

Supervisor's opinion on the doctoral dissertation of Cornelia Edwards "THE TEXTURE OF ARTISTIC RESEARCH: A SELF-REFLEXIVE PRACTICE THEORY OF ART AS EDUCATION"

As the dissertation mentor of Cornelia Edwards, I cannot avoid a personal tone in my opinion – after all, long-term work on a topic that interested us always means closeness and common thinking. It is interesting to evoke in my memory how the theme shifted and revealed the possibilities of thinking, which eventually transformed in Cornelia's mind into the basal metaphor of thinking as texture, the weaving and re-spinning of threads and the weaving of main motifs.

The claim to a self-reflexive approach, the examination of one's own artistic work and the thinking of an artist who transforms into another position, that of a researcher and teacher, this claim also requires a careful selection of a research framework and a specific professional vocabulary.

Cornelia Edwards presents a set of terminology and contexts in the introductory chapter of her work. She makes sure that she is well understood. It is very difficult to flip thinking in one symbolic system (the language of art and thinking in matter and art medium) into another sign system, a verbal system, that is, to open an artistic sign with the help of other signs. Cornelia's thinking is clear, pure. Metaphorically speaking, the thought-fabric pattern is precise and the threads of meaning come together into clear shapes of ideas. It takes inspiration from the phenomenological thought tradition, it finds its support in the conceptual apparatus of reflexivity and self-reflexivity, enriched by critical theories as developed by e.g. Bourdieu, Addison, Jagodzinski, Baldacchino, theories of visual perception (Arnheim) and social effects of art and artistic thinking. At this point, I would like to emphasize that Cornelia actively worked as a junior researcher in the European Horizon research AMASS/Acting on the Margins, Art as Social Sculpture conducted by the Department of Art Education within her PhD project. She helped us significantly during covid pandemic providing her in the project pilot and online conferences.

Logically, the work is based on art-based research design and also applies other variants of qualitative participatory research. The result of the investigation are 4 case studies that represent the following concepts: Thread/Strand/practice in theory and Knod/theory in practice, the Whole/The Texture of Artistic Research: Weaving and (W)hole of Becoming.

These parts point to current research questions in art education and general questions of an institutional systems of education and education programs for artists and educators, professional identities and processes. I believe that they will be discussed in detail with the opponents.

I find the work to be an original contribution to the reflection and meta-reflection of art education and I recommend it for defense.

The submitted work meets the requirements for a dissertation at Charles University.

In Prague, 30. 3. 2024

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