental issues, often in a coastal context. Recent research has led to work on consumerism, climate change, and pollution. The postcard that I have put forward for the exhibition is a photograph of a beach installation and is a response to the issue of climate change. The coast is my favourite place for making, in this piece the clouds are replaced and embedded in the shoreline. In the time this installation represents, sightings of clouds are rare. These clouds have fallen from the sky and become embedded in the land and create a poignant monument for the future.



ORANDE MENSINK | UNITED KINGDOM

HOLLAND - SPAIN

Orande Mensink is a Dutch artist who lives in the United Kingdom. For the past 5 years she has worked within the field of photography. Her practice is characterised by a digital colourful documentary style as a way to talk about people and place, but she also experiments with other ways of creating images. The central concerns are themes of memory, people's lived experience, habits and relationships. Her research based projects are inspired by personal narratives and archives. She holds an MFA in Photography (distinction) from the University for the Creative Arts (UCA), Farnham, UK and teaches photography to adults and teens. Her work has been exhibited in Great Britain, India and China.



NEGIN MIRZAGHAVAM AND ANDISHEH ADIBI | TEHRAN, IRAN

UNTITLED

Negin Mirzaghavam received her master's degrees in Economics at Alameh Tabatabaei University in Tehran, Iran. After graduation, she worked as the manager of Piranoos touring agency. Recently, she tried to get her artistic soul back. She started to draw portraits and figures to illustrate different feelings. Loving to show emotions by art, she tried to express her abilities in different art fields including writing, voice acting, dancing, and singing.

Andisheh Adibi received her bachelor's degree in graphic design and worked as a graphic designer, a music teacher, a sculptor, and a painter. She also has some experiences in pottery, macro weaving, confectionery, marquetry, woodcarving, and patina. She was also born and raised in Iran.

We decided to make the postcards out of second-hand cardboard sheets with a laser cutter machine. The layers of the postcards are complementary and each layer is made of one cardboard sheet (a layer in one of the postcards is made solely from the leftovers of the corresponding layer in the other). "These artworks, as a whole, resemble the paradoxical emotions that one can have towards belonging to a country", says Negin. Just like a fetus that grows in a womb till it develops into a baby, a person gains strength from his homeland. Although the fetus is finally born into the world and starts a new life, yet it still carries the same veins which were formed in the womb. Similarly, a person's cultural base would still be the same regardless of the country he is living in. In other words, the culture has taken root in the person.



NAJMEH MOHEB | CALGARY, CANADA

UNTITLED

Born in Iran, Najmeh moved to Canada, Calgary in 2010. Having gotten a master's degree in Economics and worked in this field, immigrating to Canada was a turning point for her; she recalled a persistent childhood dream of becoming a professional artist. Then she passionately and professionally started creating art and received her BFA from the University of Calgary in 2015. Her paintings, prints, and sculptures focus on her experiences, memories, and self-recognition in relation to mythic and ethic concepts. Najmeh portrays her beliefs and feelings towards various ideas in a conceptual manner inspired by her rich Persian cultural and her daily routines as a mother of two.

This mixed media piece called "You and Me, and Blue and Green" demonstrates a place that is created by memories of love, and nature. Water, plant, sea horses, and lace are the symbolic elements of a memorable place, a place that I am attached to. The environment that is rooted in my memories, this is the place that I want to stay forever.



MAEDEH MOSAVERZADEH | TEHRAN, IRAN

LIMBO

I am an Iranian artist based in Canada. In my artistic practice, I like to explore the relationship between humans and nature. My main focus is on art in the age of Anthropocene. Most of my works reflect on the issues caused by consumerism, particularly plastic pollution.

Limbo is a small series of two colour screen-prints. The fact that inspired this project was the viral pictures of fish being trapped in plastics. In this picture, I tried to show that humans and animals come from the same origin and share the same soul. Therefore, we need to respect them more.

This postcard was sent when I was back in Iran.



JILL MORRIS | CANADA

UNTITLED

I am a doctoral student in EDCP at UBC studying the material-discursive entanglement of the student-teacher relationship. I am living in residence on campus, my home is in Nelson, BC; but my origins, my father, his wife, my sister, and all of my dearest friends are in Ontario.

In the past two years I have moved many times between my many places. These postcards are a material trace of the people that make it possible to be always at home - even when I am on the other side of the country. The content is not important - it emerged as the making unfolded as a collaboration, an experiment, an excuse to play. For my own selfish reasons, these postcards are a way to bring my people with me - or to send them on before me - to make a moment from "here" appear "there."



LETITIA MORROW | MENTONE, AUSTRALIA

UNTITLED

Visual Art Teacher Mentone Girls' Grammar I teach Year 6 to Year 12 students (ages 11 to 18) I am a mother to three daughters and grandmother to three grandsons. I am not an artist but I am immersed in art and art practice almost every day. Life is a never-ending artwork, I hope mine is beautiful when it's finished.

As a school teacher I love making art from whatever I find around me. Every day is new and exciting, as there is always something unexpected to explore or someone who wants to challenge. Sometimes I need to recharge my soul, so just a short stroll from home and work I find mother nature calling me. The wind, clouds, and ocean always change, they ground and rejuvenate me. I belong.

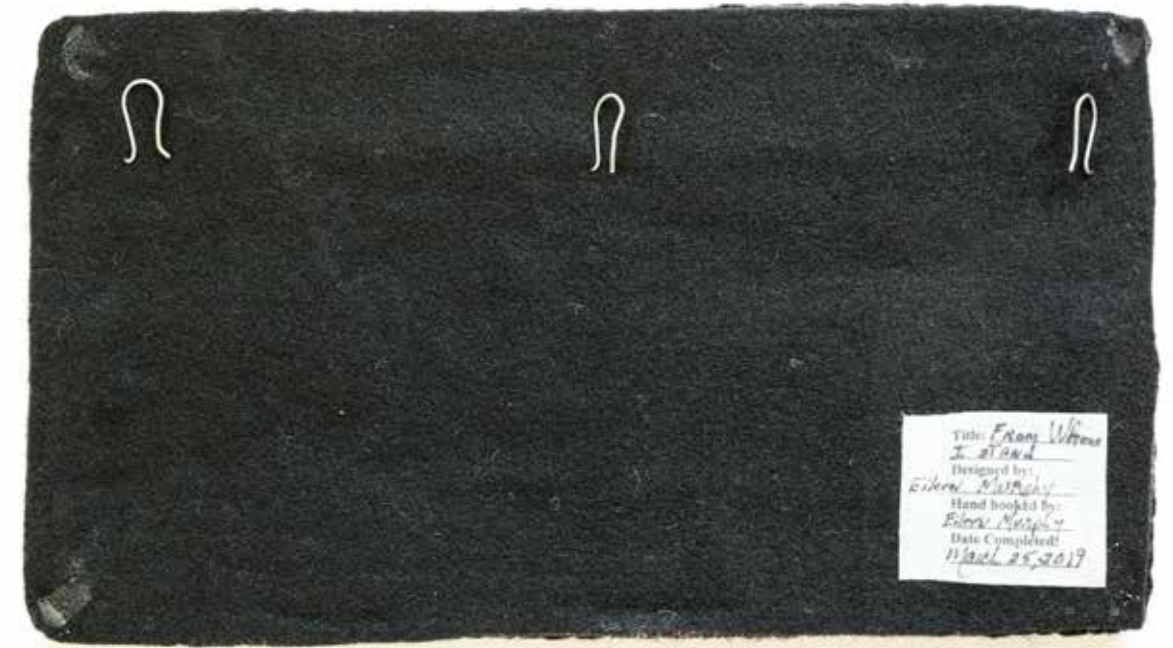


AHMAD MOSAVERZADEH | TEHRAN, IRAN

UNTITLED

Beside being a mechanical engineer and a problem solver, Ahmad Mosavarzadeh is a self-taught artist who is interested in drawing, painting, calligraphy, and doing all kinds of experimental and hands-on activities. He has a great passion for coming up with innovative solutions and making one of a kind handmade objects.

"It doesn't matter if you remember me or not I will keep loving you."

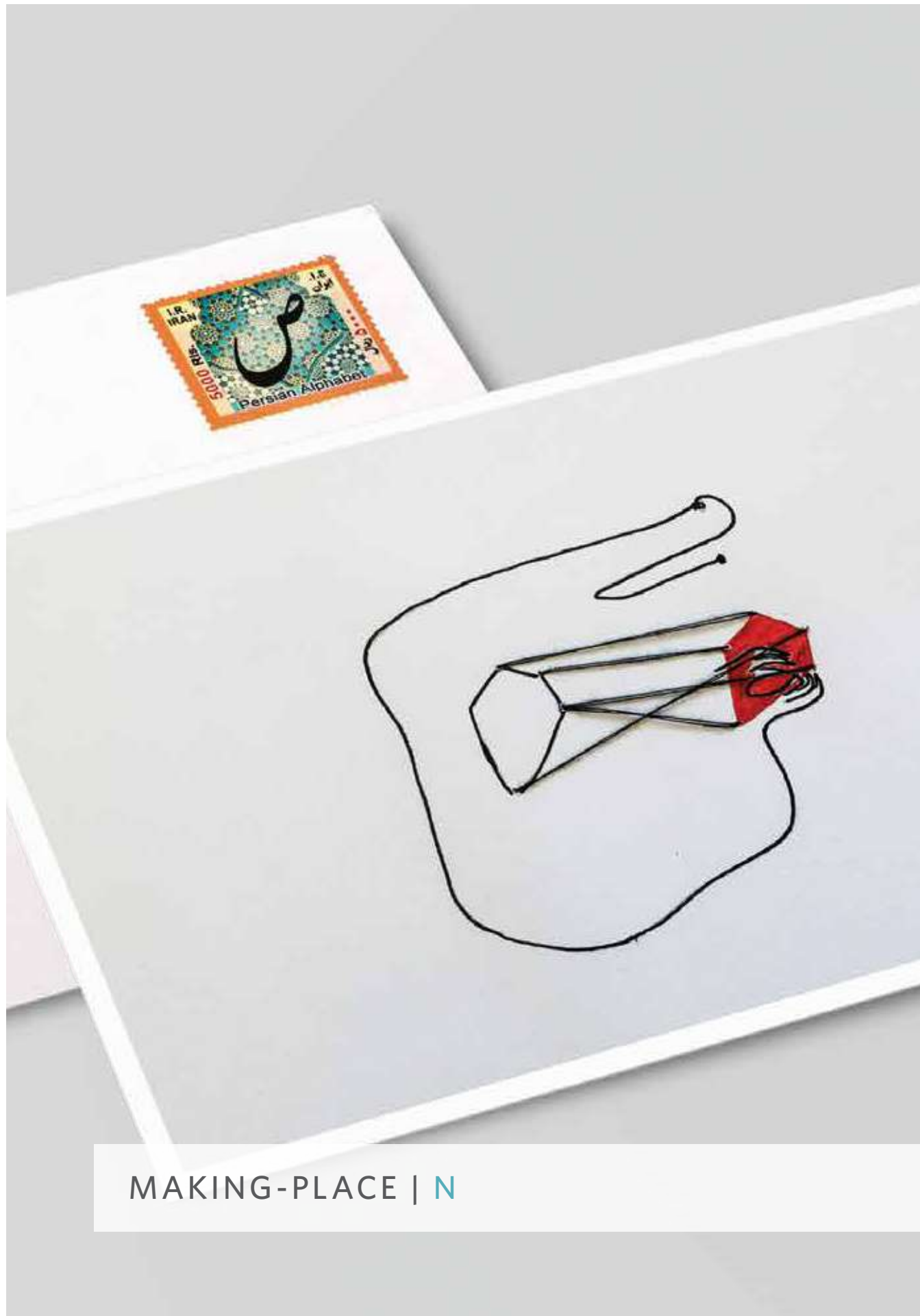


EILEEN MURPHY | CORNER BROOK, CANADA

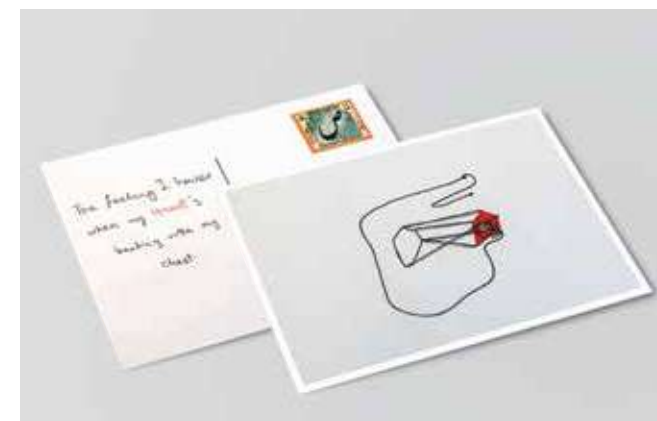
FROM WHERE I STAND

Teaching Art for 32 years in the public school system and Art Education 10 years at Memorial University, Grenfell Campus, NL. Graduated from NSCAD, NS with Art Education Degree and completed a Master's Degree from Mount Saint Vincent NS.

"From Where I Stand" These are the mountains across from where I often stand. It was February in Newfoundland and Labrador. -29° degrees, so very cold, the sky was the lightest blue and the snow-capped mountains seemed to shiver in the sunlight. The Bay was frozen solid and covered in layers of white snow. This is my place of being. This is where I am me. Rug Hooking is a traditional form of art making in NL. Eileen Murphy.



