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RECIPES FROM THE GINGERBREAD HOUSE:
EXPLORING THE WITCH ARCHETYPE TO ADDRESS THE HIDDEN CURRICULUM IN SECONDARY SCHOOLS

An exegesis submitted by

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ABSTRACT

This interdisciplinary study explores the role of visual arts practice and pedagogy in secondary arts education through a retelling of the Brothers' Grimm fairy tale *Hansel and Gretel*. The tale serves as a metaphorical device in contextualising secondary arts education and through this process, highlights the hidden curriculum operating in many schools. The hidden curriculum is comprised of values that students are implicitly imparted, by means of school administrative processes and pedagogical practices rather than via explicit curricula (Giroux, 1981). Drawing on my own experience as an artist and secondary school art teacher, the study's re-envisioned tale involves my embodiment of a feminist artist-teacher-witch living in the art studio gingerbread house, who creates art recipes for disrupting the hidden curriculum in schools in order to lead to beneficial outcomes for students, art teachers and the community. My sculptural installations and multimedia works are informed by artists working in the fairy tale genre such as French-American artist Niki de Saint Phalle and German-American artist Kiki Smith and explore the ways in which art recipes can offer a space for educational re-enchantment as the project's central contribution. The qualitative study employs a feminist interpretative framework and a practice-led methodology (Haseman, 2006) as an overarching approach. The research also incorporates action research (Johnson, 2020) alongside auto-ethnographic (Hamilton, et al., 2008) and reflexive (Gabriel, 2018) methodological approaches in addressing my artist-teacher experiences in undertaking the witch archetype. The study generates research outcomes by a cyclic inquiry-based process, informed by secondary school teacher surveys and artefact-elicited senior art graduate interviews. These considerations have been concocted through slow stirring in the cauldron of reflexion resulting in an embodied process of art making, which I have termed and described as a "marinage" method (the combination of the words "marinate" and "bricolage"). Therefore, art becomes both an ingredient and an outcome for this project and arguably a necessary flux enabling the maturation of the creation. Comprising of a practice component of a 70% and an exegesis of a 30% weighting, the study's discussion gives rise to a more global consideration regarding the importance of art (its making, method and its analysis) in developing the skills required in a holistic, contemporary education; and indeed, in providing the key ingredients, and suggested recipe method for a more sustainable and diverse contemporary society.

This exegesis is entirely the work of Ann Elizabeth Russell except where otherwise acknowledged. The work is original and has not previously been submitted for any other award, except where acknowledged.

Principal Supervisor: Associate Professor Beata Batorowicz

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Student and supervisor's signatures of endorsement are held at the University.

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LIST OF ABBREVIATIONS

Abbreviation/Acronym	Full name/Definition
ACARA	Australian Curriculum and Reporting Authority
AKA	Also Known As
Covid-19	Coronavirus Disease (2019)
ICT	Information and Communication Technology
iMOCA	Independent Museum of Contemporary Art
ISA	Ideological State Apparatus
QATA	Queensland Art Teachers Association
QCAA	Queensland Curriculum and Assessment Authority
QCT	Queensland College of Teachers
NAPLAN	National Assessment Program – Literacy and Numeracy
NGA	National Gallery of Australia
NSW	New South Wales
NVAEC	National Visual Art Education Conference
PISA	Programme for International Student Assessment
SBS	Special Broadcasting Service
STEAM	Science, Technology, Engineering, Arts and Maths
STEM	Science, Technology, Engineering and Maths
UQ	University of Queensland
USQ	University of Southern Queensland

CHAPTER ONE. INTRODUCTION: THE WITCH'S GATHERING OF INGREDIENTS

Once upon a time there was a wise old witch who lived deep in the forest in a charmed gingerbread house. It was a beautiful house, covered in magical delights that became the heart's desire of whoever laid eyes on it. The witch lived in troubled times – there was war and fighting, the earth was scarred and scorched, plagues were numerous and many did not have enough to eat. Trees were very rare other than in the forest and most of the earth's unusual animals had disappeared. Looking for someone to blame, many believed that the witch was the cause of their problems. After all, she lived alone in her charmed gingerbread house in the forest, casting strange spells and making concoctions from the herbs that grew there. Most people avoided the part of the forest the witch lived in, as they had heard that she was dangerous, but there were some who ventured close to the house and found it impossible to resist the temptation of going inside. Those people were rarely seen or heard of again, which only made others more fearful that the witch had murderous intentions. In truth, the witch was teaching them her sorcery: how to live better in their troubled world. Once people had experienced the witch's powerful magic, they were unable to go back to the way they used to live. If they did return to where they were from, they had changed so much that no one recognised them. All of these apprentice witches (for that is what they were) moved out of the forest ready and able to create their own magic, which was just what the world needed in those dark days.

