

ART HAS NO BOUNDARIES IN RESEARCH (A HISTORICAL EXPLORATION)

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ABSTRACT

The present study was to explore the history of art in different countries, in fine art. It is an observatory historical measurement study of persons who associated to art. Art is an important part of human life. Every person has some talent, some are architects, some are musicians, and some have interest in painting. I have observed also so many exhibitions in gaiety theatre or in different museums related to some specific theme painting. Through this observation, I have taken initiative to assess the different artisans in this area and make the part of our historical research in the field of art. It is an exploratory study. The finding is based upon my self observation. It also depends upon the skill developing behaviour of human beings living in this society. Some paintings show the local cultural aspects and other different cultural aspects in the context of art. Like Mona Lisa painting showing the struggle for life or the livelihood of people living in this society have facing so many problems related to their lives, but they still stay in that situation where they were stood.

Painting is one of the parts of fine arts, like other forms of art, it requires creative and technical skill and the power of imagination. Dance in music, is an artistic expression of movement and painting of colors. Art education is so important, and how it offers benefits even beyond itself.

Art and culture represent the extent of development of any civilization, evolution of human life and society are reflected in their flourishing culture. Indian art and culture is an important global heritage from its origin to its present form, Indian culture has become a multi-facet rainbow incorporating diverse practices and art forms. Art and culture are two terms, but they are interrelated to each other directly and indirectly they represent an outlet of expression that is usually influenced by culture and which in turn helps to change culture. Painting, sculpture, architecture, literature, music, dance are the main art forms which have been around since the beginning of human kind. They have the most obvious connection with our ancestors, with the first truly human inhabitants of this planet.

INTRODUCTION

Art is very powerful and has ability to convey positive messages to all sorts of emotion without telling and asking anything to anyone. It is voiceless however, tells everything and shares all the problems more than the human being. Art has inspiring and promoting nature which increases the concentration power of the human being by removing all the negative thoughts. Art is the thing which helps us in remembering our good memories of the past. It has no limitations, drawbacks and guidelines; it only needs on you to see passionately with full devotion. When we see the art object, it brings amazing feeling in the heart and mind which connects our spirit to the supernatural power of god.

There is a very true saying about the art that: "Art imitates life and life imitates art." Being inspired I also started learning sculpture and painting and hope would be a good art historian as an art lover. Art is one of the greatest creations of human kind in the course of history. It is creativity in a pure and undiluted form and form at. Art is a way to escape life, which gives us relief in pain and helps us to calm down; it even excites us in the moment of joy. Moreover, it enriches the mind and gives us self-confidence.



The diversity as the similarity in the artistic nuances of Indian art in different regions and their evolution has been an important poser to the art historians. The early studies were mostly dependent on field work. But with the progress of studies in this field, the cannas on Shilpa also came to light gradually, also that the vast material thus made available was sought to be related to the extant remains of Art (Architecture, Sculpture and painting.

The social structure was organized into classes and dominated by a caste of priests. There are was linked either to their religious worship or to the practical necessities of life, as we can see from the various kinds of pottery, wepons, paintings sculpture, jewellery, images of the deity and the fen architectural remains that have survived.

Education in the arts is an integral part of the development of each human being. Those who have studied learning processes throughout the ages, beginning with Plato, have emphasized the importance of the arts in the education process. Arts education refers to education in the disciplines of music, dance, theatre, and visual arts. Study in the arts is integral to our society. They are a part of the cultural heritage of every American. The arts are what make us most human, most complete as people. The arts cannot be learned through occasional or random exposure any more than math or science can. Education and engagement in the fine arts are an essential part of the school curriculum and an important component in the educational program of every student in Katy ISD.

Sufficient data exists to overwhelmingly support the belief that study and participation in the fine arts is a key component in improving learning throughout all academic areas. Evidence of its effectiveness in reducing student dropout, raising student attendance, developing better team players, fostering a love for learning, improving greater student dignity, enhancing student creativity, and producing a more prepared citizen for the workplace for tomorrow can be found documented in studies held in many varied settings, from school campuses, to corporate America.