MAKING-PLACE | N



NIKNAZ NIKNEJAD | IRAN AND CANADA

I'M HALFWAY THERE

I am an illustrator from Iran. I usually use simple lines by different media to express feelings in my illustrations. In these 3 postcards, I sewed and I drew a whole feeling of leaving a place for another.



SAMANTHA NOLTE-YUPARI | NEW YORK, UNITED STATES

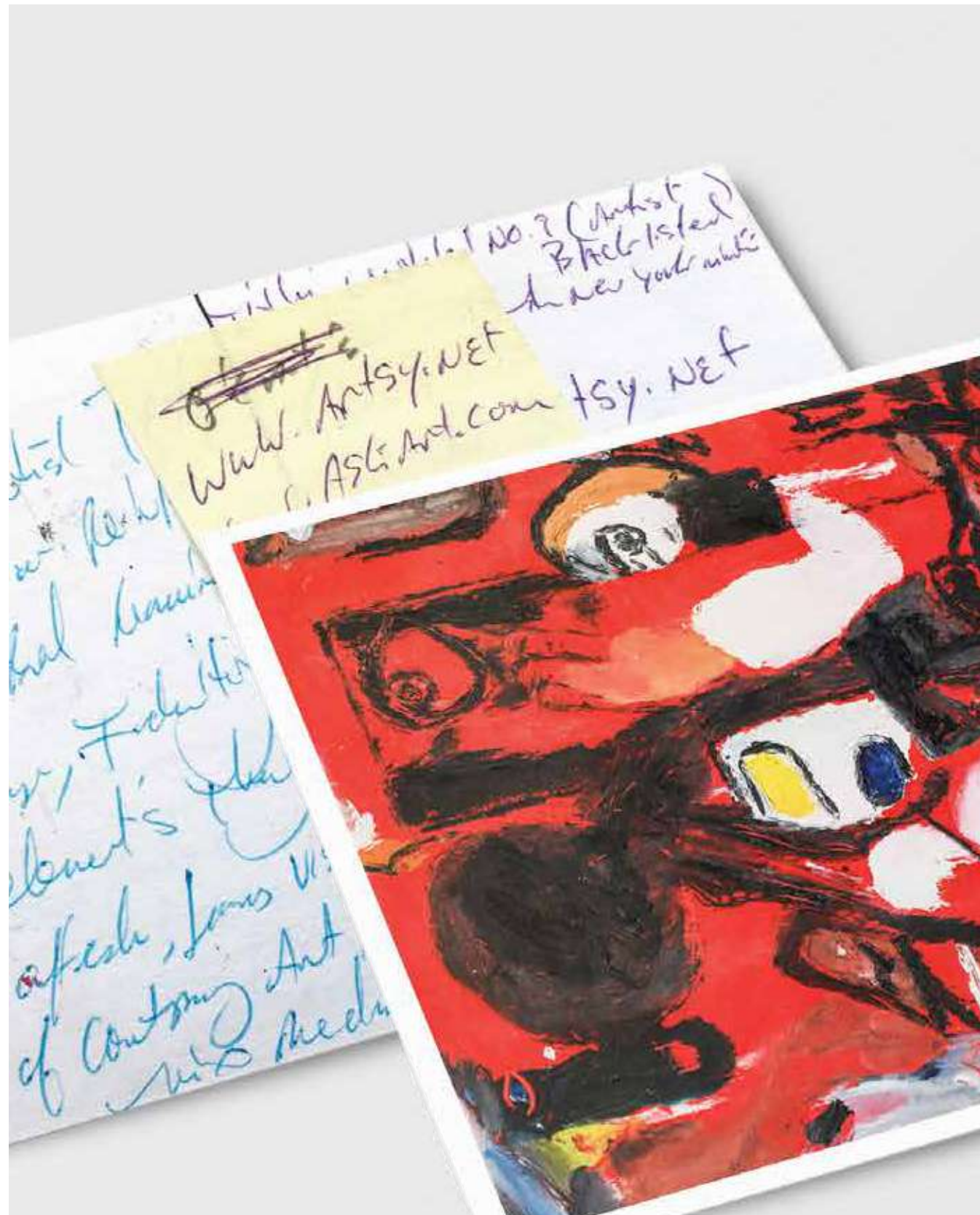
A DOG'S PHILOSOPHY ON SUNRISES: SEE THEM

Samantha Nolte-Yupari is an Associate Professor and Program Director of Art Education at Nazareth College in Rochester, New York. Her research explores beginning teacher experiences using hand-drawn maps of place. Her broader interests focus on pre-service and beginning teacher education, curriculum development, and drawing and visual methodologies.

Samantha Nolte-Yupari's artwork focuses on place, the mundane, and small moments usually collected from her daily walks. She uses analog methods like watercolor, mapping, and bookmaking methods as a means to slow down and engage with the everyday in a busy, digital, world. In this work, Samantha captures an impression of a trail she and her dog typically walk on. It is titled A Dog's Philosophy on Sunrises: See Them.

Image Credit | (across) Marzieh Mosavarzadeh





MAKING-PLACE | P



ANDRE PACE | UNITED STATES

FROM WHERE I STAND

Award published book titled: Contemporary & modern forums by Andre Pace...www.Artsy.net/Andpace

The artist takes a retrospective reinforced by the verbal remains of the image identifying these elements as they are seen afresh, leaving visible traces of contemporary art & mixed media works.



NASIM PEIKAZADI | VANCOUVER, CANADA

UNTITLED

An art lover, yet, sometimes, keeping it a secret! Nasim is a Ph.D. candidate in the Educational Studies department at The University of British Columbia. Her work and research have been around transnational experiences and the sense of belonging of immigrant women, particularly those from the so-called “visible minority” background, in Canada. As a first-generation immigrant woman, she shares some similar yet unique stories of longing, belonging, and becoming.

A teabag gives you a cup of tea, but it never gives you the same tea that was brewed in your mom’s ceramic teapot on a kettle. One can only bring “a” taste of their past to now and that taste is only entangled with stories, memories, dreams, fears, and hopes. The place you sent your postcard(s) from Vancouver, placed on unceded Coast Salish Territory.



CORINNA PETERKEN | PROVO, UNITED STATES

BETWEEN PLACES AND SEASONS

Corinna is an Assistant Professor in Teacher Education at Brigham Young University, Provo, Utah. She is an artist/academic with interests in arts based research with postmodern and critical perspectives. Her work in early childhood education supports embodied learning and education through art. She is active in teaching through and with the arts and uses photography, collage, textiles, and fiber in her art practice.

The colors of Utah call to me. I am still not used to these extremes. As white winter now turns to Spring, the colors of the flowers and rocks move me between the seasons. I am making this my place, for now.



FERNANDO PÉREZ-MARTIN | GRANADA, SPAIN

BEING IN BETWEEN | A PLACE IN THE COSMOS

Fernando Perez-Martin is an art educator, artist, and researcher teaching at the Faculty of Education at the University of Granada, Spain. His research and practice focus on art for social justice as well as art education and creativity in teacher training and in intercultural community settings. Dr. Perez-Martin has worked on a wide variety of social, educational, and artistic projects and delivered workshops and presentations in over a dozen countries in North and South America, Africa, Asia, and Europe. (Dr. Perez-Martin is also known as Fernando Pérez Martín.) [Extract from "The International Encyclopedia of Art and Design Education"].





ELIZA PITRI | NICOSIA, CYPRUS

THE RE-EMPLACMENT OF THE POET | SKY BRUSHSTROKES

Eliza Pitri is an Assistant Professor of Art Education at the University of Nicosia, Cyprus.

Looking for a balance between tradition and transformation can be challenging in the capital of an island situated at the crossroads of three continents. The re-emplacment of the sharp, fragile, explosive poet between the neoclassical old City-Hall of Nicosia and the newly constructed Liberty Plaza balances space and time. A drop of the city's blue sky on Aphrodite brings the past to the foreground.



HEIDI POWELL | FLORIDA, UNITED STATES

UNTITLED

Dr. Powell is the Director of Graduate Studies for the Art Education Program Online at the University of Florida in the College of the Arts, and Affiliate Faculty for the Center for Latin American Studies.

As an artist and scholar of Native American (Lenni Lenape) and Norwegian descent, her more recent scholarly and creative research emphasizes Narrative Inquiry and Experienced-Based research methods, addressing memory pedagogy in arts education, medicine and arts integration, indigenous identities, and art cultures, exploring the theoretical and practical ideas of how the arts reframe pre-conceived notions in learning environments. She is a mixed media artist.



ERIN NICOLE POWER | ISTANBUL, TURKEY

URBAN TEXTURES, 1 | DEUX, MOBILE PHOTOGRAPHY

Erin was fortunate enough to be born into a quirky, artistic family, in which becoming an artist and educator was not outside of the realm of possibility and 'normal'. Growing up in a production print shop outside of Seattle, WA, USA, hand-setting type and doing digital layout and design exposed Erin to the need for design and art in a commercial setting and teaching her the foundations of art and design. After studying Art Education and Art History at Western Washington University, Erin has worked as an art teacher since graduating in 2004. For the past ten years, she has continued her artistic study through professional development with artists in the areas of drawing, painting, photography, and printmaking expanding her technical expertise and skills.

Based in Istanbul, Turkey, Erin Nicole Power creates pieces that connect the viewer with the urban and rural environments, highlighting areas of beauty, or commenting on concepts of concern. She is greatly influenced by the shapes, lines, and rhythms of a place she is in when making the work and hopes to communicate a shared experience with the viewer. Erin works mostly with Alternative Process Photography as well as Printmaking, though many pieces are a combination of drawing, photographic, and print media.



TIMOTHY PUGH | WHITEHAVEN, UNITED KINGDOM

SOUTH BEACH STACK'S

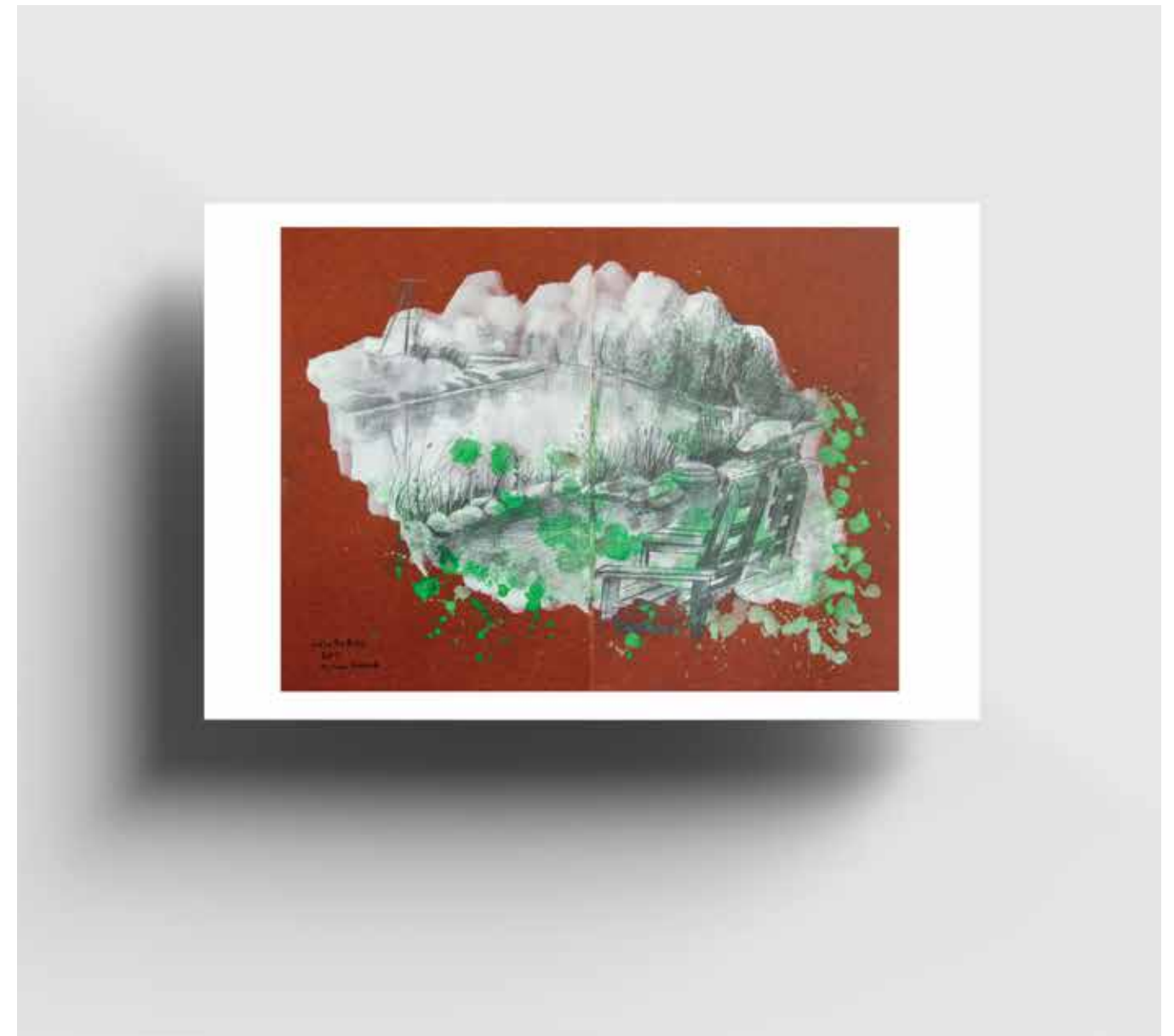
I am an Environmental Artist working with a wide range of mixed media and materials that are used to create site-specific temporary drawings, installations, and interventions. I attended Wrexham and Edinburgh Colleges of Art, graduating in 1989 with a B.A. Hons degree in Ceramics. Since then I have worked as a professional artist exhibiting my work in a wide variety of venues, galleries, and museums across the UK and internationally.