Ann Russell, 2019

1.1 Scope, Purpose and Aims

This interdisciplinary study explores the role of visual arts practice and pedagogy in secondary art education through a retelling of the Brothers' Grimm fairy tale *Hansel and Gretel* (1812)*,* where my contemporary artist-teacher experiences are addressed and adopted through the witch archetype. My introductory tale featured above, narrates the way the artist-teacher is often perceived as an "unorthodox practitioner" and is therefore, positioned outside of the mainstream secondary arts education context in terms of curriculum emphasis and pedagogy (Blomquist, 2011). This is further heightened through my own positioning as an older female artist-teacher whereby I subversively identify with the witch archetype. That is, the witch in my introductory tale is not an evil character who aims to devour children, but rather engages in feminist art (Blomquist, 2011) and art teaching as a form of sorcery to challenge and simultaneously re-enchant current educational practices. In doing so, it is important to emphasise that my identification with the witch archetype is underpinned by my own personal experiences and that not all artist-teachers will identify themselves with the witch archetype. For those that do, the coven of witches, like feminism, is complex and rich in its varying perspectives (Witteman, 2021).

In this way, my study's reiteration of the *Hansel and Gretel* tale serves as a metaphorical device in contextualising and critiquing secondary education, particularly in its devaluing of the arts, and through this process, highlights the hidden curriculum operating in many schools. The hidden curriculum involves the beliefs and values that are implied (rather than made explicit) to students, such as those related to gender; by means of teaching and administrative practices, such as through the choice of teaching resources and the positioning of subjects in the timetable (Rodriguez, 2012). Psychologist Adrian Furnham (2015) maintains that young people's perception of society is often largely attributed to the education students receive in schools, not just through the explicit, intended curriculum, but also through the implicit or "hidden" curriculum; as modelled behaviour is often more powerful than what is said. It is within the *implementation* of explicit curriculum that the power of implicit communication dwells, with the messages of the hidden curriculum easily becoming established as "just how things are" (The Glossary of Education Reform, 2015). Brownell (2017) referring to Wren (1993) asserts that he hidden curriculum of school, is "the learning that is "off-the-record," but is internalized by students" (p.206). She defines the hidden

curriculum as a "means through which both social and cultural norms of the dominant discourse are not only regulated, but also replicated from one generation to the next" (Brownell, 2017, p.211). Andarvazh, et al., (2017) agree, stating that "the hidden curriculum is a hidden, powerful, intrinsic in organizational structure and culture and sometimes contradictory message, conveyed implicitly and tacitly in the learning environment by structural and human factors" (2017, p. 198). It is termed "hidden" because, for the most part, learners, curriculum planners and even teachers are unaware of it (2017, p. 198). Its lack of visibility even to those who deliver it adds to its potential power to socialise[1] its participants (2017, p. 202). If we accept that only seven percent of verbal communication is the actual words that we use, with the rest being tone of voice, body language and the like (Barmaki, 2014, p. 441), we can more easily understand the power of the hidden curriculum.

It needs to be acknowledged that there are other modes of curriculum, perhaps best described as subsets of the hidden curriculum. There is also a "null" curriculum – the content which is left untaught without it occurring to us to teach it, and a more deliberate "evaded" curriculum – areas which are intentionally left untaught (Rosenberg & Thurber, 2007, p. 17). As a foundational set of societal "truths" the hidden curriculum has a powerful influence on student value systems (Giroux, 2012; Phillips 2009). Secondary education, as the phase of education which encompasses adolescence[2] and which precedes a young person's "legal" adulthood is of particular importance in a person's development. Neurological and other changes occurring during this phase are critical in forming many beliefs and ideas that a young person will rely on as they move into early adulthood (Blakemore & Choudhury, 2006).

Stories are also devices which can shape perceptions and social values among their readers (Zipes, 2002). In stories, such as the *Hansel and Gretel* tale, the witch is portrayed as an "outsider" (Marriott, 2008), a "marginal being"; whose "paranormal powers elicit both fear and envy" (Blomquist, 2011, p. 3). In further discussion of the witch archetype, Blomquist (2011) states that "because the witch is a being who is in transition, who questions and contests the models that try to contain her, and who

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1 Socialisation as a result of the hidden curriculum is further discussed in Chapter section 1.2

[2] In Australia, secondary schooling encompasses grades 7-12; approximately the second half of a student's schooling, where they are generally between 11 and 17 years of age. Some students may be slightly older or younger than this (ACARA, 2016).

continues to evolve, she can perfectly elucidate many different theories" (p. 220). In this study, the witch archetype is applied symbolically to the artist-teacher in her capacity to challenge assumptions about the value of visual art in education and broader society. The project's central focus is to address the subversive ways in which the contemporary artist-teacher as a "witch" can create recipes – and gather her ingredients – for disrupting the hidden curriculum in schools in order to lead to beneficial outcomes for students, artist-teachers and the community.[3] In particular, my own metaphorical embodiment[4] of the artist-teacher-witch takes on a crucial role in the retelling of contemporary education through art teaching and practice that opens a potential space for educational re-enchantment.

The word "enchantment" (and by association, "re-enchantment" and "disenchantment") borrows from the fairy tale vernacular and its link to evoking or practicing "magic" (Saler, 2006). Fairy tales offer ways of dealing with life's problems through the power of magic. As fairy tales can be cautionary accounts about moral, social, or cultural teachings and lessons, they can also be viewed as a form of education (Zipes, 2002). Conversely, the continued westernised emphasis on rationality and scientific thinking – including within Australian secondary education – is generally regarded as having rejected "magic" as a contributing force (Forsyth, 2020). This results in a "disenchantment" of sorts; reinforced and exacerbated by the increasing prevalence of neoliberalism as society's hegemony (Forsyth, 2020). The idea of society being based purely on rational logic was first put forward around the end of the First World War by German Sociologist Max Weber. The concept of *Entzauberang*, as Weber termed it, literally translates to "breaking the magic spell" (Forsyth, 2020, p. 32). In education, a focus on rational and scientific thought is particularly reflected in the introduction of the Science, Technology, Education and Maths (STEM) education agenda, where the undermining of the arts and the role of

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[3] There is growing dissatisfaction with outcomes of education, particularly in terms of resilience, relevance and preparation for the 21st Century context. This is clear in various political discourses and the work of scholars such as Robinson (2006, 2011); Giroux (1981, 2015); and Ritchhart (2011, 2015).

