

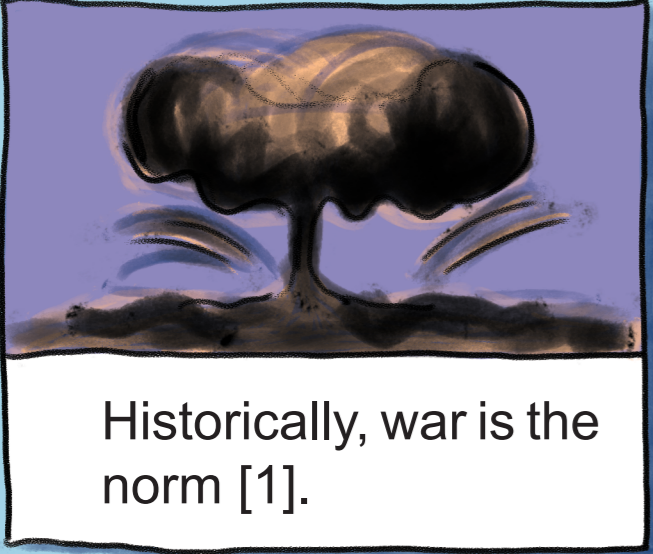
ReDrawing Childhood

Rethinking Normative Ideas About Childhood Through Artistic Practice

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BACKGROUND

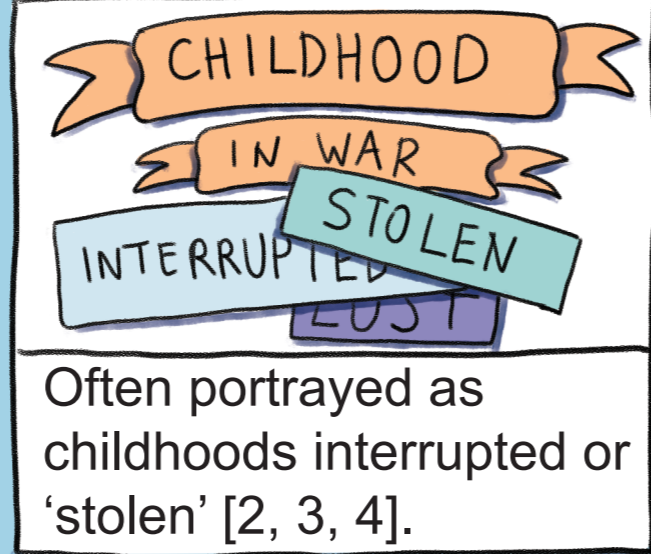
Images of childhood in war



Historically, war is the norm [1].

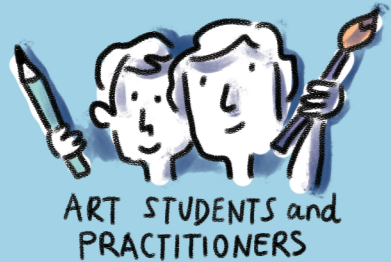


Traditional idea of childhood in war.



Often portrayed as childhoods interrupted or 'stolen' [2, 3, 4].

These limited narratives risk spreading a 'single story', which creates stereotypes that make **one story become the only story** [5].



CREATING IMAGES OF



Can we use comic-making as a tool to relate to childhood differently?

- Can comic-making be used as a tool for materializing biases towards (difficult) childhood?
- How can we utilize drawing to facilitate more diverse images of this life period?
- How can we improve narrative processes while reducing the complexity and limits of linear thinking?
- What is the potential of such an endeavour for art students and practitioners working in the field of graphic literature?



THEORETICAL FRAMEWORK

Comics in education

To draw is to look, examining the spectrum of appearances. A drawing of a tree, shows, not a tree, but a tree-being-looked-at.
— (Berger 2005)

DOMINANT DISCOURSES

'learning society' and 'omnipotentiality' [6]

Art as an instrument - usually utilized in the service of something else, such as cognitive competence development [see 7, 8, 9].

CHALLENGING THE DOMINANT DISCOURSES

- Drawing as experience, as discovery [10, 11].
- Thinking through drawings [12].

'Comics afford-perhaps even demand a certain cognitive framework for reader and creator alike. They provide a frame through which to think, and think differently, about the objects or findings of research.' [13]

Comic-making can be a tool for seeing what was previously invisible.

