

Currere as contemporary art: Weaving creative research, purposeful vulnerability, and poetic expression to nurture teacher self-knowledge

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Abstract



We Teach as We Are Taught, 2024

Currere Stage 4, Synthetic:

Connections between past, practice, and who I am now

Speculative design for life-sized installation, draft 3

Digital collage print & shredded dissertation

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Statement

Pinar's *currere* process (1975) offers educators supports for engaging in honest self-reflection to develop liberatory practices and tools to facilitate purposeful vulnerability. *Currere* scaffolds a transformative journey, enabling educators to explore their educational past, interpret it in their current context, and use those personal and pedagogical insights to envision alternative educational futures. In many ways, *currere* is about identifying and developing one's own authentic voice, which appeals to me as both an educator and artist.

In my dissertation work I explored an alternative approach to doctoral research, choosing to make my learning visible through both the languages of art and written text. I fused arts-based research methods (Marshall & D'Adamo, 2011) with *currere* stages (Pinar, 1978) to unpack my own formative years of schooling and how those shaped my current practice. Playing with new approaches to art, I wove together Gude's (2004) & Marshall's (2010) creative strategies, Hetland's creative dispositions as processes of understanding (2013), and Lucero's permissions of conceptual art (2023) into a new approach to Pinar's *currere*, which I call *Currere* as Contemporary Art. I analytically and poetically explored how my life experiences, cognition, art-making, and teaching intertwined.

We Teach as We Are Taught (above) is one of 8 speculative artworks that emerged from my *currere* journey. Here, I digitally collaged the desks of my childhood learning with the desk of my adulthood teaching. These images of desks were sourced from various school supply catalogs, then altered and intertwined to suggest the relationships between. In this haphazard, off-balance pile of interlocking forms, each key moment of my education complexifies the others, simultaneously relating to and weighing down my teacher desk. In this particular iteration (draft 3), the rhizomatic structure (Deleuze & Guattari, 1987) is nested in the shredded, synthesized tangle of a copy of my dissertation.

This speculative artwork makes visible Pinar's idea that our own schooling experiences interact with and shape our teaching. In the accompanying exhibition text I explore how my pedagogy and practice as a teacher intertwine with my personal history, lived research, self-knowledge and creative voice. Throughout my artworks and exhibition catalog, the traditional five chapter dissertation takes on a new form, becoming material as metaphor for my personal synthesis of *currere* as a contemporary art practice.

Combining *currere* and creative research made the reflective process more accessible and expressive, offering beautiful tools to capture complex, often inexpressible personal and professional insights and growth. *Currere* as Contemporary Art offers a model of how teachers can explore liberatory learning, develop self-reflection, and play with methods of arts-based research, all inter-woven through an innovative process for rigorous pedagogical learning.

Declarations

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