[4] In this study, I refer to myself as metaphorically embodying the artist-teacher-witch. This does not mean that I literally become a witch or seek to represent a societal understanding of the witch by "dressing up" in a particular costume. Rather, I am taking on, or embodying, the qualities of the artist-teacher-witch as they are portrayed throughout this project. At times, this embodiment is manifested by undertaking the art making process – the creative practice – itself an embodied undertaking, as later outlined via Haseman's (2006) discussion on practice-led research methodology in the context of the performative research paradigm. This approach of embodiment is also informed by Mäkelä (2007) *Knowing through Making* and Paul Carter's (2004) *Material Thinking.*

creativity has prompted calls for a revised Science, Technology, Engineering, Arts and Maths (STEAM) agenda (Piro, 2010) which provides the opportunity to include re-enchantment in education and our lives (Suddaby, Ganzin & Minkus, 2017). In turn, the study's focus on the "re-enchantment" of education seeks to re-engage students with the mystery and wonder of the process of learning; with the world itself; and manifest a more creative, innovative, equitable and meaningful society.

The fairy tale genre is complementary to the arts education field and has appealed to people of all ages for centuries. From the earliest times, these stories were disseminated orally and reflected the ideologies of particular cultures, at particular times (Maggi 2015; Warner 2014; Williams 2020). As literacy became more universal, these tales were written down and collected in books, such as the Grimm Brothers' *Children's and Household Tales* (1812). Fairy tales have been used throughout history as cautionary stories designed to educate the masses (Zipes, 2002). They too are an art form which, even in the 21st Century continue to hold currency through their commentary on social and cultural norms within diverse societal contexts (Zipes, 2002). This is made apparent by the way that fairy tales continue to be reinvented and re-imagined in books, films, television programming, games and animations (Wilde, 2014). Importantly, fairy tales intersect at numerous points with actual history. Theorist Jack Zipes (2002) positions them as "reflecting the social order in a given historical epoch" (p. 7). As stories, they are imbued with their own subtexts that hold their own form of "hidden curriculum" with the purpose of what Zipes (2002) describes as "either affirming the dominant social values and norms or revealing the necessity to change them" (p. 7). A key reason for employing fairy tales in this study, is that they have a capacity to enable examination of societal constructs such as those exemplified through the hidden curriculum in secondary schools, and can be used as a subversive tool to re-educate and elucidate through imaginative and creative forms that open up other pedagogical possibilities.

1.2 Background: Witch's Gathering of Ingredients Through Metaphor

As an artist and art educator, I assert in this research the ability of art to facilitate a "re-enchantment" of education and potentially, its social context. This ability is elucidated by employing the *Hansel and Gretel* metaphor for a number of reasons: the metaphor is a useful and effective means in communicating abstract ideas

in a more concrete form (Landau, 2018); and to draw on, critique and subvert the messages encompassed in the original story. In this case, I am also borrowing from fairy tale "magic" as a way to "re-enchant" education. In doing so, the use of metaphor[5] can operate as a link between the concrete and the unknown; a connection between language and imagination (Steen, 2017) and serve "as a 'master switch' to facilitate changes in belief sets" (Tobin & Tippins, 1996 in Chen 2003, p. 24). Accordingly, the key characters and narrative tropes from this tale are metaphorically attributed to the main figures and their contextual settings in arts education – the witch represents the artist-teacher, with the art studio likened to the gingerbread house, situated outside of the village within the forest that is represented as the secondary school. The students are represented by either Hansel and Gretel, or a combination of both.[6]

The gingerbread house symbolises the "third space" setting (Land, Rattray & Vivian, 2014) defined by theorist Homi Bhabha (2012) as an "in-between" or liminal space, as it necessarily oscillates between the artist-teacher-witch's art studio and art classroom where magic can be conjured and learned by students as a means of educational re-enchantment. The art studio gingerbread house's dual-purpose is a way of more fully acknowledging the adopted witch's role as both an artist and art teacher. Notably, the art studio gingerbread house is an inclusive learning space (Graham, 2010) whereby the recipes for educational re-enchantment are informed by the teacher's own practice as well as her students' artworks and learning experiences in the art classroom.

By means of the metaphor, the art teacher who is also a contemporary artist practitioner in her own right, *becomes* the artist-teacher-witch, her character sets her apart from other educators who do not necessarily engage in contemporary art in a socio-cultural context. As will be established, the artist-teacher-witch's way of thinking and approach to education is unique to the practice and process of visual art. This places her outside prevailing ideologies and allows her to disrupt negative messages inherent in the hidden curriculum (Biesta, 2018; Chua, 2019; Daichendt, 2010). The project's focus on the witch archetype from Grimm's *Hansel and Gretel* is

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[5] A metaphor can be identified as a way of expressing or conceptualising something that is esoteric, abstruse or abstract, into terms that are more familiar so as to be more easily understood (Chen 2003).