METHODOLOGY

Comic-Based Research (CBR) Qualitative models & Symbolic interaction theory

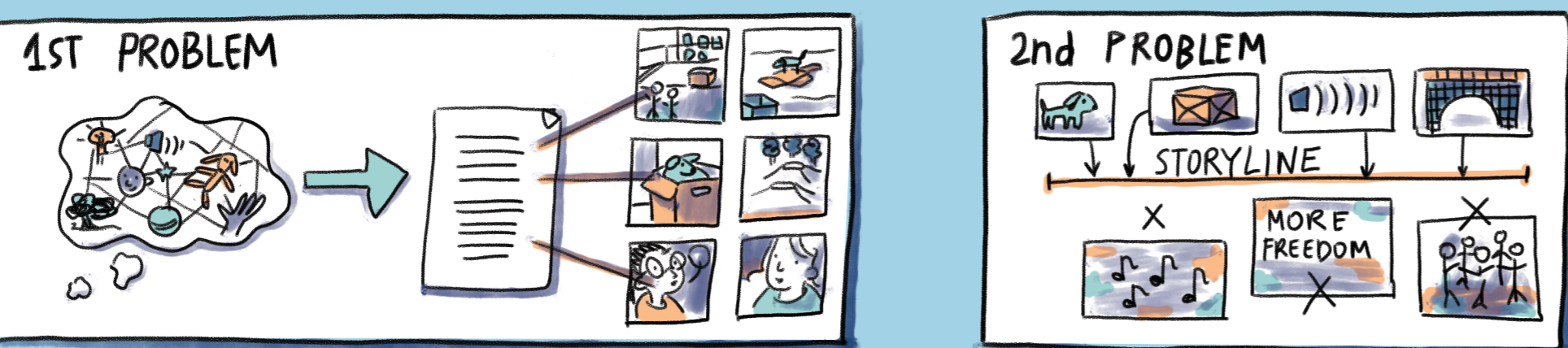
Practice based.

Artist (32), born in ex-Yugoslavia.

Childhood memories of the bombing of Serbia in 1999.

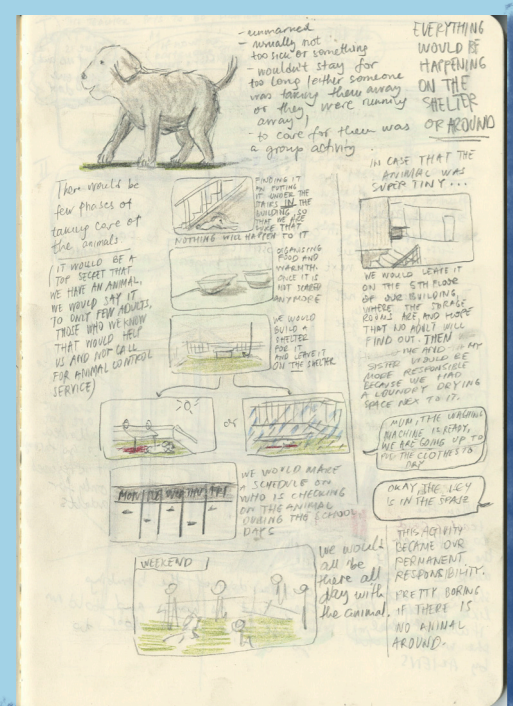
As we tried to challenge traditional ways of making narratives about childhood, we devised a protocol that challenges the traditional manuscript-driven approach to comic making.

Traditional Manuscript-driven approach

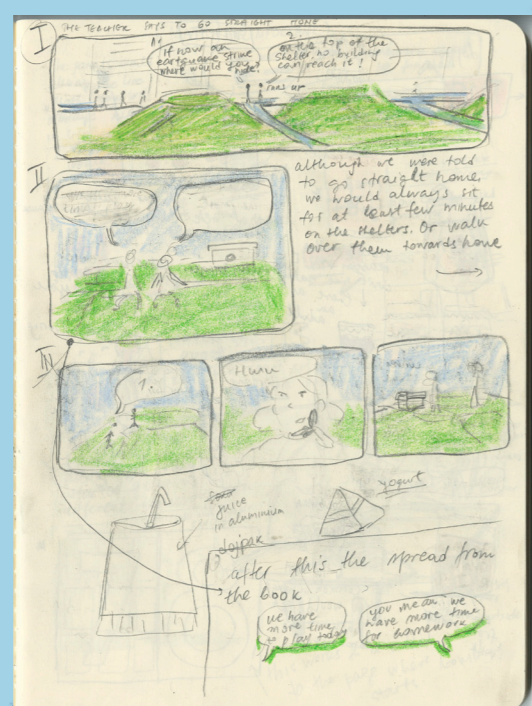


New Protocol - Visual Maps/Dialogues

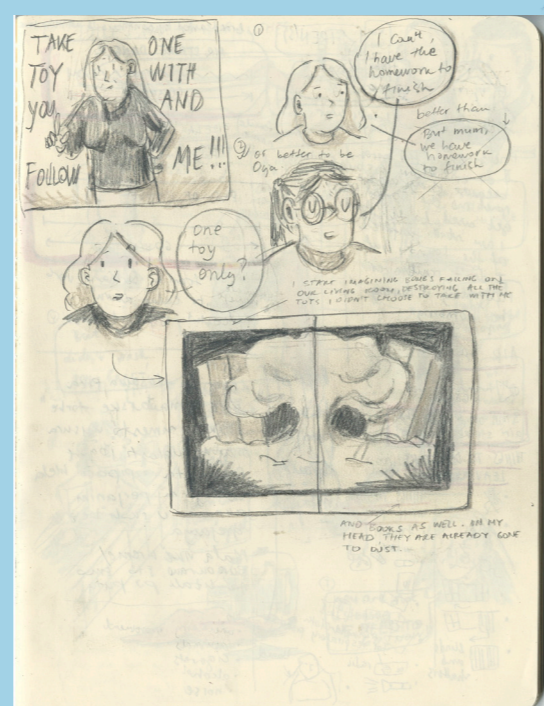
- Drawing as a way of analysis in and of itself to foster non-linear thinking [13].
- Visual comparisons and noting the relationships between the elements.
- Relational data focused on conceptual/theoretical coherence.
- Overlaying various qualitative models with symbolic interaction theory [14, 15].
- Engaging with the memory and theory through the draw-write form of thinking [16].
- Medium specific affordances (of comics) [17, 18].