South Beach Stacks' is a mixed media temporary beach installation created from natural and man-made materials. I stacked up towers of pebbles onto a delicately balanced structure of old railway lines, leftover from the remains of a derelict coal mine nearby. South Beach in Whitehaven, West Cumbria is one of my favorite places to work because of an abundant supply of natural and manmade materials as a result of its industrial legacy and its stunning views of Scotland and the Irish Sea.





MAKING-PLACE | I



LEILA REFAHI | IRAN

UNTITLED

Leila Refahi works with painting, installation and digital media to create participatory art experiences. Her work mainly focuses on environmental issues and endangered animals. She was born in 1985 in Tehran and was raised by parents who nurtured her in an environment full of art. Refahi graduated from the Azad Art and Architecture University of Tehran in 2010 with Master's degrees in painting. In 2011, she was invited to teach at the same university. Refahi has presented five solo exhibitions and participated in more than 60 national and international group exhibitions and festivals. Throughout her professional career, she has held artist talks in Tehran and Vaasa. She is an official member of the Artists for Conservation Society in Canada, Association of Iranian Painters, and the Institute for Promotion of Contemporary Visual Art of Iran.

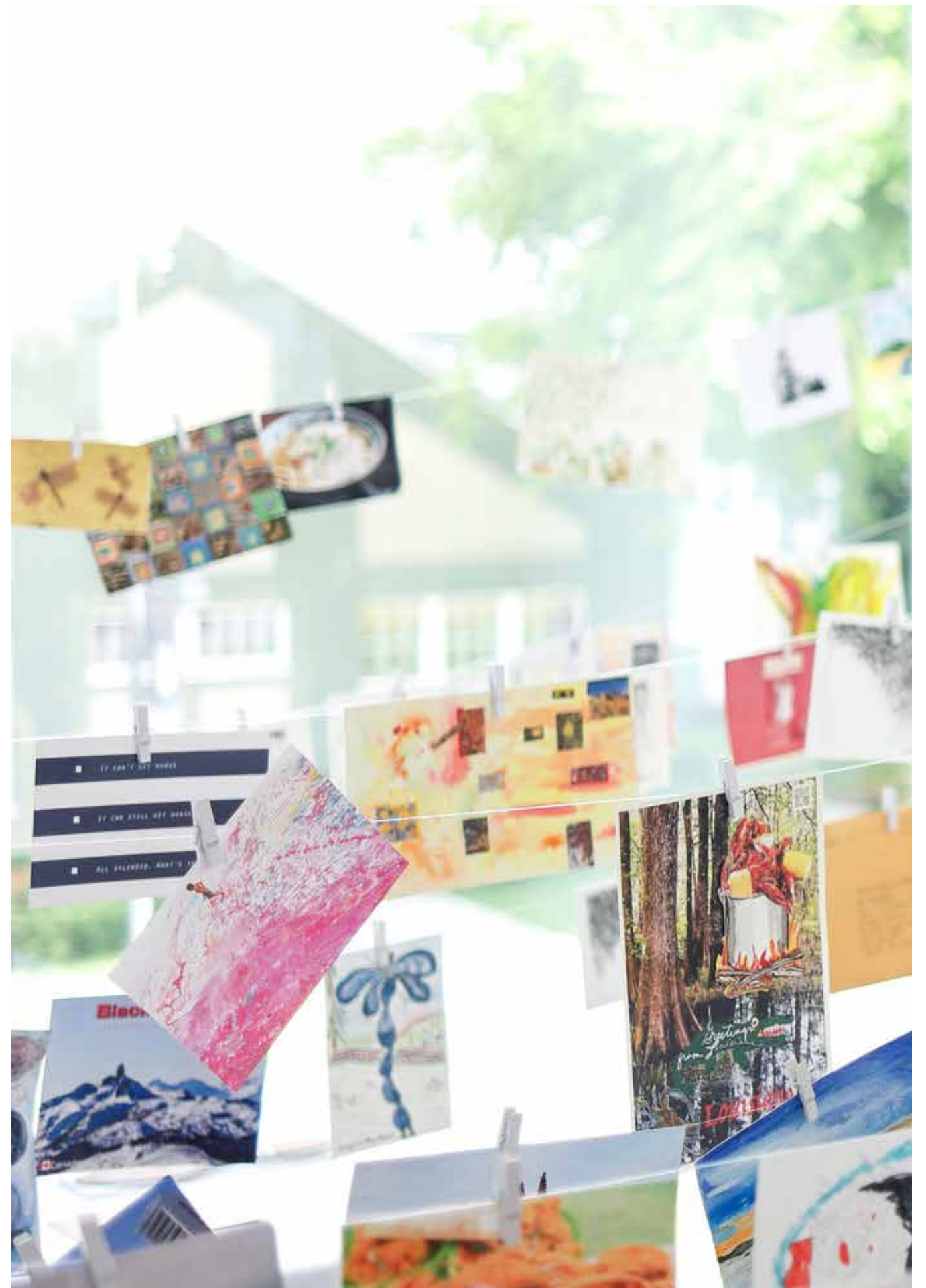
I painted this piece from a photo I took during my residency at Malakta Art Factory in Malax, a municipality of Finland. For me, this scene means being on the road and travelling. I took the photo in Finland, painted it in Germany, took with me to Iran, and posted it to Canada. This postcard is not just a representation of a natural scene; instead, it contains the moments of moving between places, towns, and countries. It is a pictorial letter that includes memories of moments on my trip.



AVERY ROGUSKY | PHILADELPHIA, UNITED STATES

UNTITLED

Image Credit | (across) Marzieh Mosavarzadeh



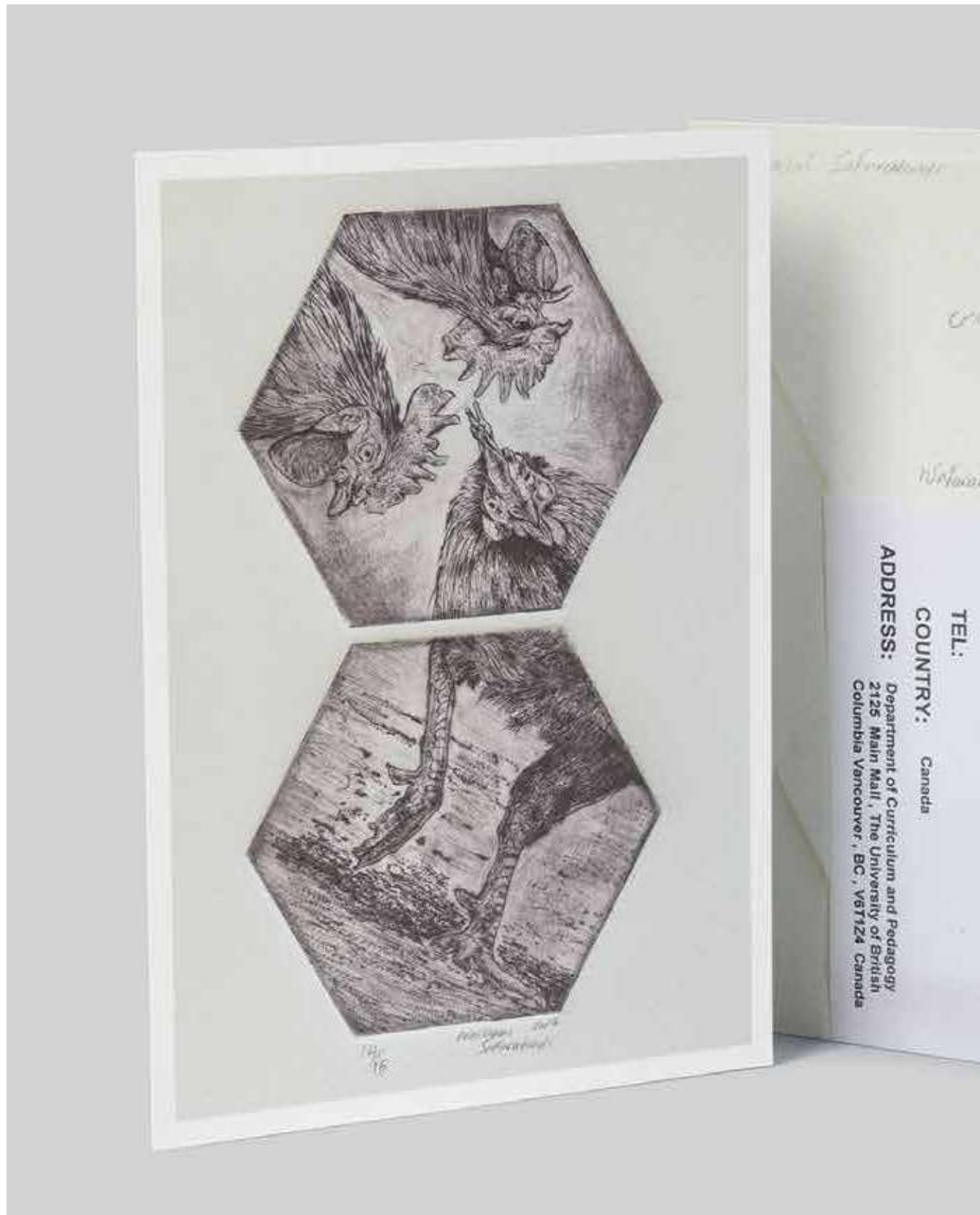


ALLISON HARDY & ROJIA DADASHZADEH | VANCOUVER, CANADA

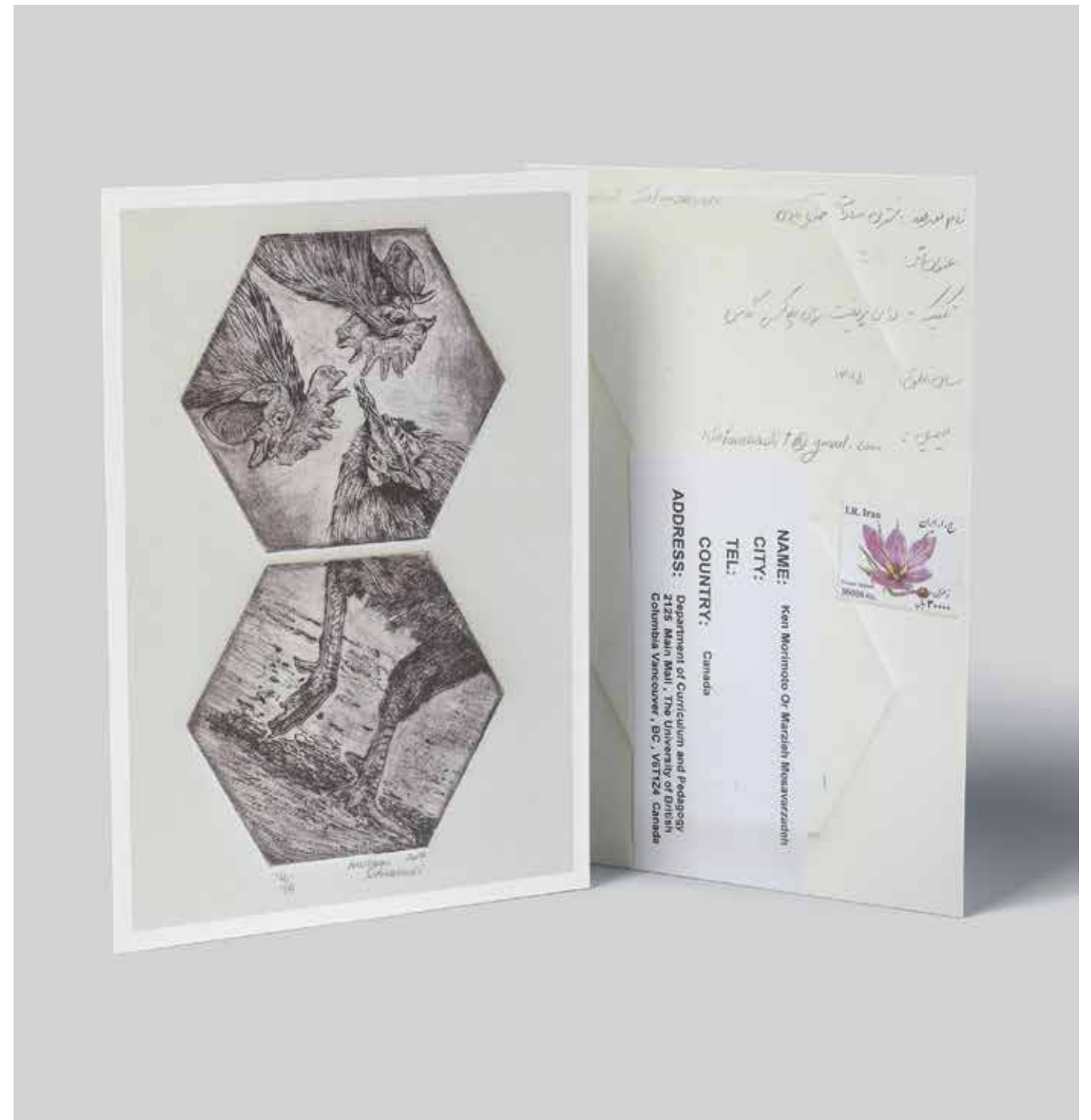
UNTITLED



Image Credit | Marzieh Mosavarzadeh



MAKING-PLACE | S



NASTARAN SADAT SAFARABADI | IRAN

UNTITLED

I am an Iranian artist who holds B.A and M.A in painting from the Art and Architecture University of Tehran. A painter, printmaker who focuses on the natural life of people from different views.