[6] Both Hansel and Gretel are utilised as a means of acknowledging gender fluidity and negating gender binaries fostered under the hidden curriculum (Butler, 2002).

to expand her role in "educating" the children, in not only meeting the considerable demands of the society they live in, but also (perhaps inadvertently) in providing them with the skills and confidence that is far beyond the survivalist lesson of bravery and wit as depicted in the original Grimm Brothers' tale. That is, establishing a narrative beyond a tale of learning where Gretel frees Hansel and avoids becoming the witch's next meal (Zipes, 2015). However, in wider literary discourse, Zipes (2015) and Giroux (1995) have discussed the witch in modern depictions of fairy tales, where despite rhetoric around a more "enlightened" 21st Century culture and increasing empowerment of the female heroine, the witch still predominantly conforms to gender stereotypes (Sullivan, R, 2010).[7] The witch portrayed in the Grimm's tale is an interloper, whose power is dangerous, particularly for children (Warner, 1995).

Conceivably, making art, whether it be in education or in a broader societal context, is sometimes perceived as a kind of magic (Edwards, 2008). Central to this magic is the ability of an artist to alchemically conjure something (Hynes, 2007) that can provoke or challenge accepted views (including the hidden curriculum) and is often regarded with suspicion by those coming from a neoliberal, "disenchanted" viewpoint.[8] Under neoliberalism, education adopts an emphasis on capital gain as a priority over other aspects of society, such as diversity or environmental sustainability. Under neoliberalism, schooling becomes the way "to get— and stay—ahead" socially (Anyon, 1981, cited in Brownell, 2017). As such, its impact on curricula and the students within an education system which devalues the arts is significant. Theorist Louis Althusser (1968) posits schools as Ideological State Apparatuses (ISAs) where ideology exists in their "practice or practices" (Rivkin & Ryan, 2004, p. 701). In other words, the way that a school operates in terms of curriculum, teaching and administrative practices directly reflects the ideologies or societal and cultural norms (Andarvazh et al., 2017, p. 203) of the overarching power (Apple, 2018), making education an instrument of socialisation. Put simply, if negative and unhelpful social mores are not disrupted within education, they will be perpetuated in society;

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[7] Many of Grimm's tales have been adapted by Disney as full length or animated movies. Given their ubiquitous presence in contemporary society and their effect on children and young people, discussion of these adaptations are a useful inclusion in this project.

[8] Neoliberalism, as an ideology seeks to transfer the control of economics from the public sector to the private sector by prioritising a "free" (from legal and other constraints) market (Monbiot, 2018). It allows markets to be extended, created, and assigned to commodities that have not previously been market based, such as drinking water (Connell, 2017, p. 100).

reinforcing the cyclic entrenchment of those ideologies. One consequence of the ideologies of the overarching power is patriarchy, which is also an element within this study. As such, I have approached this study through a feminist interpretive framework. Although feminism is a very broad area, I am limiting the interpretive lens to two personally relevant streams: material feminism (Alaimo, 2018) and eco-feminism (Gough & Whitehouse, 2018). These two streams are closely linked, with some theorists seeing eco-feminism as a form of material feminism (Gough & Whitehouse, 2018). Material feminism views modern patriarchy as a domination of women by men, brought about by the current neoliberal context informed by the tenets and goals of capitalism (Alaimo 2018). Termed 'eco-feminism' in 1974 by French feminist Françoise d'Eaubonne (2018), the concepts contiguous with this branch of feminism have grown to include "people of color, children, and the underclass" (Warren, 1994 in Estévez-Saá & Lorenzo-Modia, 2018, p. 125); and developed primarily as a response to the Anthropocene and its urgent environment-related issues such as mass-extinctions, deforestation and climate change (Hamilton, et al., 2015).

1.3 Embodying the Witch: Central Quest(ion)

The fairy tale witch often lives deep within the mysterious woods (Warner, 2014). The strong association with nature may have its roots in the historical persecution of herbal healers as witches and echoes feminist ideologies, particularly eco-feminism (Merchant, 2017)[9] and those underlying wicca[10] where Mother Earth is deified and is always to be honoured accordingly (McLean, 2002, p. 8). As such, the witch can use her power to focus on issues in society that relate to conservation and sustainability. In my embodiment of the older female witch, I employ a feminist positioning that aims to empower the post-menopausal woman, a status that further links the witch to nature and its cycles. The older woman (or witch) is also referred to

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[9] It is important to acknowledge that feminism is a complex and multifaceted discourse encompassing diverse perspectives and approaches which, in itself, is beyond the specific scope of this project. However, my identification with material feminism which highlights capitalism and patriarchy as central in understanding women's oppression (Alaimo, 2018) as well as eco-feminism which is linked to material feminism and highlights the relationship between women and nature (Merchant 2017) means that these feminist perspectives are particularly pertinent in my embodiment of the artist-teacher-witch. They are used as a means of subverting the stereotypical representation of the post-menopausal woman who is often denigrated and dismissed in neoliberal culture. In this way, the project emphasises the artist-teacher-witch as being inextricably linked to nature as an inhabitant of the forest and her incorporation of its resources in her "magic".