Evidence from brain research is only one of many reasons education and engagement in fine arts is beneficial to the educational process. The arts develop neural systems that produce a broad spectrum of benefits ranging from fine motor skills to creativity and improved emotional balance. One must realize that these systems often take months and even years to fine-tune. In a study conducted by Judith Burton, Columbia University, research evidenced that subjects such as mathematics, science, and language require complex cognitive and creative capacities "typical of arts learning" (Burton, Horowitz, & Abeles, 1999). "The arts enhance the process of learning. The systems they nourish, which include our integrated sensory, attentional, cognitive, emotional, and motor capacities, are, in fact, the driving forces behind all other learning" (Jensen, 2001).

The fine arts also provide learners with non-academic benefits such as promoting self-esteem, motivation, aesthetic awareness, cultural exposure, creativity, improved emotional expression, as well as social harmony and appreciation of diversity. These are the very fibers of the fabric known as our Americanculture.

The following are findings reported in Champions of Change: The Impact of the Arts on Learning (Fiske, 1999) that should be noted by every parent, teacher, and administrator:

The arts reach students not normally reached, in ways and methods not normally used. (This leads to better student attendance and lower dropout rates.)

It changes the learning environment to one of discovery. (This often re-ignites the love of learning in students tired of just being fed facts.)

Students connect with each other better. (This often results in fewer fights, greater understanding of diversity, and greater peer support.)

The arts provide challenges to students of all levels. (Each student can find his/her own level from basic to gifted.)

Students learn to become sustained, self-directed learners. (The student does not just become an outlet for stored facts from direct instruction, but seeks to extend instruction to higher levels of proficiency.)

The study of the fine arts positively impacts the learning of students of lower socioeconomic status as much or more than those of a higher socioeconomic status. (Twenty-one percent of students of low socioeconomic status who had studied music scored higher in math versus just eleven percent of those who had not. By the senior year, these figures grew to 33 percent and 16 percent, respectively, suggesting a cumulative value to music education.)

Is the study of fine arts important? They engage many areas of the brain and also have far-reaching effects on the learner's mind (Jensen, 2001). The arts promote the understanding and sharing of culture. They promote social skills that enhance the awareness and respect of others. The fine arts enhance perceptual and cognitive skills. The Burton study of more than 2000 children found that those in the arts curriculum were far superior in creative thinking, self-concept, problem-solving, self-expression, risk-taking, and cooperation than those who were not (Burton et al., 1999). The arts have the capacity to engage everyone. All levels of American society can and do participate in the fine arts. There are no barriers of race, religion, culture, geography, or socioeconomic levels.

Today's world is witness to the Information Age. The primary sources of content information are no longer teacher lectures or textbooks. Learning is not limited to what you know, but is dependent upon how to find information and how to use that information quickly, creatively, and cooperatively. "We are in the twilight of a society based on data. As information and intelligence become the domain of computers, society will place a new value on the one human ability that can't be automated: emotion (Jensen, 1999, p. 84)." Today's students are inundated with data but are starving for meaningful learning. Workplace demands are for students to understand how to solve problems, what makes arguments plausible, how to build teams and coalitions, and how to incorporate the concept of fairness into the everyday decisions. Students need to be thinkers, possess people skills, be problem-solvers, demonstrate creativity, and work as a member of a team. We need to offer more in-depth learning about the things that matter the most: order, integrity, thinking skills, a sense of wonder, truth, flexibility, fairness, dignity, contribution, justice, creativity and cooperation. The arts provide all of these.

