

Review on the doctoral dissertation »The Texture of Artistic Research: A Self-Reflexive Practice Theory of Art as Education" in the field of didactics of art education by the candidate Corneli Helena Edwards

The candidate Cornelia Helena Edwards wrote her doctoral dissertation entitled "A Self-Reflexive Practice Theory of Art as Education" in the Department of Didactics of Art Education at the Faculty of Education of Charles University.

The title of the doctoral dissertation is appropriate and fully reflects the candidate's research problem. At the same time, it combines the phrase "texture of artistic research" in an interesting and creative way, which in the candidate's specific case means exactly what has been driving her throughout her research.

The doctoral dissertation is clearly and concisely organised into three main chapters (Introduction, Methodology, Theoretical Framework) and two further parts, PART I (Theoretical Practise) and PART II (Theory in Practise). In the introduction, the candidate emphasises and explains the terminology used, which is important for the reader to understand the theoretical framework. The areas that the candidate touches on in the theoretical part also relate to other areas such as sociology, phenomenology and general pedagogy. Through such a selection of topics, the candidate introduces the reader to the research and later to the practical part of the dissertation in a pleasant way. What I would like to emphasise is undoubtedly a boldly chosen topic, which is extremely important and still topical. Above all, it is about the novelty of the topics dealt with in the field of the scientific discipline of art didactics.

The candidate devotes herself in detail to analysing the role of the artist in the education system on the basis of appropriately selected sources and literature, which in this respect also represents an important academic contribution. She sheds a very nice and clear theoretical light on the role of artistic research, self-reflection and educational theory. What I find very important is that she repeatedly emphasises the role of self-reflection and the connection between theory and practise. This is of course very important in the field of education, especially when it comes to a teacher and a relationship of dependency has to be established.

The candidate formulates clear, current and relevant research questions and objectives. These focus on recognising the trans-formative potential of artistic exploration. Clarity in the structure of the goals set enables the candidate to research and obtain answers step by step and to adequately pursue the next research steps and research questions.

The thesis of the doctoral dissertation is clearly and appropriately formulated: How can an artist who becomes a teacher bring a particular research experience into direct pedagogical work,

adapting to the research goal of creating new knowledge in the teacher who is an artist on the one hand and a student on the other. The answers are therefore correctly chosen and thus confirm the rich theoretical knowledge of the content and the skilful research confirmation.

In her doctoral dissertation, the candidate emphasises two aspects that represent her fundamental research questions: artistic research and pedagogical practise. Through a thorough investigation and analysis of three case studies, she obtains relevant answers. This is achieved through a systematic approach and didactic reflection. These three case studies, which the candidate has conducted as part of their research, describe pedagogical activities carried out at three levels of the Bologna higher education system: Undergraduate, Master's and Doctorate. From this he draws the conclusion that each case leads to a critical conceptualisation of practise as a reflective learning process.

The candidate applies appropriate qualitative methodological approaches in their research. A case for artistic action research in combination with the research model in didactics. With this chosen research method, which is derived from interpretative, empirical and qualitative study cases, the candidate succeeds in obtaining all relevant data that can be methodically processed and interpreted appropriately. In doing so, he makes use of semi-structured interviews, the collection of pedagogical data and their content analysis as well as photo and video documentation. At the same time, the candidate has succeeded in deepening and expanding the data collection even further, i.e. at specialist conferences, in archives, at conferences, in museums and in many other areas. Precisely because of the appropriately chosen and structured methodological steps and method, I judge that the candidate has appropriately structured and chosen the methodological steps for such a scope of research.

The findings of the doctoral dissertation show that adopting the stance of self-reflexivity allows one to have an awareness and an outside perspective of how one's learning takes place through a continuation of reflective practices in order to achieve an optimal level of reflexivity at the dissertation level . The proposed practice of self-reflexivity theory enables a continuous and rich practice of the artistic researcher. With such an approach and method, the teacher can design high quality didactic material and thereby enable potential experiential learning situations with students. It is probably not presumptuous when I write that such an approach makes it possible to equalize the position of the teacher and the artist when we talk about the pedagogical aspect.

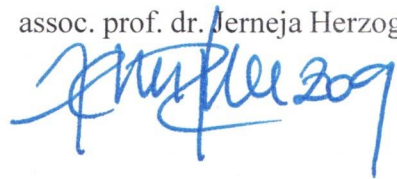
With her doctoral dissertation, the candidate undoubtedly enriches the field of scientific disciplines of art pedagogy and art didactics. What a necessary and topical research that offers

contemporary perspectives on an important question: the relationship: a teacher who is an artist on the one hand and an artist who is a teacher on the other.

I evaluate that the doctoral dissertation by Cornelia Helena Edwards entitled "The Texture of Artistic Research: A Self-Reflexive Practice Theory of Art as Education" is an important scientific work that addresses current issues in the scientific disciplines of art pedagogy and art didactics. In all parts and in the structure of the doctoral dissertation, it represents a significant scientific contribution both from the point of view of updating theoretical starting points and from the point of view of an appropriate methodological approach. A complex work that will undoubtedly contribute to the development of the profession and the academic discipline.

In Maribor on March 24, 2024

assoc. prof. dr. Jerneja Herzog, PhD

A handwritten signature in blue ink, appearing to read "Jerneja Herzog", written over the typed name.