[10] Wicca is the name given to the contemporary practice of "witchcraft" (Jarvis, 2017). In honouring "Mother Earth", wicca is aligned with many ideas from eco-feminism (Gough & Whitehouse 2018) and reflects my own felt relationship to nature.

as the crone; the "wilful, wolfish Crone" who "embodies the qualities of age, wisdom and power" (McCabe, 2004, p. 9). In this sense, the witch is representative of feminist counterculture. The witch is an appropriate archetype for symbolically contextualising my position as an artist-teacher, where I have increasingly felt excluded or distanced from the main ideological and pedagogical concerns of secondary school education. The vast majority of art teachers are women (Queensland College of Teachers, 2017)[11] who often experience being on the periphery of the education sector and are often viewed as "unorthodox practitioners", similar to the fairy tale witch. Like the artist-teacher, the fairy tale witch is often regarded as 'other' and a potentially dangerous being as she "troubles" societal norms (Blomquist, 2011, p. 3). This view is supported by cultural theorist Mark Graham (2009) who suggests that artist-teachers can be viewed as "troublesome and unpredictable players in education" (p. 88) due to their tendency to question "taken for granted assumptions about power, privilege, culture, habit, history, manners and rules" (p. 88). Notably, these very assumptions are often reinforced by means of the hidden curriculum (Rosenberg & Thurber, 2007). Often, the artist-teacher in schools is also regarded as "different" and therefore a risk taker; lacking the qualities that epitomise a "typical" traditional educator (Marriott, 2008).

In turn, as an artist-teacher-witch, I aim to problematise and subvert the representation of the witch archetype as portrayed in Grimm's story as a way of dispersing the social stereotypes and misconceptions of the female art teacher that are often linked to the witch (Knowles, 2015; Marriott, 2008). As such, the witch is an important metaphor for other artist-teachers who challenge the hidden curriculum, and those who hold "witch-like" qualities of creative and lateral thinking that advocate for education as a critical agent of change and empowerment (Beghetto, 2010; Eisner, 2002; Freire, 1993). Furthermore, exploring my artist-teacher-witch role through art making offers opportunities to visually disrupt overarching ideologies reinforced by schools. Through my sculptures, immersive installations and digital platforms, I create an accessible space for social and "educational re-enchantment" (Suddaby, et al.,

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[11] According to the Queensland College of Teachers, as at December 2016, more than 75% of Queensland teachers overall were female, with only 24.7% identifying as male. Approximately 67 of the 697 Members on the Queensland Art Teachers Association Facebook Page identify as male and seven of the 35 members of my own Art Educator's graduating class in 1985 were male. There is a prediction that the number of male Queensland Teachers will drop a further 20% by 2025 (QCT, 2017). Australia wide, data from 2019 indicates that among recent Australian university graduates, 97 per cent of pre-primary teachers, 85 per cent of primary teachers and 68 per cent of secondary teachers are female. (SBS, 2019)

2017). In this light, by considering the Grimm's *Hansel and Gretel* fairy tale as a metaphor for addressing the role of visual arts in secondary education, this study will explore the central question:

> ***As an artist-teacher, to what extent can my embodiment of a contemporary witch archetype disrupt the hidden curriculum and challenge outdated educational values as well as create an arts practice that opens a space for social and educational re-enchantment?***

This study's key contribution lies in creating new knowledge around the way that contemporary art practice and art education can be better utilised to enhance education through my re-interpretation of the *Hansel and Gretel* tale. As the artist-teacher-witch, my sculptural installations serve as art recipes from the art studio gingerbread house that allows others to more deeply consider the nature of art; the key ingredients needed to increase its potency; its impact on education and consequently the improvement of broader society. Although the body of work is presented physically through an immersive installation – replicating the threshold space of the gingerbread house[12] and fairy tale forest – restrictions caused by the Covid-19 pandemic has meant that I have also created an interactive website reconfiguration of the work.[13] The sculptural works produced for this project will be exhibited at Caboolture Hub Gallery *Recipes from the Gingerbread House* exhibition later this year, while references to sections of the website are hyperlinked in Chapters Three and Four. My art practice for this project involves the culmination of my experiences to create my version of the forest and gingerbread house, consisting of an "enchanted forest" to represent the "re-enchantment" of the secondary school and the gingerbread house itself, representing the art studio, where the recipes for re-enchantment occur. The forest is an immersive environment consisting of "magical", individualised trees, textured and mirrored surfaces, beaded vines and reflective bodies of (imitation) water.

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[12] The installation is a step outside the "real" world for viewers and is seen as a space between concrete and imagined places.

[13] The physical exhibition was originally scheduled for June 2020, at the Caboolture Hub Gallery, Caboolture, Queensland, but the exhibition programming was suspended due to restrictions caused by the Covid-19 pandemic. The uncertainty of the situation meant that no definite date for its rescheduling could be determined at that time. Consequently, the University (of Southern Queensland) requested that I consider a digital alternative, which I have done by creating the website accessible at https://www.annrussellgingerbreadhouse.com/. The physical exhibition has subsequently been rescheduled and will be held 30 March - 1 May 2021 at the same venue.

