

The present writing gives some guidance to the art education in a multicultural context and promotes the coexistence of East and West Traditions.

The dialogue and investigation show us that there is a tolerant, “advanced”, art and art teaching: reciprocal influences rather than a polarity, cooperation among people, mediums of expression and diverse cultures are possible. The approach is focus on artistic methodologies, characteristic to dance, drawing and music.

This writing exposes some ideas and recent experiences introduced in my program Drawing II at the Faculty of Fine Arts in Altea, of the University Miguel Hernández (Elche, Spain).

Believing that creative artistic methodology links body and brain, we placed physical and mental training at the centre of our teaching.

A large number of artists, who, in many cases, became art teachers, realized by their art work that the attitude toward his work and materials are fundamental in art processes.

The curriculum only provides the frame for teaching encouraged students to work on experiences and feelings, on scientific method and intuitive sensibility. From an empirical point of view, human experience is extremely important in art.

Grasping movement through Dance (body) and Drawing (eyes-hand)

In May 2004 we did a workshop in the Studio Drawing II produced by Pilar Viviente (artist, writer and professor at the Faculty of Fine Arts of the UMH) and Jack Waters (artist, writer and professor at the Hampshire College in New York), and directed by Jack Waters with Dance Tube group from New York City, which was extremely successful with the students in the faculty and contributed to link the academy with the society.

The workshop had an important social impact in local news and televisions. (1)

One year later the prestigious contemporary art magazine *El Temps d'Art* published some pictures in the number 19, a special publication in Art Education focused on the Mediterranean Spanish area. (2)

We introduced first yoga exercises and spontaneous dance and after we discussed the nature of movement in theoretical and historical terms. The students did specific exercises in the morning before starting to draw the human figure in action.

The achievement of the experience of movement was essentially a self free interpretation. We insisted that form and specifically movement, should be grasped by the student before the visual representation and analysis of the image.

There is no visual representation and artistic expression at this first “stage” of the workshop.

On the other hand, those exercises are linked with art therapy, treating through art everyday nervous tensions and emotional conditions, tendencies or disorders with both physical and mental symptoms (such as stress, anxiety and depression).

After those exercises the students are relaxed to start with artistic representation. In 1919/1920 professor at the Bauhaus School Johannes Itten (1888-1967) used morning exercises for similar purposes.

As said Itten: “In this way born in the classroom the necessary receptivity and I could to begin to the study of the mediums of artistic representation”. (3)



**Exercicis matinals a la Bauhaus dirigits per Johannes Itten:
“Així neix a classe la receptivitat necessària i jo puc
començar l’estudi dels mitjans de representació artística”
(1919/1920).**