Perhaps the most fundamental element to education one should consider is the manner in which we perceive and make sense of the world in which we live. An effective education in the fine arts helps students to see what they look at, hear what they listen to, and feel what they touch. Engagement in the fine arts helps students to stretch their minds beyond the boundaries of the printed text or the rules of what is provable. The arts free the mind from rigid certainty. Imagine the benefits of seeking, finding, and developing multiple solutions to the myriad of problems facing our society today! These processes, taught through the study of the arts, help to develop the tolerance for coping with the ambiguities and uncertainties present in the everyday affairs of human existence. There is a universal need for words, music, dance, and visual art to give expression to the innate urgings of the human spirit. (Eisner, 1987) The premier organizations in the corporate world today recognize that the human intellect "draws from many wells." Arts education gives access to the deepest of those wells.

CENTER FOR EDUCATIONAL RESEARCH AND ACADEMIC DEVELOPMENT IN THE ARTS
CERADA aims at developing the quality of research-based arts pedagogy within the University of the Arts Helsinki and in other institutions and contexts. It is a network of teachers, researchers and units within the University of the Arts Helsinki that are interested in developing arts pedagogy through international collaboration.

For more information, please explore our website or contact us via coordinator Tuula Jääskeläinen, +358 40 710 4321 and Tuula.jaaskelainen (at) uniarts.



Professor Kai Lehtikainen leads CERADA Center for Educational Research and Academic Development in the Arts at the University of Arts Helsinki. He is also Vice-Director of ArtsEqual research project and Team Leader for the research group Arts, Welfare, Health & Care. He completed his Doctor of Philosophy degree in Dance Studies at the University of Surrey, UK in 2004. His doctoral dissertation focused on discourses of masculinity in dance education for young males. *Stepping Queerly? Discourses in Dance Education for Boys in Late 20th-Century Finland* was published by Peter Lang in 2006. Currently, his research interests stretch from cultural and social meanings of choreography and performance to boundary work between the arts, arts pedagogy, democracy, gender, health, welfare, care, work development, and innovations.

His academic work includes publications on dance analysis, competence analysis and curriculum development in artistic boundary work, and discourses of well-being in the service activities of third sector organisations in the arts, culture, sport and youth work. His recent publications include a research article on justification discourses of the arts in eldercare, two co-edited anthologies – one on training artists for innovation, the other on artists as developers in organisations – and a textbook on approaches to dance analysis. In recent years, he has contributed to a number of national and European development projects including Kolmas Lähde, Training Artists for Innovation, Quality of Life, Portolano, and the on-going NXT Making a Living from the Arts –project, which focuses on higher arts education development and incubator development. Currently, he chairs the steering group of CERADA – Center for Educational Research and Academic Development in the Arts, and is a board member of the Finnish Society for Research in Art Education. He also serves as an expert for the Nordic Culture Fund, and is a member of the Advisory Board of the Kone Foundation's Saari Residence.

Heidi Westerlund is a professor at the Sibelius Academy, University of the Arts Helsinki, Finland, where she is also responsible for the music education doctoral studies. She has published widely in international journals and books and she is the co-editor of Collaborative learning in higher music education (Ashgate) as well as the Editor-in-chief of the Finnish Journal of Music Education. Her research interests include higher arts education, music teacher education, collaborative learning, cultural diversity and democracy in music education. She is currently co-editing *Perspectives on Music, Education and Religion: A Critical Inquiry* (Indiana University Press) and *Visions for Intercultural Music Teacher Education* as well as leading two research projects funded by the Academy of Finland: *The arts as public service: Strategic steps towards equality (2015-2020)* and *Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal (2015-2019)*.

Eeva Anttila works as a professor of dance pedagogy at the University of the Arts Helsinki, Finland. She completed her Doctor of Arts degree in dance at the Theatre Academy, Finland in 2003. Her research interests include dialogical and critical dance pedagogy, embodied learning, embodied knowledge and practice-based/artistic research methods. Anttila is actively involved in national and international dance and arts education organizations and journals. She served as the Chair of Dance and the Child International (2009-2012), and has published several articles and book chapters nationally and internationally. Currently, Anttila is also the editor of the *Nordic Journal of Dance: Practice, Education and Research*, and co-editor of the *International Journal of Education in the Arts*.