The idea behind this postcard comes from a period I was studying about human instincts which is also well-known in some animals. In this project I choose roosters as a symbol of lust. Therefore I painted three roosters who are looking for one chicken.



ELMIRA SARRESHTEHDARI | CALGARY, CANADA

PRESERVATION

Elmira Sarreshtehdari is an Iranian artist, educator, and art researcher based in Canada. She holds an MFA from the University of Calgary. Elmira works with different materials and mediums such as drawing, painting installation art, sound, and video performance to create her art.

This postcard for me is a sense of suspension in place and time. Language as a form of communication has a great potential to create a temporal suspension within the written text. The linear way of traveling from a sender to a receiver reminds me of the linearity that could exist in the tenses. Moreover, a postcard could be a vessel, an autonomous imprint of a body carrying one's memory into new spaces. By being part of this exhibition, I imagine opening a conversation with numerous unknown receivers as well as listening to the murmuring of all the postcards involved in a dialogue with one another as representative of other absent bodies existing all around the world.

Materials & technique: Linoleum embossment on BFK paper.

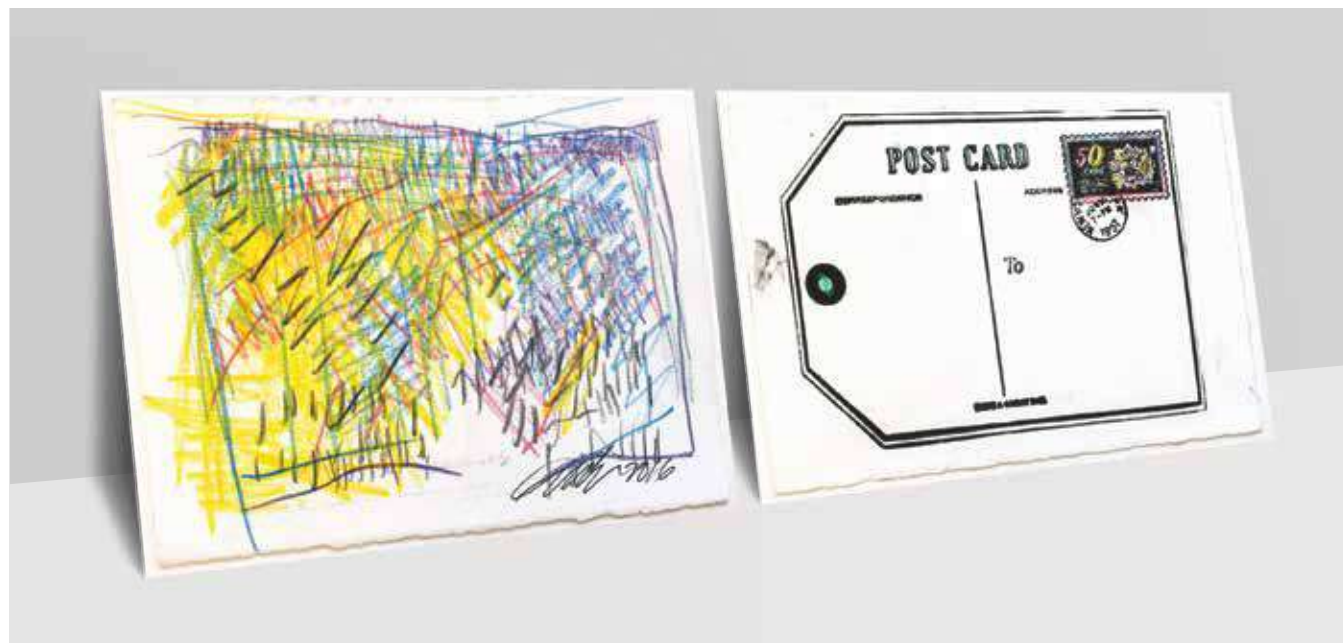
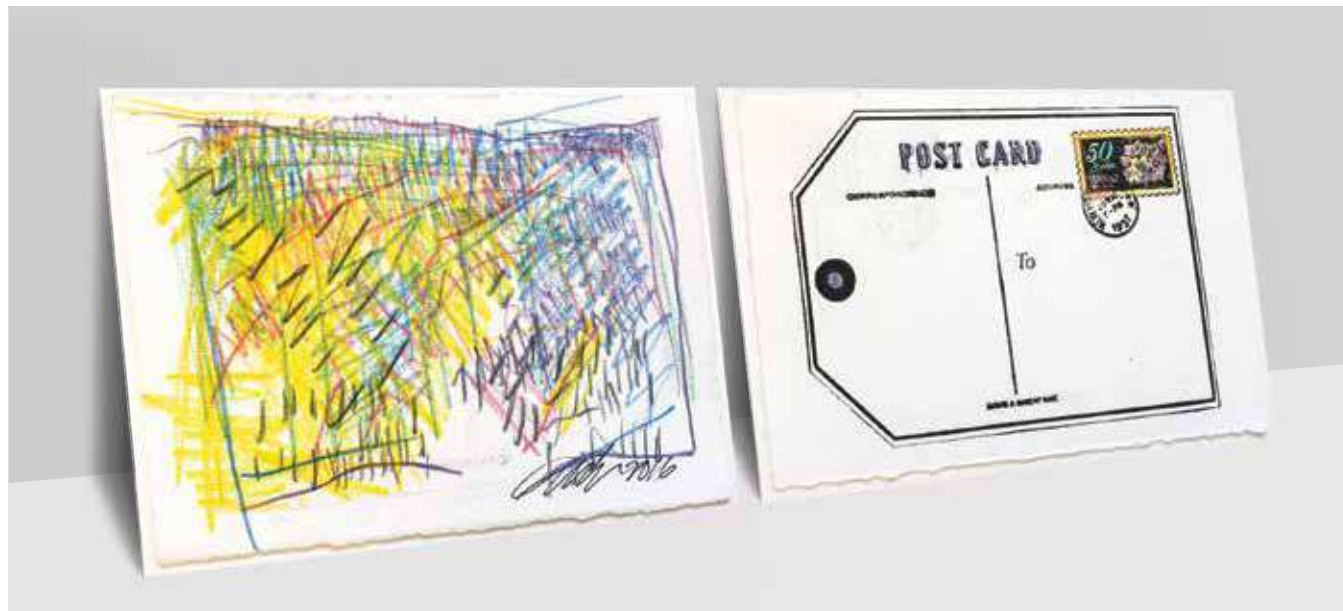


MARISE SASGES | VANCOUVER, CANADA

UNTITLED

Born and raised in Kitsilano, just down the hill from UBC. I studied Cultural Anthropology BA 1975, Primary Education BEd 1991, and Arte Education MEd 2002 at UBC. I taught at University Hill Elementary school for many years, again near UBC, always collaborating with Musqueam members and with the Art Education Faculty to enrich learning through art and nature that surrounds. Now retired I spend hours and hours at the beach, across the bay from Kitsilano where my husband and I raised our children. - Marise Sasges, Vancouver, BC.

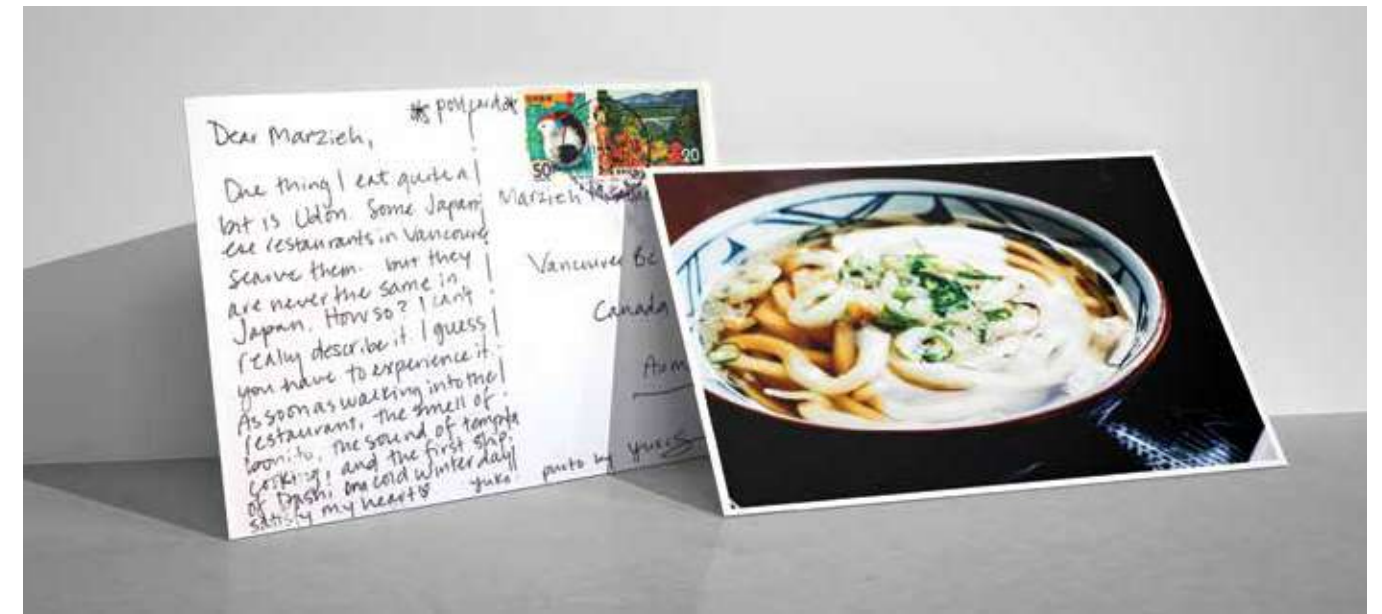
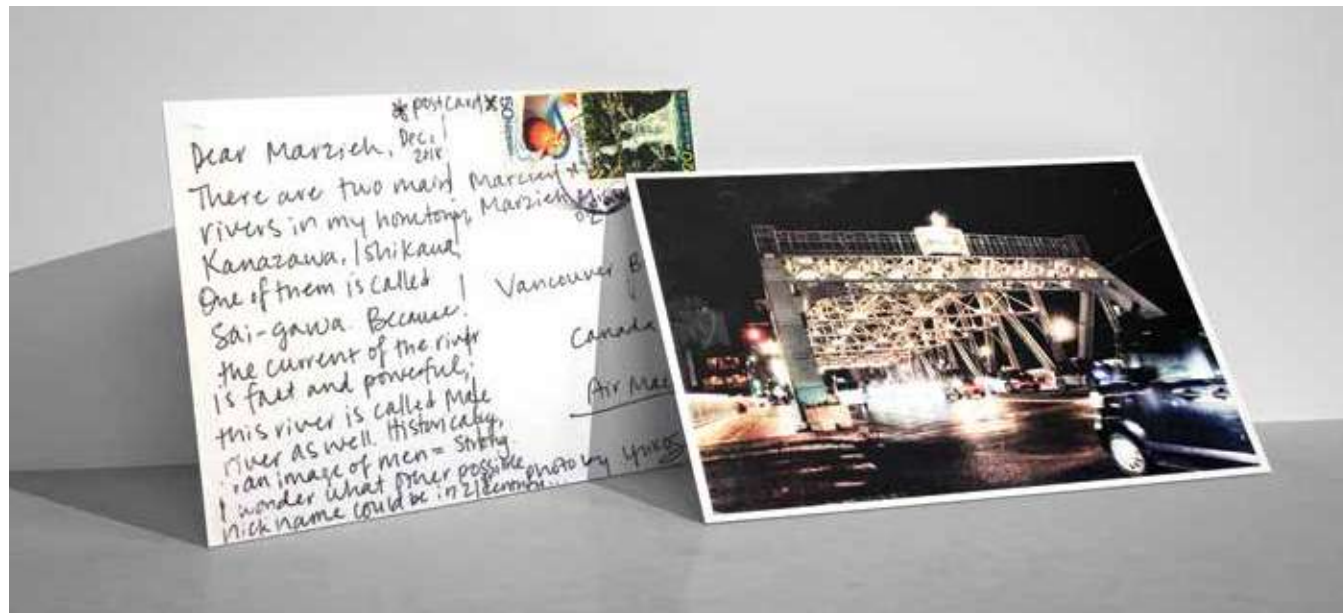
Place- English Bay connects me to my roots, Kitsilano across the bay. Visitors from the world over are drawn to the beach that stage this Bay's ever-changing views. I've felt no need to ever travel far from this serene body of water, my Place. I know in my heart that as the waters of the larger Salish Sea wash in and out of English bay, welcome and peace flows ... -Marise Sasges, Vancouver, BC.