The forest encircles the gingerbread house, which is made of various pieces of altered and anthropomorphised furniture. These explore eco-feminist ideas such as the magical nature of women and how they can potentially contribute to ecological improvement through their close relationship with nature (Gough & Whitehouse, 2018). Some of the gingerbread house furniture, such as the "magic mirror", is interactive, allowing the "witch" to dispense messages to the viewer, who becomes a participant in the work because of their performative engagement (Bishop 2005).[14] The kitchen shelves and hutch house many "ingredients" necessary for making art, while also serving as a "Wunderkammer" (Cabinet of Curiosities[15]) belonging to the witch (Klein, 2018). The excessive texture and detail contribute to the perception of "enchantment" within the gingerbread house. My art practice also involves visually immersive installations where viewers "enter" into "liminal" spaces which I have "conjured" from the peripheries between authentic experiences and those imagined; between tactile and virtual platforms. Through this approach the viewer can explore the possibility of new worlds and realities. By creating such visually immersive spaces, I am endeavouring to disrupt accepted ideologies, particularly as they relate to the positioning of women and the possibilities of "re-enchanting" learning. Through constructing other worlds and manipulating scale, I disorientate the viewer and prompt them to consider possibilities beyond their usual experience. I borrow from the fairy tale vernacular by appropriating objects and symbols from popular culture and repositioning them in the world I have created, referencing the excessive textures, "glint and sparkle" (Warner, 2014, p. xix) evoked by the tales (Fig. 1.1).

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[14] The viewer as participant is discussed further in Chapter Three.

[15] In 2015, the University of Queensland (UQ) held an exhibition *Wunderkammer*, conceived by "Her Divine Holiness Pope Alice", AKA Luke Roberts. "Pope Alice, who has proclaimed herself 'The World's Greatest Living Curiosity', overturns cultural hierarchies and celebrates the weird and the wonderful in all its abundance" (UQ Art Museum, 2015, p.1). As such, Roberts is reinforcing gender fluidity and disrupting stereotypes through the use of "Wunderkammer".

Figure 1.1 Ann Russell, *Gaia (2019),* mixed media assemblage with furniture, found objects, fibre, fabric, beads, glass and resin. Photo: Carl Warner

Just as the fairy tales do, I often embed abject materials or references, such as (imitation) blood, animal skins and hair, skulls and bones or references to death in order to jolt the viewer's attention. This also implies ritual and sacrifice, an aspect of feminine experience (Blomquist, 2011) that relates to the artist-teacher-witch and the way that she often endures ostracisation for the sake of her firmly held beliefs (Knowles, 2015). At times, I place an "invisible" barrier such as glass or resin around the work to further emphasise its liminality and prompt the viewer to consider ways of accessing the suggested realm and its implications.[16] The digital version of the work is a further encroachment into liminal space, existing as it does in a "virtual", and what

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16 The barrier also echoes the Victorian practice of preserving specimens under glass (Lightman, 2008) and the way that museums and galleries keep and display sacred relics and artefacts (Savenije & De Bruijn, 2017).

some would see as a "magical" space by means of the internet. In this way, my work is informed by artists working in the fairy tale genre such as Niki de St Phalle, (France/United States); and Kiki Smith (United States); and feminist artists Louise Bourgeois France/United States); Yayoi Kusama (Japan); contemporary artist Jay Younger (Australia) and Rosalie Gascoigne (Australia). Despite their considerable differences[17], I have drawn from resonant aspects of these artists' work to support this study[18]. Many of these artists use tactile layering and repetition of materials and symbols, similar to my own approach, to build nuanced and complex meaning, defying oversimplification and evoking a visceral response in the viewer to challenge and disrupt commonly held ideologies.

1.4 Methodology

This project employs a practice-led methodology as its primary methodological approach, whereby the central inquiry is driven by the art practice to lead to new discoveries. Visual art, as qualitative research, has become firmly established in recent years, particularly as a way of addressing problems in education (Sullivan, G, 2010, p. xxiii). Sullivan asserts that in our uncertain times, visual art can facilitate understanding and the making of meaning without relying on one-dimensional or restrictive indicators, that "have little chance of capturing the characteristics of sustainable change" (2010, p. xxii). He further argues that, in higher learning, the art studio can be seen as a site for research, critical and creative inquiry and professional training (2010, p. xxiii). By embodying the artist-teacher-witch, I also identify with the more emergent performative research paradigm that creative arts researcher and former arts educator, Professor Brad Haseman, proposes in his paper *A Manifesto for Performative Research* (2006). He suggests performative research as a way of presenting research that doesn't easily fit into "the binary of qualitative and quantitative research" (Haseman, 2006, p.1). The arts, involving performative creative process, thus becomes better suited to this type of research.[19] As noted previously,

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[17] The artists and their work are discussed in more detail in Chapter Two.

[18] These artists, their influence and impact on my work and this study are explored in more detail in Chapters Two and Four.

19 Discussion of Haseman's performative research paradigm is continued in section 3.1

this study also employs a feminist interpretive framework, with a specific focus on materialist feminism (Alaimo, 2018) and eco-feminism (Gough & Whitehouse 2018).