SEQUENTIAL/SIMULTANEOUS MODE



MULTIMODALITY



INHABITATION

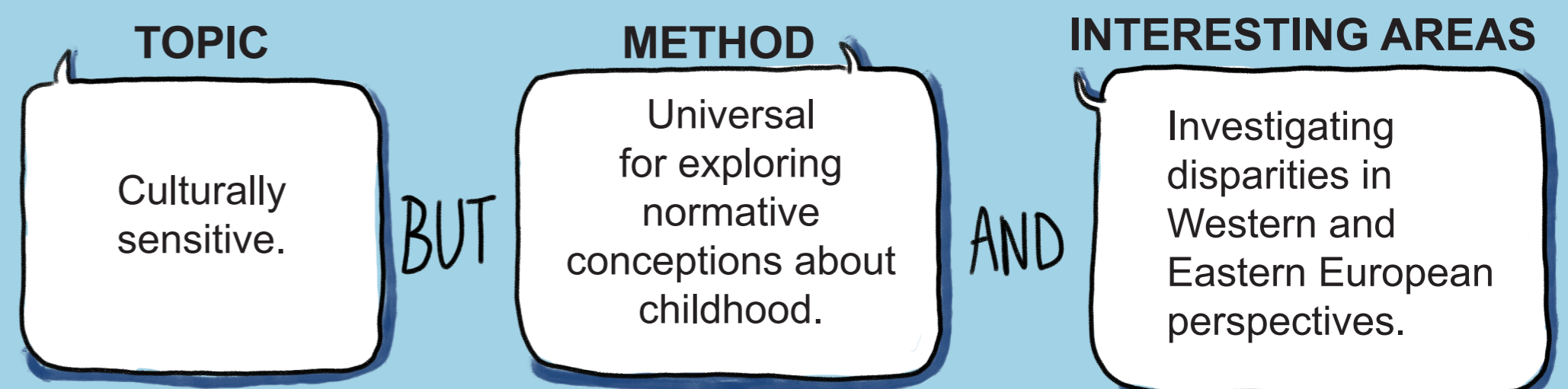
CONCLUSIONS

Expected Outcomes

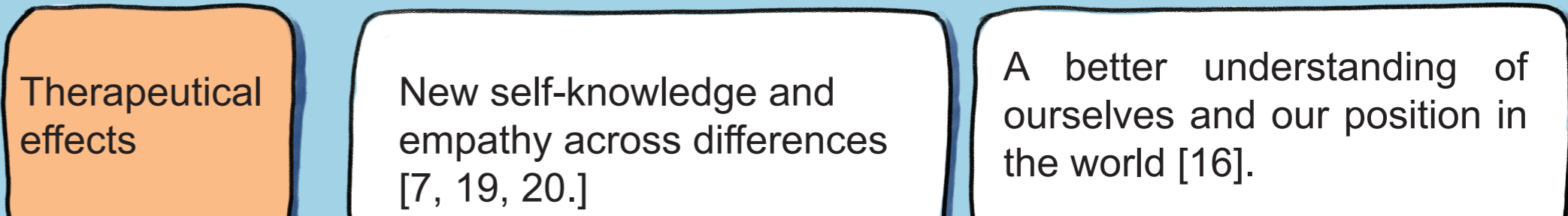
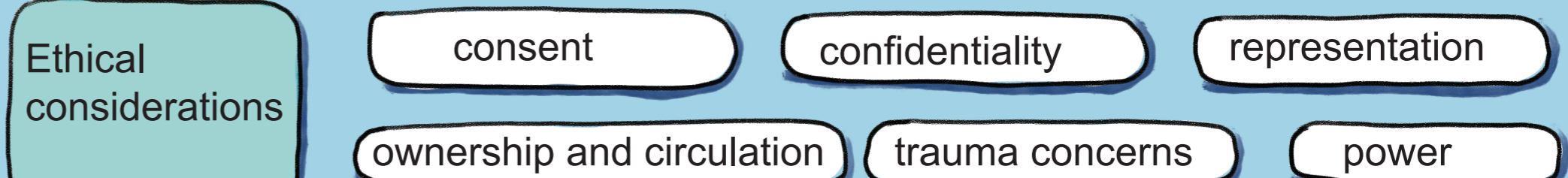
This study demonstrated how comic-making could be separated from its instrumental role and used as a tool that makes it possible to interrupt linear thinking in order to enable more nuanced views on childhood.

- Suggestions for art-based participatory methodologies for art education
- Methods for exploration of own lived experiences in order to understand how societal ideas about childhoods shape our lives and identities
- More diverse images of childhood

European Dimension



Further Considerations



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