PETER SCURR | VANCOUVER, CANADA

UNTITLED

Peter Scurr was an art and graphics teacher for 38 years in the Vancouver area. He has presented at national and international art conferences and been actively involved in his own art making with several shows of his sketchbooks and photographs. Along with his partner, Kit Grauer, he does community art making events from their home in Boundary Bay, BC and at their studio on Galiano Island. This year marks the eleventh international print they have produced with 49 lino blocks from Canada, the United States, Australia, Turkey and Europe. Along with this postcard exhibit, Peter has been involved with postcard art making both as a teacher with his students and as an independent artist.



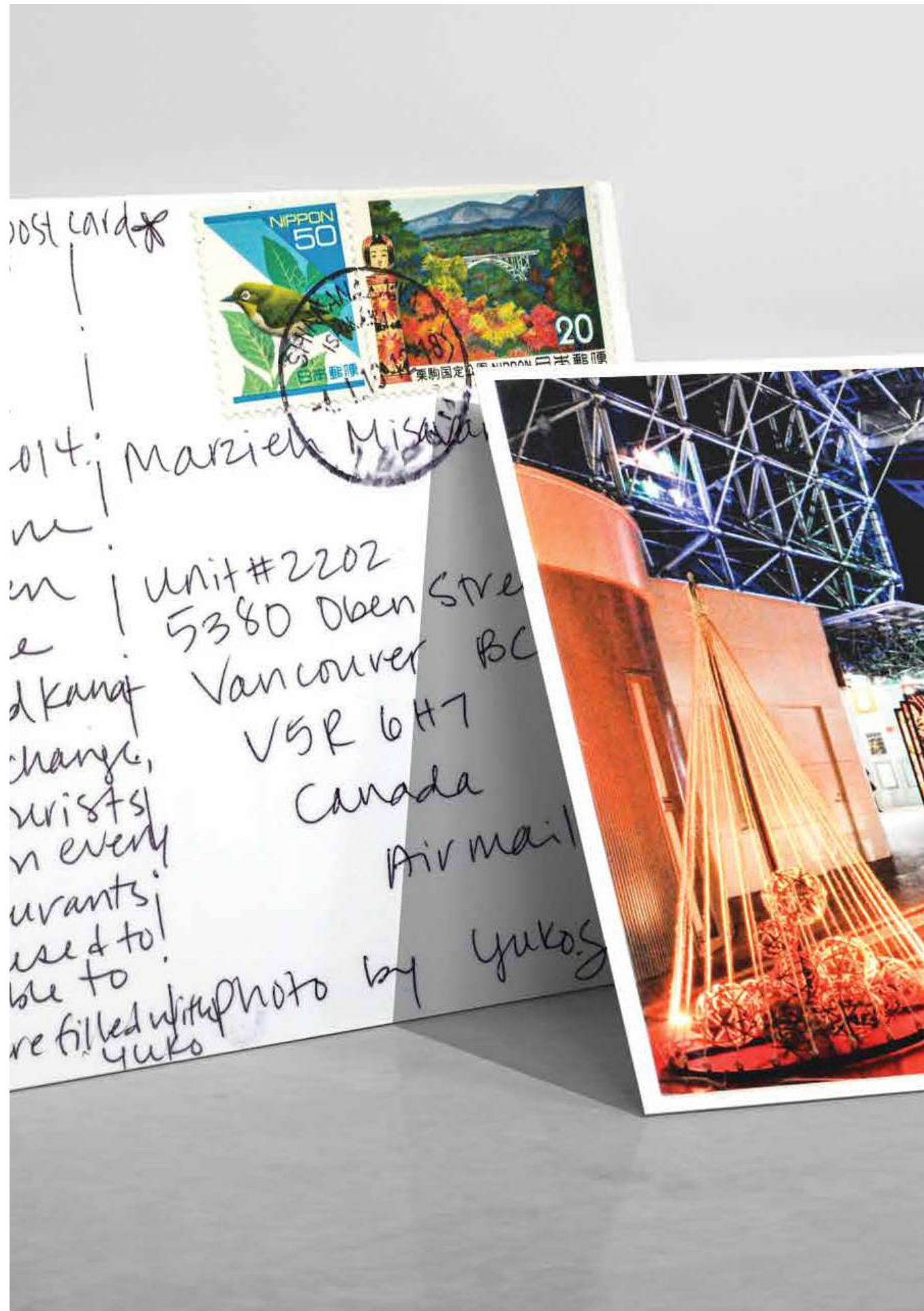
YUKO SHIMOMURA | KANAZAWA, JAPAN

THE PLACE I RE-VISIT

Yuko is a MA student from the Department of Curriculum and Pedagogy in Art Education at The University of British Columbia. She is interested in learning through the process of 'making'. Currently, she is writing her stories to discover some of the key values and beliefs in art education in different forms. She considers works of art as spaces to make knowledge and expand possibilities for the future.

Every year I go back to my hometown and take photos of the places where I visit. During the process, I always discover new stories, thoughts, and feelings attached to the place I grew up. In these photographs, I always find something that surprises me even though I have known the place for many decades. The small surprise always becomes a beginning point for my exploration of the world. I often ponder what else the viewers see in my photographs – perhaps things that I never notice.





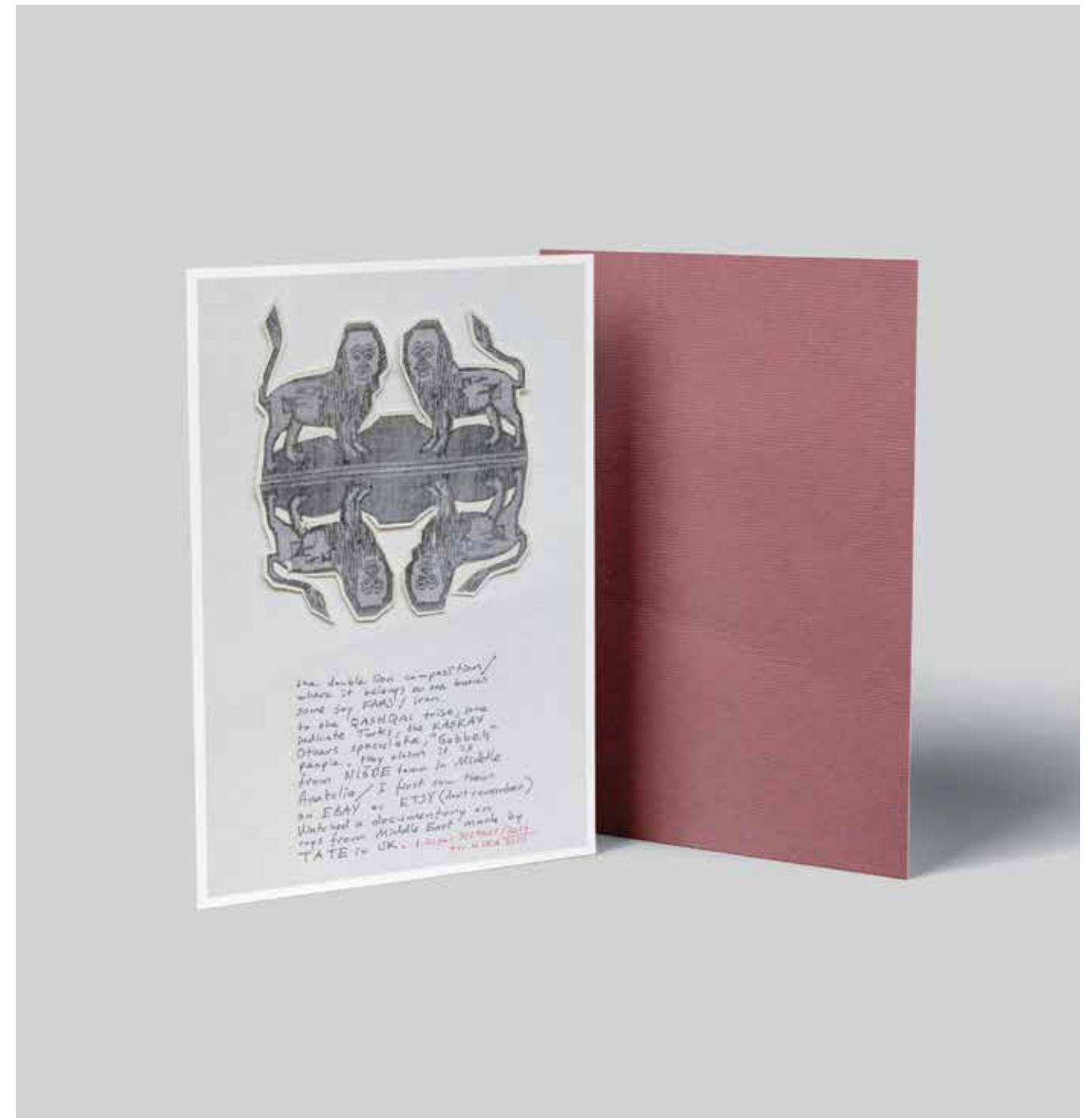


ERIN SMILEY | PENNSYLVANIA, UNITED STATES

UNTITLED

28-year-old, elementary/middle school art teacher.

Make a space where you can nest and relax enough to see the pretty things around you.



ISMAIL OZGUR SOGANCI | TURKEY

UNTITLED

Ismail Ozgur Soganci was born in Turkey in 1974. After graduating from the department of art education at Gazi University in Ankara, the capital city of Turkey, he worked as an art teacher in various levels of the Turkish schooling system for two years until he was awarded the International Graduate Scholarship by the Turkish Ministry of Education in 1999. In the frame of this scholarship, Soganci completed master and doctorate degrees at Arizona State University in the field of art education. In 2005, he started teaching at Anadolu University in Turkey. His recent research concentrates on links between teaching and various modes of visuality along with historical and cultural constructs that shaped them. His artistic work often focuses on various modes of pictorial representation in traditional formats such as drawing, oil painting, and book art. At the moment, Soganci is an associate professor at Anadolu University.



BOB ST. CYR | VICTORIA, CANADA

UVIC BIKE SHELTER | FRONDS

As well as being a teacher, Bob is passionate about film photography with lens and pinhole cameras. His darkroom craftsmanship is just as important to him as his work with a camera.

I'm motivated by the "doing", getting out ... just out and about with my cameras and rolls of film in my pocket or loaded film holders in my bag. I'm motivated by the interplay of light and subject and the blessed opportunities to capture some of this on film. An essential part of my photography is to bring a personal aesthetic experience across the constant flux of our world's changing perceptions and experiences that resonate with personal creativity and meaning.



JOHN STEERS | MENDIP HILLS, UNITED KINGDOM

UNTITLED

Since retirement as General Secretary of the National Society for Education in Art and Design in the United Kingdom I have been spending time as a volunteer ranger and conservationist for the Mendip Hills Area of Outstanding Natural Beauty.

Restoring ancient dry stone walls is a newfound and highly satisfying practical skill for me.



JAMES STURNER | PENNSYLVANIA, UNITED STATES

UNTITLED



LINDSEY MARIE SNYDER | FERNDALE, UNITED STATES

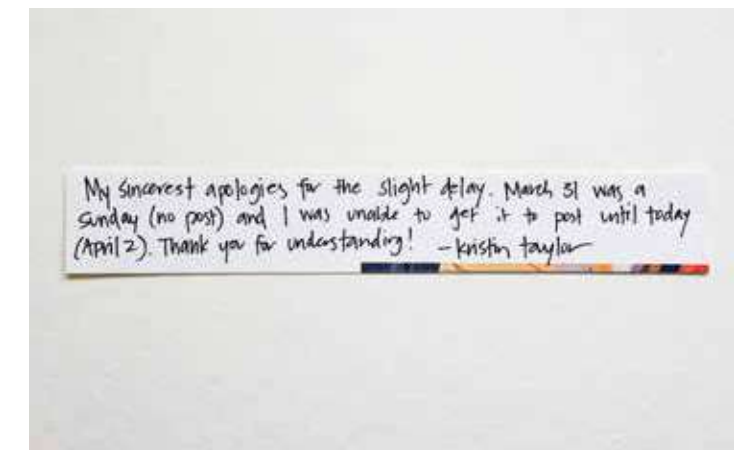
UNTITLED

Lindsey is a mother, educator, museum-lover, and currently a PhD student at The University of British Columbia. She lives with her family in Ferndale, Washington, and is an "international commuter student" to UBC.

Lindsey and her family first started sending postcards from an app on her phone as a way to keep in touch with non-tech-savvy octogenarian Grandpa Jack. Instead of a text message with an image, he got a postcard. (Which he loves to display.) Grandpa Jack has since graduated to using video calls (WOW!) but we still use these picture postcards to keep in touch. Postcard sent from Ferndale, Washington (well, at least clicking all the buttons on the phone was done there... who knows where it was actually printed and sent from!)