RESPONSIBLE FOR THE ACADEMIC DEVELOPMENT IN THE ARTS (60 ECTS) PROGRAM

Patrick Furu is Assistant Professor at the Hanken School of Economics in Helsinki as well as the Academic Director of Hanken & SSE Executive Education. Previously, he has held visiting positions at, for example Uppsala University and Copenhagen Business School, as well as a top management position in the ICT industry. Furu's academic work includes publications on knowledge creation and sharing in multinational companies. Recently he has studied the role of the board of directors in medium-sized companies, and in particular leadership models in improvising jazz bands. Furu's professional activities include consultancy and

executive education for management concerning strategies, change processes and leadership development. He has worked with several large and medium-sized companies.

Tarja Pitkänen-Walter is a practicing artist and professor of painting at the University of the Arts Helsinki. She completed her Doctorate in Fine Arts in 2006, exploring haptic visuality and multisensoriness in painting. Her art practice, which spans thirty years, investigates the painting process through material thinking, resulting in expanded paintings. Her work is exhibited internationally and in Finland. She has a wide variety of experiences teaching art in diverse levels of art education institutes since the 1980s, and has incorporated her artistic research into her teaching to varying degrees, depending on the appropriateness for the course. Pitkänen-Walter has held several trustee and art expertise positions, for example the vice-chair of the National Council for Visual Arts in Finland (2004–2009), and is a member of the board of directors for Frame Finland (2012–2014).

Riikka Stewen is an art historian and theoretician. In her research, she addresses topics such as theories of memory and subjectivity and genealogies of contemporary art. She is also writing on an alternative tradition of aesthetic thought – Deleuze called it a minor tradition – and is currently fascinated by Félix Ravaisson, an almost forgotten predecessor of Henri Bergson, Jacques Derrida, François Laruelle, Catherine Malabou, among others – and Davisson’s theory of art education based on a conception of foundational movement, la ligne serpentine.

She has supervised several doctoral dissertations in modern and contemporary art history as well as directed doctoral studies in practice-based artistic research. She has also curated exhibitions and worked as a translator. She believes in the power of fiction and imagination and has published an art historical novel inspired by a fragment of a letter by Serge Diaghilev she discovered in the dusty archives of the university library in Helsinki.

She is interested in questions of critical pedagogy, psychoanalysis, theories of subjectivity, and the relationship between art and philosophy.

She is inspired by interdisciplinary in science and in art and it is her ambition to redefine genealogies of contemporary art by rewriting modern art history from the point of view of interdisciplinary.



Visiting Professor Helena Gaunt (MBA) is Vice Principal and Director of Academic Affairs at the Guildhall School of Music & Drama, providing strategic leadership in research, academic development, enterprise and internationalization. She is a National Teaching Fellow (2009) and Principal Fellow of the Higher Education Academy.

Her research focuses on one-to-one and small group tuition in conservatoires and orchestral musicians in the 21st century, and she devised the new Creative Entrepreneurs scheme for Guildhall School alumni, run in partnership with Cause4. Having been a professional oboist and member of the Britten Sinfonia, she has more recently developed research expertise, and current interests focus on ensemble practices in the performing and fine arts, and on creative entrepreneurship.

She is an Associate of the Centre for Musical Performance as Creative Practice (CMPCP), a co-editor of Music Performance Research and a member of the Editorial Board of the British Journal of Music Education. Helena is the Chair of the Innovative Conservatoire (ICON)



partnership, providing pioneering professional development internationally for conservatoire teachers. She lives in London and has five children, including two sets of twins.

Tuula Jääske läinen (M.Ed.) is working as a coordinator in CERADA, Arts Equal Project, Global Visions Project and at the Faculty of Music Education, Jazz and Folk Music in the Sibelius Academy, University of the Arts Helsinki, Finland. She also has working experience at the University of Helsinki and at the Sibelius Academy in Student Services as a planning officer, university pedagogy lecturer and head.