The research utilises three further types of research: action research, auto-ethnography and reflexivity as supporting research methodologies. Action research is an engaged inquiry (Gunbayi, 2020) aimed at improving practice. One approach for action research is to engage other practitioners to understand how they perceive process and practice performance (McNiff, 2017), a particularly useful methodology for research within education. I am employing its suitability for the "re-enchantment" of education, by involving participants including current secondary school teachers and my former secondary school art students. I am also utilising auto-ethnography; that is, consideration of my own positioning within the context of education and as an older female living in the 21st Century. This methodology is useful in education as a way of reflecting deeply on personal experience (Hamilton, et al., 2008). To ensure these methodologies are employed while being aware of my own attitudes, biases and beliefs, I am further making use of reflexive methodology. Alvesson and Skoldberg define reflexivity as "the complex relationship between processes of knowledge production and the various contexts of such processes, as well as the involvement of the knowledge producer" (Alvesson & Skoldberg, cited in Larsson 2010, p. 89). In this case, I am the "knowledge producer", using writing and making as ways of collecting and analysing data.

In exploring my artist-teacher-witch identities, I employ a cyclic inquiry approach (Artini & Padmadewi, 2020) that asserts that the underlying ideologies of society are both replicated and perpetuated by the hidden curriculum as per Figure.1.2. As the diagram suggests, ideologies evident in society are perpetuated in schools via the hidden curriculum, which further reinforces those ideologies in broader society. Disrupting this cycle of reinforcement is the focus of this study, by means of the power of the artist-teacher-witch embedded in her creative pedagogy, and artistic output. I am drawing on the ability of art and the aforementioned artists to question, reshape and "re-enchant" inequitable social mores.

Figure 1.2 Diagram to represent the cyclic influence of societal ideologies on the hidden curriculum and vice versa

This cyclic process is also evident in the outworking of making and creating. Figure 1.3 indicates the way that the reflexive process is implemented during the creation of artworks within the art studio gingerbread house; incorporating aspects of action research and auto-ethnography.
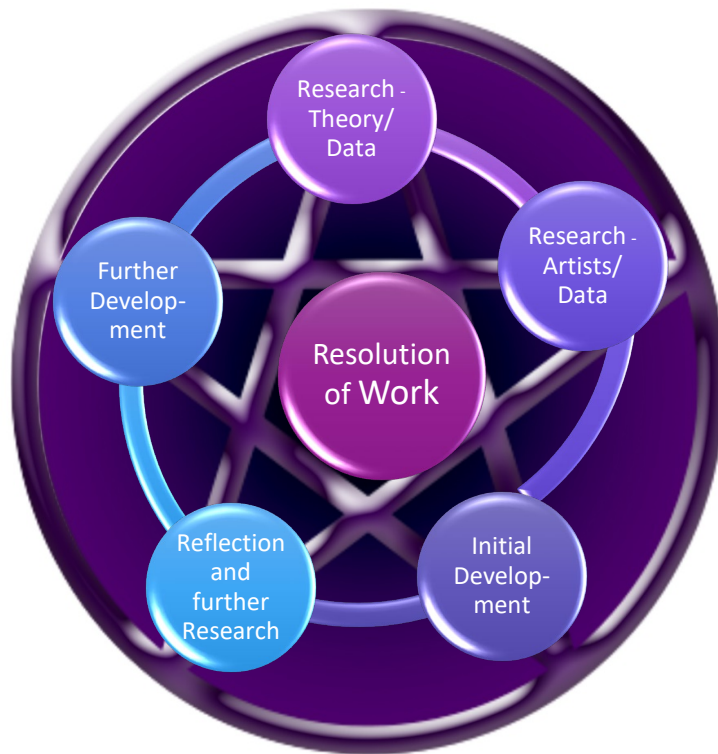
Figure 1.3 Diagram to represent the cyclic inquiry process as it is applied to practice within this project

1.5 Methods

In order to facilitate the action research approach as well as auto-ethnographic and reflexive methodologies, I am using four main methods to gather data for my study[20]. These include: surveys of secondary school educators, interviews with former art students, and reflexive journaling along with my self-devised "marinage" method to assist in my analysis. These methods are outlined, and expanded on in Chapter Three.

1.5.1 Action Research: Surveys

For the study, I have interviewed ten secondary school educators; half of those being artist-teachers with the remaining educators having experience in non-art teaching areas. For this study, it is important to explore the artist-teacher-witches' ideas compared with educators in other subjects to see how art and art educators are perceived within secondary school education. Most of these educators were trained to

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[20] Methods are research tools, such as interviews, whereas methodologies are justifications for using those methods (Berryman, 2019)

teach at secondary level, and this was their experience, although some have taught at the lower end of middle school. The secondary school educators participated in an anonymous electronic survey, which sought to capture their understanding and awareness of the hidden curriculum and their views regarding preparing students for adult society. The survey questions are included in Appendix A.