MAKING-PLACE | T

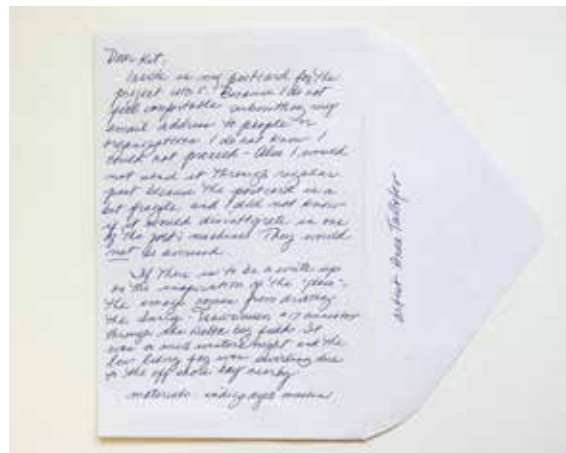


KRISTIN TAYLOR | BURBANK, UNITED STATES

DOVES NESTING IN BIKE

Kristin Vanderlip Taylor, Ed.D. is an Assistant Professor of Art Education at California State University, Northridge, and serves as a representative at-large in the Professional Learning through Research Working Group for the National Art Education Association. She is Nationally Board certified in Early/Middle Childhood Art and has worked with students from Pre-K through adulthood. Her research is focused on issues-based art education, developing opportunities for artistic collaborations, and creating sustainable communities of practice to support professional learning for visual art teachers at all levels.

In early spring 2018, a pair of mourning doves nested in my very underused hanging bicycle, making it their place for raising their young. Five subsequent broods were incubated in this same nest throughout the summer, and now in spring 2019, this unlikely home continues to be a place of safety for young doves to begin their lives.



ANNA MARIA TAILLEFER | VANCOUVER, CANADA

UNTITLED

Anna Ooms Taillefer was born in Amsterdam .She immigrated to Canada in 1971 to attend the University of British Columbia where she graduated in 1974 (Bachelor of Education degree -painting and design). She taught for several years before starting a family. She resumed her education at Emily Carr University in Vancouver where she received her Bachelor of Fine Arts degree in 2006 (painting and printmaking). She now resides in Delta.

Post card made of indigo dyed cloth | It was a cold full moon night and a strong off shore breeze stirred up the low lying mists which hugged the frozen field. I was on a small winding road connecting Delta to Surrey. The road cuts through fields and cranberry bogs which were now home to the snow geese and trumpeter swans who arrived from Alaska a month earlier a witness to this place of beauty.





TOMOMI SAKAI | NAGAOKA, JAPAN

UNTITLED

Painter / Master's student / Nagaoka Institute of Design (Administrative Staff)

I am drawing the world of the gap between 0 and 1. It is the place where we came from, and the place to go back, and where we knew once, but now it is an invisible place. I draw children as being able to enter and leave that world.





MAKING-PLACE | U

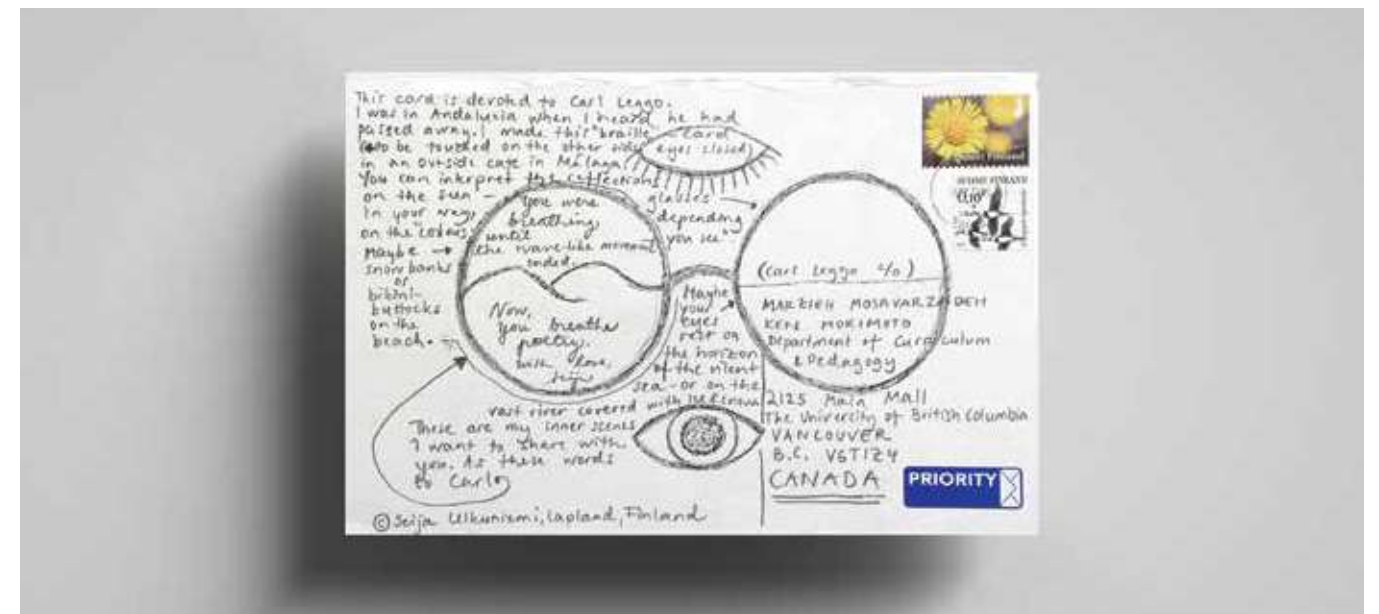
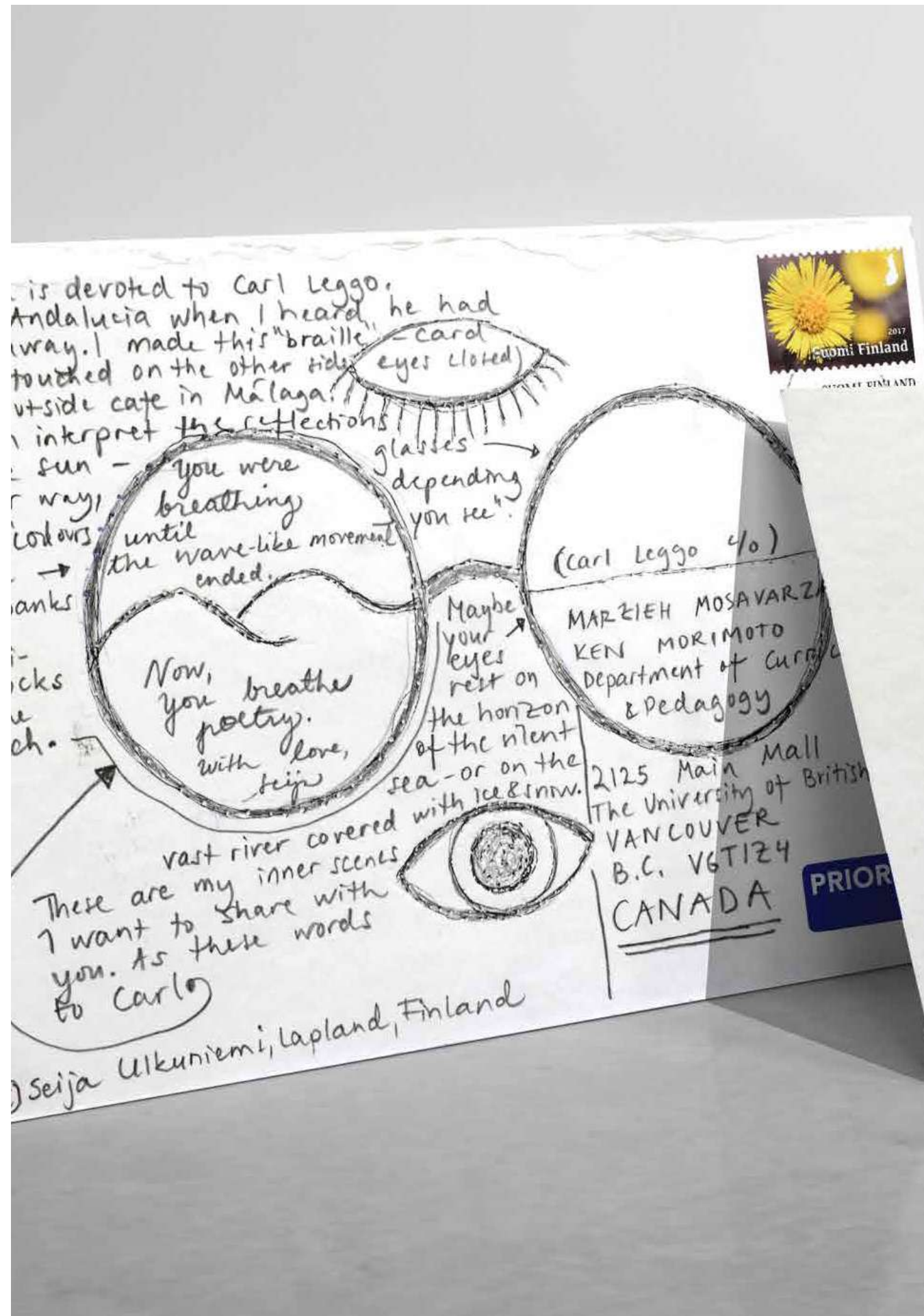


SUE UHLIG | PITTSBURGH, UNITED STATES

UNTITLED

Sue Uhlig is a doctoral candidate in Art Education at the Pennsylvania State University, where she has also served as supervisor for student teachers in art education. Early in her career, Uhlig was a classroom teacher and art teacher at the elementary level in the Midwest region of the United States. She currently teaches distance learning classes in art appreciation at Purdue as a limited-term lecturer.

In my postcard artwork, "Temporary Community," I reflect on my frequent visits to Pittsburgh, Pennsylvania over the four years I served as supervisor of student teachers in art education. I live near the campus of Penn State in State College, Pennsylvania, but every other week, I drove to Pittsburgh to conduct school visits and observations. The 5-hour round-trip drive necessitated overnight visits. Hotels were my transient residences and Pittsburgh my temporary community in which making place is a fleeting gesture. In this work, I altered a ready-made postcard of Seeing Pittsburgh as being in, of, and out of place. I embroidered abstracted motifs inspired by Austrian artists Gustave Klimt and Hundertwasser as a means to connect with my great-grandparents, who made their home in the Pittsburgh area after emigrating from Austria in the early 20th century.



SEIJA ULKUNIEMI | LAPLAND, FINLAND (AND ANDALUCIA, SPAIN)

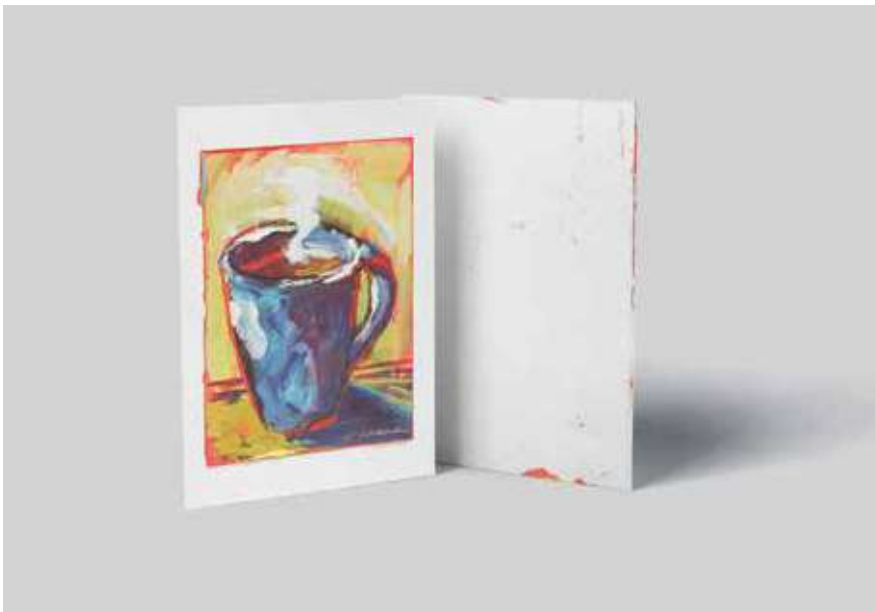
CARL LEGGO

Seija Ulkuniemi is a Doctor of Arts (Art & Design) and Master of Education. Since 1997 she has been working as a senior lecturer in art education at a classroom teacher training at the University of Lapland. Ulkuniemi has written several articles and given many lectures about art pedagogy and family photography. She has been active in university teacher exchange in many countries (e.g. Norway; Iceland, Spain, Great-Britain, and the U.S.A.). She is also a professional photographer and has, since 1996, had numerous exhibitions both in Finland and abroad.

In my art, I try to figure out mysteries of life, and also ponder about the vast variety of human beings. How is it possible to communicate, as we interpret things from our own little sphere and perspective? -This card I sent is specially created for Carl Leggo, who recently passed away. I originally wanted to give him a big Finnish hug in Vancouver, after so many years not meeting him, but instead, I need to greet him in another way. The card was made in Andalusia, where I heard about Carl's death. Andalusia is a place where I have felt like having lived "in my past life", and where I have spent precious time with my now passed-away daughter. I sent my card from Lapland, where I was born and continue living in. Both places - with their snow or the sea - exist in me, constantly, as the people I have loved. Eyes open, eyes closed. Please read the card with eyes closed, gently touching it on the other side.