She is a doctoral candidate in the Sibelius Academy, University of the Arts Helsinki, and her research interests are in the field of higher education, especially approaches to learning and experiences of learning environment in the music university. She also studies in the Arts University Pedagogy program and is involved in the Gambia Project by her teacher training and by researching cross-cultural learning in the visual arts study program.

Lastly, art is a mirror through which one can see gradual one constant development of his own personality. We are surrounded by art, art is everywhere in the field of education, art occupies a significant role place in the educational curriculum of a country. Without art man would not have gained my culture and civilization not his mind trained and educated properly for the appreciation of beauty in all its manifestations. Art gives pleasure and develop self-motivation in child. It improves the power of observation and accuracy, lower of invention, proportion, harmony and makes honesty in workmen ship.

Art gives the visible form to the ideas, feeling and emotions of man, which will give satisfaction to a person mind. Art plays a very important role in one's life. Art has been in man's life from very beginning of his birth, that is from the age of Adam Ad Eve.

By the invasion of technology and computer has broken all the boundaries of art. Art is not specific with painting, sculpture, architecture, music and theatre. In modern research technology has change definition of world art. (CAD) computer aided design, interior designing and so many other aspects of art and modern art have became very important tool specially of research in higher education. Now CAD and visual arts and performing arts are interdisciplinary subject of research in higher education.

Being an art historian can explore the new avenues in the field of interdisciplinary research in different subjects in higher education like, ancient history, archeology, architecture and interior and exterior designing.

When it comes to (breaking boundaries) the field of art in ancient time Michael Angelo Greek Sculpture set an example by introducing art in the field of painting and architecture and proved that art has no boundary.

ACADEMIC DEVELOPMENT IN THE ARTS

Eeva Anttila (Professor, Theatre Academy)

Tarja Pitkänen-Walter (Professor, Finnish Academy of Fine Arts)

Lauri Väkevä (Professor, Sibelius Academy)

Heli Kauppila (Project Researcher, CERADA)

Teija Löytönen (Academy Research Fellow, School of Arts, Design and Architecture)

ARTISTIC INTERVENTIONS AND THE TRANSFORMATIVE USE OF ARTS IN SOCIETY

Kai Lehikoinen (Theatre Academy)

Patrick Furu (Assistant Professor, Hanken School of Economics; Lecturer, Sibelius Academy)

Irmeli Kokko-Viika (Lecturer, Finnish Academy of Fine Arts)

Ulrika Ferm (Deputy Professor, Finnish Academy of Fine Arts)

Satu-Mari Jansson (Project Researcher, CERADA)

Eeva Siljamäki (Research Assistant, Doctoral Student, Sibelius Academy)

**ARTSEQUAL: THE ARTS AS PUBLIC SERVICE: STRATEGIC STEPS TOWARDS EQUALITY
DEVELOPING ARTS PEDAGOGICAL LEARNING ENVIRONMENTS BY RESEARCHING
MEMORIES OF FINNISH AND GAMBIAN STUDENTS AND TEACHERS IN VISUAL ARTS
PROGRAMS**

Tarja Pitkänen-Walter (Professor, Finnish Academy of the Fine Arts)

Tuula Jääskeläinen (Project Coordinator, Doctoral Student, Sibelius Academy)

**GLOBAL VISIONS THROUGH MOBILIZING NETWORKS: CO-DEVELOPING
INTERCULTURAL MUSIC TEACHER EDUCATION IN FINLAND, ISRAEL AND NEPAL
LEARNING IN AND THROUGH THE ARTS IN HIGHER EDUCATION: DEVELOPING
SHARED LEADERSHIP**

Helena Gaunt (Assistant Principal, Guildhall School of Music and Drama; Visiting Professor, University of the Arts Helsinki)