MAKING-PLACE | V

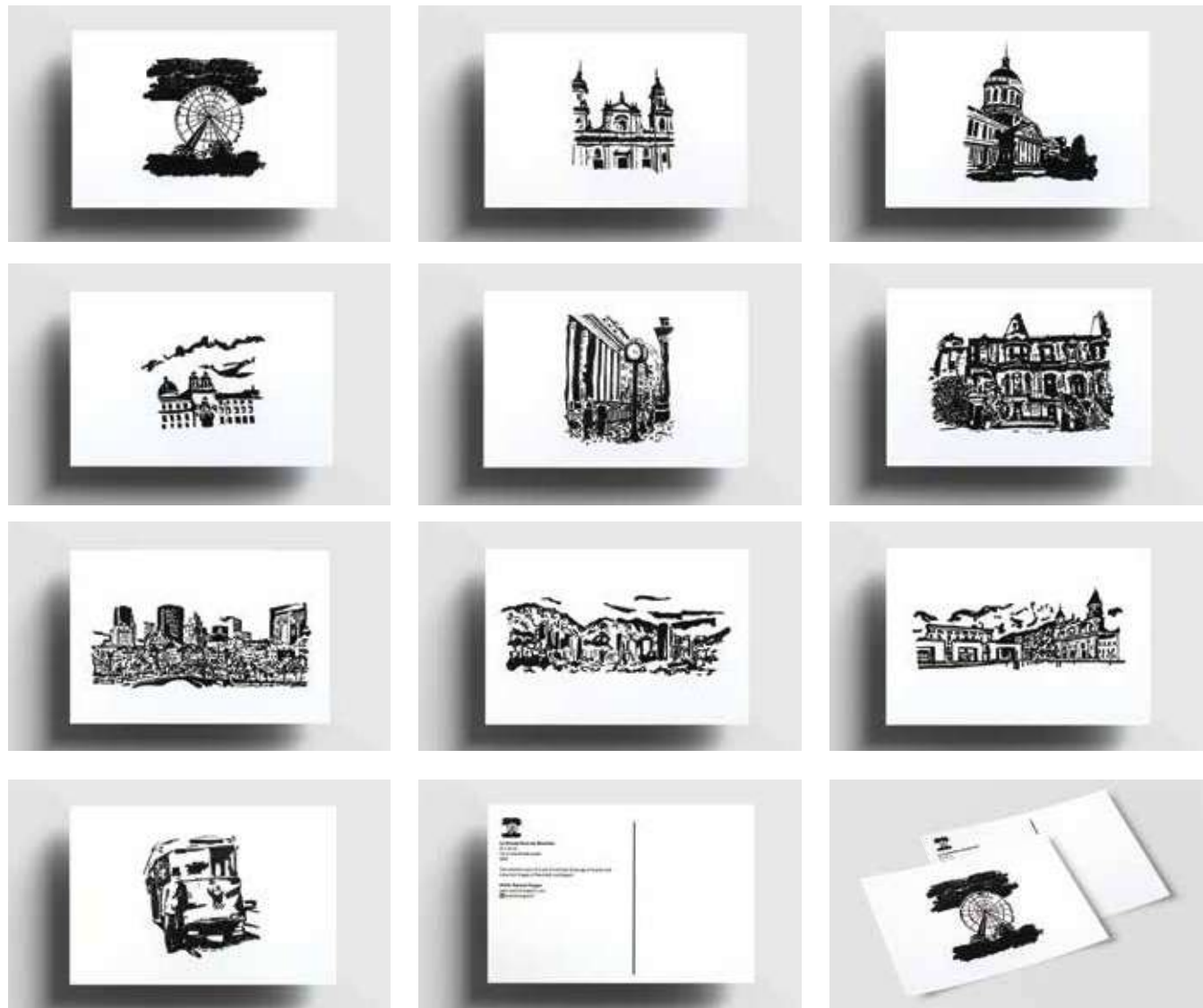


KARMA VANCE | PRINCE GEORGE, CANADA

UNTITLED

Karma is an active, acrylic artist living in Prince George, BC. She has shared her love for creativity with hundreds in her teaching and artist careers.

'Bold, vibrant and evocative' are the words I have hung on my studio wall and strive to achieve. This postcard reflects a competitive event and the fierce energy to 'place' at the finish line.



SUSANA VARGAS-MEJÍA | BOGOTÁ, COLOMBIA AND MONTRÉAL, CANADA

UNTITLED

Susana Vargas-Mejía is an artist, art historian, and art educator from Colombia. She studied at the University of the Andes, later specializing in Contemporary Art Analysis at the University of Barcelona, and did an MA in Art Education at Concordia University. Susana has worked as an art and art history teacher in an art-based and non-traditional school in Bogotá and has developed art history workshops in Colombia. Her research focuses on the role which art and peacebuilding strategies have within the Colombian armed conflict, in order to explore how art education can contribute to a society that is facing a period of post-conflict. With a high interest in understanding the role of contemporary art as a possible agent for discussion regarding the conflict in her home-country, she is pursuing an academic career to build on education, art, social engagement, and peacebuilding. Susana has presented her research at InSEA World Conference (UBC, Vancouver); Art as an Agent for Change: How do Art, Museum, and Education Practices Inspire Action (UQAM and Montreal Museum of Fine Arts, Montreal); Mapping International Art Education Histories (Columbia University, NY); and Arts in Creativity in Education (University of Zagreb, Croatia), among other international conferences.

These postcards are part of a set of contrast drawings of events and historical images of Montréal and Bogotá. At their core are my memories of Bogotá, my hometown, as well as what I have experienced whilst being in Montréal. Some of these vastly contrast drawings of events and historical images are based on my memory and my perception of both cities, and are a product of my interpretation; others are a visual description of what I perceive of Montréal without neglecting my sociocultural background from Bogotá. These set of drawings represent the transition from one city to another. It represents an endless adaptation process.

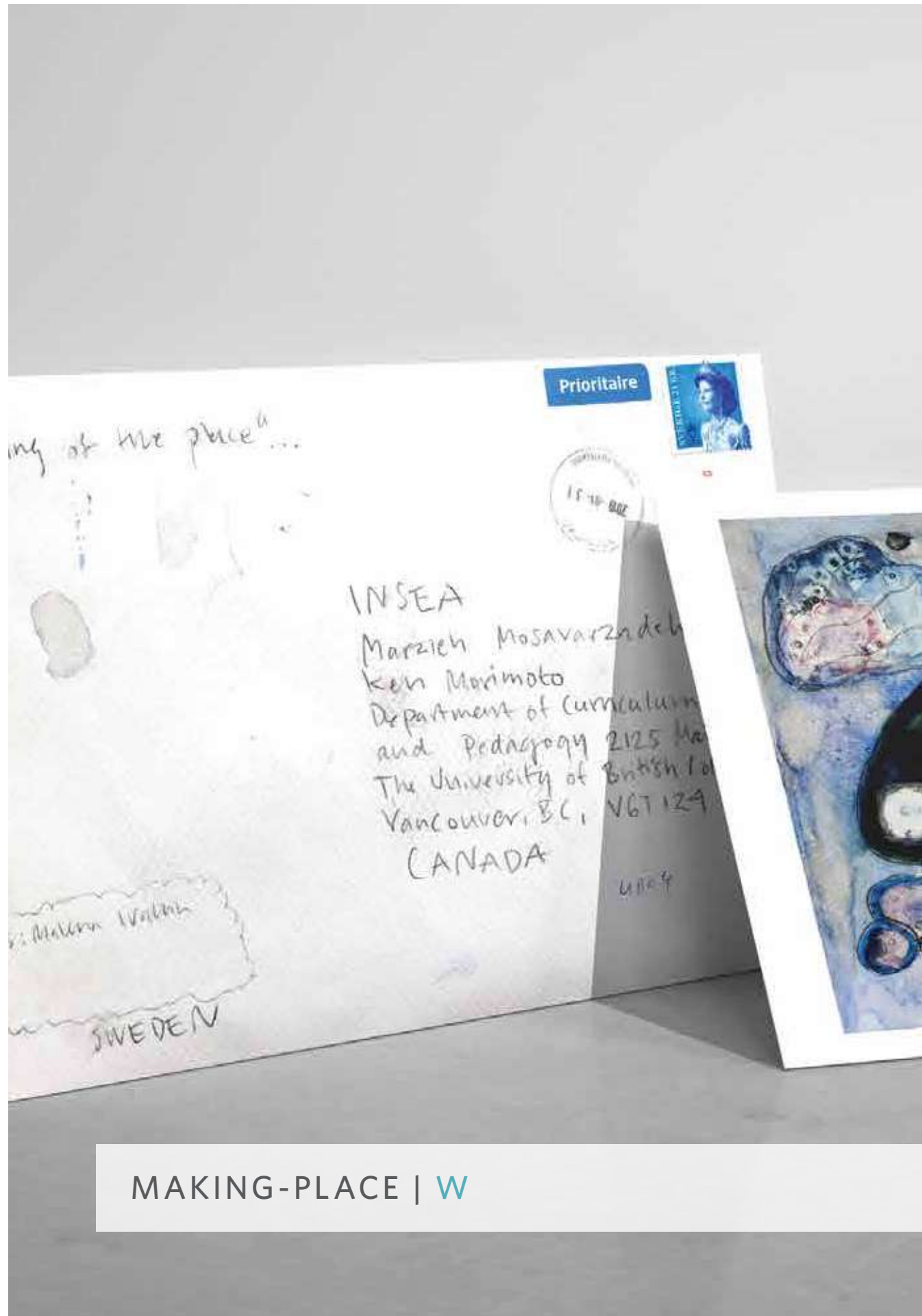


GONZALO VICCI GIANOTTI | MONTEVIDEO, URUGUAY

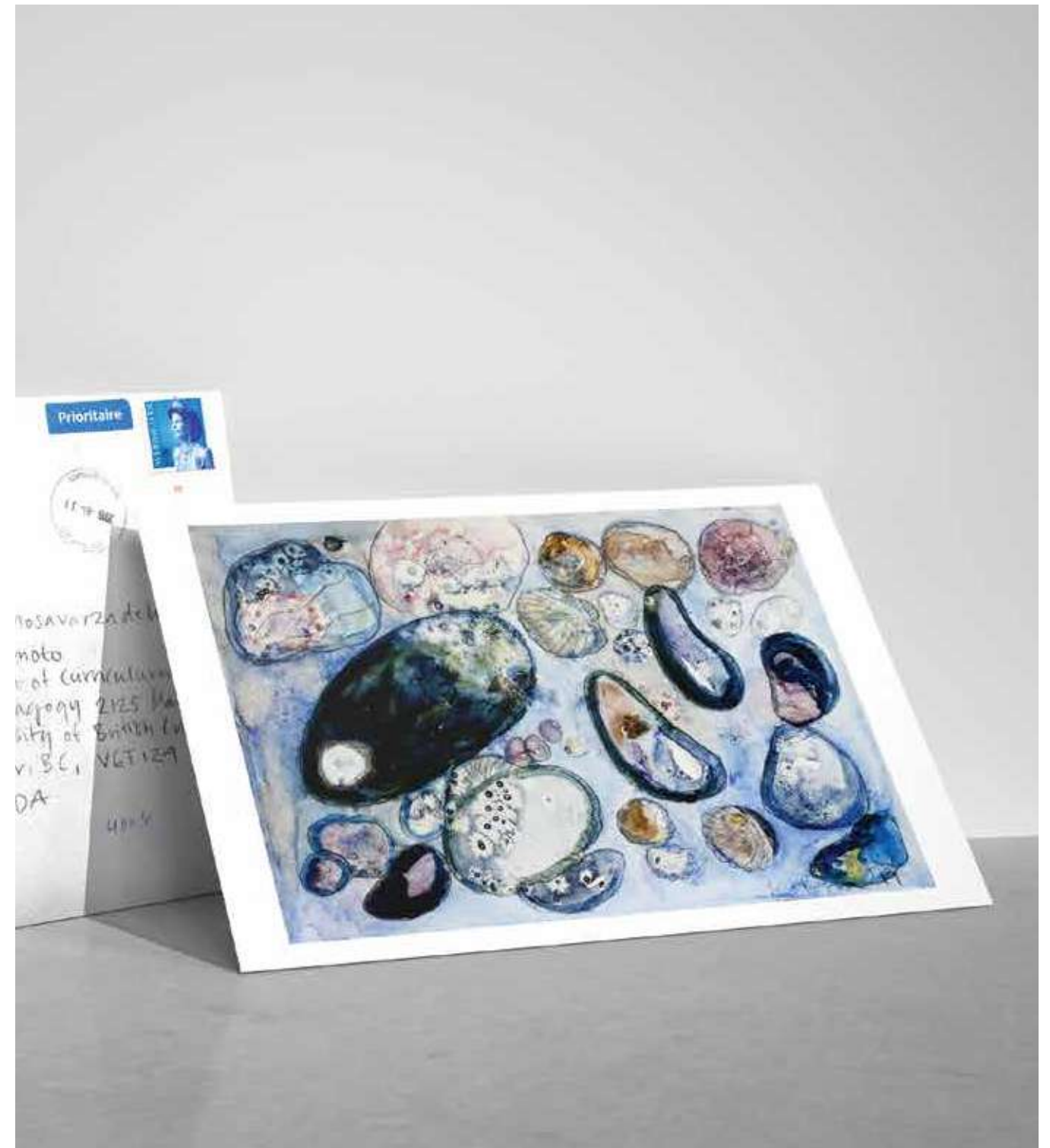
UNTITLED

Ph.D. student in Arts and Education (Universidad Pública de Navarra). Degree in Visual Arts from the Faculty of Arts of the Universidad de la República, UDELAR. Researcher and Professor at the Faculty of Arts of the Universidad de la República and Coordinator of the Training and Teaching Support Unit of the Artistic Area. Researcher of the Núcleo de Cultura Visual of the the Faculty of Arts of the Universidad de la República.