Patrick Furu (Assistant Professor, Hanken School of Economics; Lecturer, Sibelius Academy)

Riikka Stewen (Professor of Art Theory and General Studies, Academy of Fine Arts; Docent of Art History, University of Helsinki)

Heidi Westerlund (Professor of Music Education, Sibelius Academy)

Leena Rouhiainen (Professor in Artistic Research; Head of the Performing Arts Research Centre at the Theatre Academy)

POLITICS, ARTS, AND EDUCATION

Lauri Väkevää (Professor of Music Education, Sibelius Academy)

Heidi Westerlund (Professor of Music Education, Sibelius Academy)

Tuulikki Laes (Research Assistant, Doctoral Student, Sibelius Academy)

INTERACTIVE CHORAL ACTIVITY AS SUPPORT FOR UNIVERSITY STUDIES

Satu-Mari Jansson (Project Researcher, CERADA)

Eeva Siljamäki (Research Assistant, Doctoral Student, Sibelius Academy)

Heidi Westerlund (Professor of Music Education, Sibelius Academy)

Opening the teaching in the University of the Arts Helsinki / Taideyliopiston opetuksen avaaminen

**MUSIC EDUCATION AND CULTURAL DIVERSITY IN SWEDISH-SPEAKING SCHOOLS IN
FINLAND**

Maria Westvall (PhD, Senior lecturer, Örebro University Sweden and Guest researcher at University of the Arts Helsinki, Sibelius Academy)

Marja Heimonen (DMus, Senior Ass. University of the Arts Helsinki, Sibelius Academy)

Jan-Erik Mansikka (PhD, Senior lecturer, University of Helsinki / University of the Arts Helsinki, Sibelius Academy)

**A CELLIST'S AUTOETHNOGRAPHY: THE PSYCHOLOGY, MUSICOLOGY, AND
PERFORMANCE OF APPROACHING BEETHOVEN AND MENDELSSOHN HOLISTICALLY**

Guadalupe López-Íñiguez (Post-doctoral researcher, Sibelius Academy)



INTERCULTURAL SKILLS IN MUSIC TEACHER EDUCATION

Laura Miettinen (Responsible Researcher, Research Assistant, Doctoral Student, Sibelius Academy)

Claudia Gluschkof (Senior lecturer, Levinsky College of Education, Tel Aviv, Israel)

Sidsel Karlsen (Professor of Music Education, Hedmark University College, Hamar, Norway; Docent, Sibelius Academy)

Heidi Westerlund (Professor of Music Education, Sibelius Academy)

MUSIC TEACHER EDUCATION DEVELOPMENT PROJECT IN NEPAL

Heidi Westerlund (Project leader, professor, Sibelius Academy)

Heidi Partti (Post-doctoral researcher, Sibelius Academy)

Vilma Timonen (Doctoral Student, Sibelius Academy)

Danielle Treacy (Doctoral student, Sibelius Academy)

Iman Bikram Shah (Visiting teacher, principal of Nepal Sangeet Vidhyalaya)

Marja-Leena Juntunen (Visiting teacher, professor Sibelius Academy)

Soili Perkiö (Visiting teacher, lector Sibelius Academy)

Aija Puurtinen (Visiting teacher, lector Sibelius Academy)

Subha Bahadur Sunam (Visiting teacher)

Rizu Tuladhar (Visiting teacher)

MULTICULTURAL ARTS UNIVERSITY

Heidi Westerlund (Professor of Music Education, Sibelius Academy)

Alexis Kallio (Post doctoral research fellow, Sibelius Academy)

Danielle Treacy (Doctoral student, Sibelius Academy)

CREATIVE MUSIC MAKING IN SCHOOLS

Heidi Partti (Researcher, Sibelius Academy)

GAME-BASED GUITAR LEARNING

Lauri Väkevä (Professor of Music Education, Sibelius Academy)

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