This image was taken in Piriápolis, Maldonado; a beach in the east of Uruguay. A unique place for me where time does not pass.



MAKING-PLACE | W



MALENA WALLIN | SWEDEN

BEING OF PLACE



SUZANNE WALSH | PHILADELPHIA, UNITED STATES

UNTITLED

Trying to reinvent myself as an artist educator.

I think about ecosystems in nature as a metaphor for our societies.



SHEI-CHAU WANG | ILLINOIS, UNITED STATES

UNTITLED

Shei-Chau Wang is currently teaching at the School of Art and Design, Northern Illinois University, USA. He has published and exhibited internationally.

This watercolor postcard I create is a collective memory of my multiple journeys to American national parks.



MELISSA JOY WOLFE | ELWOOD, AUSTRALIA

UNTITLED

Melissa Wolfe works at Monash University as a senior lecturer in Creative Methods, Visual Art, and Media education. She was awarded the International Visual Sociology Association Prosser ECR award (2016) and the Australian Association for Research in Education ECR Award (2016). Her PhD entitled *Girls Tales: experiences of schooling* was awarded the Mollie Holman award for best education thesis (2016), Monash University, and a commendation award from the Australian Association of Educational Research (2017). Melissa's feminist research in high schools utilizes a creative filmic research methodology, engaging with theories of affect, that takes account of gender, socio-economic status, and public pedagogical practice. She pragmatically thinks with Karen Barad's (2007) theory of agential realism as a conceptual framework. Melissa's 2015 film, *Girls' tales: experiences of schooling*, was developed as a pre-service teaching aid and was released in December 2015 through Ronin Films. Melissa's feminist research interests in education encompass a filmic synthesis of aesthetics, affect, gender, and participatory creative methods.

This work is based on the place where I, a white woman, now walk and think pretty much every day. It is the land of the Boon Wurrung, a place devastated by colonisation and dispute - a land that was never ceded. It is an important place for Yalukit Willam. I have photographed it often. It was once a rise from the marshland and, although depleted from its original size, 'Ormond hill' as I call it, is the only hill in the neighborhood. It is popular with runners and from the top, you have an excellent view of both Port Phillip Bay and the city of Melbourne. I think about how 'place' becomes - becomes history, becomes a memory, becomes other. The hill as a place for me, the hill as a place for others - a time-space- overlapping, superimposing, and erasing. A mattering of place. The background image is taken from the painting "Red Bluff before leveling" by Thomas Clark, c1860.





MAKING-PLACE | X



from Fuzhou, a city in southern
China, where he was on a
short-term trip to
It's difficult to maintain
my transnational family.
and I miss him.
Ran
Mar 27/2019

Marsieh Mosavizadeh
Ken Morimoto
Department of Curriculum & Pedagogy
2125 Main Mall UBC
Vancouver BC V6T 1Z4



Marsieh Mosavizadeh
Ken Morimoto
Department of Curriculum & Pedagogy
2125 Main Mall
The University of BC
Vancouver BC V6T 1Z4 Canada

A Tale of Two Cities
Me and husband live in
two countries at the
moment. I took this photo
from Vancouver, well, UBC
campus and he took his photo

RAN XIANG | VANCOUVER, CANADA

FROM FUZHOU | A TALE OF TWO CITIES

Ran Xiang is a PhD student in the Department of Curriculum and Pedagogy at The University of British Columbia, with a focus on Art Education. Before pursuing her current degree, she has finished her first MA in Comparative Literature at University of Alberta and her second MA in Education Studies at UBC. Her dissertation project investigates the educative nature and affective quality of tea ceremony. Her research interests include tea ceremony, place and space, objects and materiality, affect and affective pedagogy and (post) qualitative methodology.

The photos on the front and the back were taken by her and her husband respectively, of the two cities they lived at the time.



JANWEI JASON YEH | TAIWAN

UNTITLED

I am a young artist from Taiwan. I was influenced by my Mom, who is an art educator. I love to do creative works since I was a young kid.



MALIHEH ZAFARNEZHAD | MILTON KEYNES, UNITED KINGDOM

MERRY CHRISTMAS

Maliheh Zafarnezhad (b. 1981, Sabzevar, Iran) is an Iranian-Irish artist based in the UK. Maliheh earned a M.Sc. in History of Art and Architecture University of Limerick in Ireland. Maliheh previously earned a B.Sc. in Geology from the Ferdowsi University of Mashhad in Iran. As an Iranian born artist now living in the diaspora, inspirations in her artworks usually emerge out of a multi-national identity, mixed culture, immigration, experiences, and childhood memories from Iran. Maliheh artistic and professional profile has been recognized internationally, being invited to hold art exhibitions, workshops, and speeches, contributing to art magazines worldwide such as Iran, Ireland, Germany, USA, and UAE across different fine art disciplines. One of her artworks has been recently acquired by Durham University Oriental Museum to be a part of their permanent collection. Maliheh Zafarnezhad lives in Milton Keynes, UK and is a residence of arts central.

The design for this postcard has been inspired by a Persian miniature and a Safavid brocade panel both from the 17th century. The manuscript at the top of the card is written in Farsi and it says: Merry Christmas.



MAKING-PLACE

POSTCARDS THAT NEVER ARRIVED

POSTCARDS THAT NEVER ARRIVED

OLUSEGUN ADENIYI | NIGERIA

UNTITLED

My name is Olusegun Michael Adeniyi, an artist-cum-art educator from Nigeria. For over a decade, I have consistently contributed to nurturing new talent and committed myself to creating meaningful and stimulating art projects to improve student's creativity, appreciation, awareness, confidence, and motivation in the Art World. Portfolio of my involvement in Art education for over a decade is available at: <http://www.insea.org/docs/inseapublications/Adeniye.pdf>

My works are embodiment of quality, creativity, and originality. Every stroke and every daub of paint reflects the connection to my African cultural heritage. My techniques explore themes dealing with basic human desires and cultural changes, through which I create art with the hope of finding answers to most of the environmental issues. Society has been my influence, and nature inspires me.

SETAH ALHEWEEL | SAUDI ARABIA

UNTITLED

A PhD student at King Saud University in Saudi Arabia, specializing in art education, the first research in the Kingdom on the production of photographic backgrounds in Saudi TV, photography, and participation in Geneva, Norway, Berlin. The PhD thesis will be in the specialty of (TV picture) I would like to do a photographic exhibition at The University of British Colombia (College of Education).

The definition of the identity and culture of Saudi Arabia through popular arts and the definition of forms and designs and the aesthetics of these arts as they have a visual culture attractive.

TAMARA AMARAL | JUAZEIRO, BRAZIL

UNTITLED

Tâmara Amaral was born in Brazil, in the city of Juazeiro - Bahia. She is a student of the undergraduate course in Visual Arts at Univasf, and a visual artist, focusing on digital art, drawings and paintings.

This work represents a little of the affectionate connection that I built since I was a child, with the bridge that gives access to the neighboring city and the river that bathes the two cities. Both the river and the bridge brought me friends, loves and good memories.

DIANA DANDARA ARAÚJO DE NOVAES | JUAZEIRO, BRAZIL

UNTITLED

Trans woman, born in Brazil, residing in the city of Juazeiro, Bahia- Brazil. Graduating in Visual Arts at Univasf.

I brought to work a representation of my process in this city. Like a tree: growing, taking root, flowering, bearing fruit.

JENNY CHAVEZ | MINNEAPOLIS, UNITED STATES

UNTITLED

Hi! My name is Jenny Chavez. I am studying elementary education at the University of Minnesota. I am 21 years old and I love working with young children. I enjoy music and dancing the most in terms of art. I was born and raised in Northeast Minneapolis and come from Mexican parents.

In my piece, I chose to illustrate the moon. This piece was inspired by Ariana Grande and more specifically her song called "Moonlight" from her Dangerous Woman album. This song was stuck in my head this day, and I really wanted to try to create some cool moon art. This postcard was my attempt at that and I think it resembles time.

MARRISSON FREITAS

SOMETHINGS HERE AND THERE

Student of visual arts teachers education and artist.

Some things here and there.

KRISTINE JOHNSON | MINNEAPOLIS, MINNESOTA

UNTITLED

Mother, Elementary Educator, gardener, and bibliophile.

This postcard was created using watercolor bleed techniques. It was created during an extremely snowy winter, in anticipation of my favorite plant, the William Baffin Climbing Rose, blooming in the upcoming spring and summer months.

ALDONA KACZMARCZYK-KOŁUCKA | POLAND

UNTITLED

Aldona Kaczmarczyk-Kolucka is an art educator, art historian, and artist. She is the founder and leader of art studio Creatio - Rybnik, Poland. She initiates international projects, art happenings, and educational culture journeys for children and youth for 20 years. Her idea is the International Biennial of Children's and Youth Art „The Great Well-known and Unknown Artists”. She is a teacher in Visual Arts and Printing. Her work focuses on activities for and with young people that combine art, culture, and education. She is an Executive Board member of the Polish Committee InSEA and an Advisory Board member of ICAF (International Child Art Foundation).

Art education is an adventure. Art education is a challenge. Creative work with children and youth is every-day surprise and joy. I hope I am able to teach them so much as they are able to teach me. We together discover the colours of our world.

RAFAELA LUCAS | JUAZEIRO, BRAZIL

TRANSMISSÃO

Student of Visual Arts Teacher Education and artist.

Transmissão.

MOLLY MAHONEY | MINNEAPOLIS, UNITED STATES

UNTITLED

Molly Mahoney, 22, from Edina, MN. I love dogs, sports, and my family.

This postcard represents my connection to waves and water. I think that this is really where I am from and what I love. Not only is water significant for me because I grew up going to the beach but I think it is so significant that I can access it every day and that it is ever-changing. The waves are really significant for me and I tried to access this using watercolor on this postcard.

JULIENE MOURA | JUAZEIRO, BRAZIL

UNTITLED

Student of visual arts teachers education and artist. Somethings here and there.

LUDMILA PIMENTEL | JUAZEIRO, BRAZIL

UNTITLED

Ludmila Pimentel B: Graduation student in Visual Arts at the UNIVASF - Universidade Federal do Vale do São Francisco.

The artistic work alludes to the transmutations that occur in the process of feeling part of the territory that I live.

CARLOS TORRADO LOIS | URUGUAY

A PLACE FOR MEMORY - CONSTRUCTION - TANGLED DREAMS

TORRADO LOIS, CARLOS carlos.torrado@gmail.com He has graduated as an actor from the Theater Studies Center, studied Theater-Film, Video, Fine Arts and Pedagogy at the University of the Republic of Uruguay (UDELAR) and FLACSO. Diploma in Creative Educational Projects, Montevideo-Uruguay. "Postgraduate Specialist in Art Education, Uruguay Edition", within the framework of the Postgraduate Program of Artistic Education, Culture and Citizenship, Ministry of Education and Culture agreement - Organization of Ibero-American States, Center for Advanced University Studies. Academic direction and coordination. Andrea Giráldez Hayes (University of Valladolid). Postgraduate: "Pedagogy of differences" in FLACSO Education Area of the Latin American Faculty of Social Sciences Academic Headquarters Argentina, under the coordination of Dr. Carlos Skliar. He participates in more than 35 theatrical shows as an Actor and/or Scenographer, attending numerous International Festivals for children and adults in Uruguay, Argentina, Chile, and Spain. He was a teacher of the Master in Popular Education in the Franciscan Multiversity of Latin America. He has been a professor at the University of the Republic (Apex-Cerro Program) since 2001 in the Social Area. Teacher of the Specialization in Community Health Interventions of the APEX-UdelaR Program. He has taught courses, workshops, lectures and seminars at the University of the Republic, Meetings, Festivals, and International Congresses (Argentina, Brazil, Canada, Cuba, Ecuador, Spain, Portugal, and Hong Kong). He has coordinated Education Projects for the Art of EducArte al Sur in schools of critical context and with children with disabilities. He is a tutor in Uruguay of Volunteers of the European Voluntary Service. He has published numerous articles in national and foreign magazines and books with the endorsement of the University of the Republic.

KATHY XIONG | MINNEAPOLIS, UNITED STATES

TEMPORARY COMMUNITY

Kathy is a self-taught artist that enjoys playing games and spending quality time with her two dogs.

I like to use matte or glossy acrylic paint, nothing too fancy because that can get overwhelming. Every time I think of finding or making place, I think of darkness. It's peaceful, quiet, and calm.



Handwritten notes on a piece of paper, including the name "The University of British Columbia" and "Vancouver, BC, Canada".



Miranda M...
Ken ...
Department of Curriculum and Pedagogy
2010 Main Mall
The University of British Columbia
Vancouver, BC, V6T 1Z4 Canada

Handwritten notes on a piece of paper, including the name "The University of British Columbia" and "Vancouver, BC, Canada".

AVANZADA
KEN ...
DEPARTMENT OF CURRICULUM AND PEDAGOGY
2010 MAIN MALL
THE UNIVERSITY OF BRITISH COLUMBIA
VANCOUVER, BC V6T 1Z4
CANADA

ReadyPost
Handwritten notes on a piece of paper, including the name "The University of British Columbia" and "Vancouver, BC, Canada".