1.5.2 Action Research: Interviews

In the original Grimm story, it would appear that Hansel and Gretel are young children.[21] In order to represent them as secondary school students for my metaphor, Hansel and Gretel will be repositioned as adolescents. This is also in keeping with the phase of transition or 'coming of age' as metaphorically represented by the forest.[22] Five past art students participated in artefact-elicited interviews to discern their perceived experiences; bringing an artwork they created during their time as a senior art student to the interview. They reflected on their senior art experience with the artefact as a visual reminder; a technique that allows for an "extension of memory" and also alleviates some anxiety around the interview situation (Bahn & Barratt-Pugh, 2013). The participants for this group were between 19 and 24 years of age at the time of interview, and were chosen due to their accessibility at this post-secondary period. Of the five past students interviewed, only one identified as male.[23] Participants were asked to speak about their experiences within the art classroom and compare it to their experiences in other subject areas, referring not only to the academic tasks they undertook, but also to possible differences in classroom environments and ideologies they may have been exposed to. The participants were interviewed in neutral spaces and were no longer my students. A complete list of interview questions is outlined in Appendix B.[24]

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[21] For the original story, see Zipes, J. (Editor and Translator), 2016, *The Original Folk and Fairy Tales of the Brothers Grimm: The Complete First Edition*, Princeton, NJ, Princeton University Press.

[22] The forest as the secondary school will be discussed further in Chapter Two.

[23] This is in keeping with gender statistics prevalent in Australian education as discussed in section 3.3.1.2

[24] Explanation of the interviews is expanded in Chapter Three and findings are discussed in Chapter Five.

1.5.3 Reflexive Journals: The Witch's Library of Spell Books

In order to reflect upon the interviews and surveys being conducted as well as the broader teacher-student power dynamic occurring in the classroom, my project also employs reflexive practice through written reflections in six journals, each one dealing with a different aspect of the research. As reflexive devices,[25] I have used the journals to draw out my own "practices, beliefs and dispositions" (Alejandro, 2020, p. 3), creating them with words and images, in both an inductive and deductive way[26] (Woiceshyn & Daellenbach, 2018). They are therefore part of the research and part of the outcome, examining and revealing the way that messages from the hidden curriculum impact on approaches in the classroom and its consequential overshadowing of adult society (Rosenberg & Thurber, 2007). Collectively, these journals represent the witch's library of spell books, used to aid the re-enchantment of education.

1.5.4 Self-Developed Method: Marinage

Alongside the metaphorical device, my recipe for re-enchantment will be created through the technique of "bricolage"[27] which I have extended and redefined as "marinage". The word "marinage" consists of a combination of the words "marinate" (meaning to soak or immerse in marinade for the purpose of infusing flavour and/or tenderising) and "bricolage" which will be employed within my artworks. The self-devised "marinage" method has developed from and through the creative practice component of research and will be clarified and discussed in more detail in Chapter Three.

Consequently, the "recipe" for "re-enchanting" education and by extension, society in general, is to combine the ingredients of art practice and education with an understanding of the hidden curriculum and its perpetuation of neoliberal society

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[25] The difference between reflection and reflexion lies in the consideration of self. Reflection is where the researcher reflects on what they have learnt and what it means to them, and reflexion is to "critically question the source, certainty, reliability, and veracity of [one's] own knowing" (Hofer, 2017, p. 299).

[26] As it pertains to research, "inductive" involves working from the particular to the general, for example, from specific observation to the development of a broader theory (Woiceshyn & Daellenbach, 2018, p. 6); and deductive involves working from the general to the particular; for example, when a theory is posited and then examined in more detail (Woiceshyn & Daellenbach, 2018, p. 5).

[27] The term "bricolage" refers to the combination of "objects at hand". It has use in a variety of art forms, including the visual arts where objects are placed together to create new meaning whilst alluding to their original meaning. Baker and Nelson (2005, p. 329) refer to Claude Levi Strauss"s definition of "making do with what is at hand".

(Giroux, 2019). These ingredients are sifted through the cloth of auto-ethnographic reflexion and allowed to "marinage"[28] in the *Hansel and Gretel* fairy tale metaphor. The wisdom of the witch needs to be accessed and observed in order for the recipe to be prepared and executed properly. The resulting morsels may need time to rise and mature, but ultimately their digestion will contribute to new understandings regarding contemporary education.

1.6 Theoretical Limitations: Spell Impediments

Engaging in a qualitative study as the embodied artist-teacher-witch necessarily means that my experiences and positioning as an older female practitioner and educator, informs my reading and analysis of the data and broader research in this area. My own experiences as an artist lead to an emphasis (and potential bias) in terms of the value I place on art and art activity as a ways of dealing with life's issues such as equality and gender. Indeed, that is also the reason and purpose for this study. Within this context, the study is limited to a handful of students, all of them my former senior art students which provides a unique perspective. The students' prior knowledge of me possibly enabled them to be more relaxed during the interviews and therefore potentially more open and honest with their shared history of experience[29]. While I am drawing on larger issues, these are limited to and anchored within my own experiences as an artist-teacher-witch as a central focus of this practice-led study. For example, my discussion of religious ideologies connected to patriarchy will be limited to my artist-teacher experience in engaging with the school curriculum. Similarly, it is not my intention to imply that all artist-teachers are, or should be, artist-teacher-witches; rather my contribution is a reflexive study of my own experiences as an artist-teacher-witch, and ways of disrupting the hidden curriculum.

The limitations of the study in terms of a small number of participants who are predominantly female (reflecting a gender bias in art classrooms) means the findings are not generalisable. However, the smaller selected number of interview participants will generate rich and deep data that will be a valuable ingredient for this study. The

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[28] "Marinage" will be explained further in Chapter Three.

[29] The possibility of students at times being eager to give positive responses in the interview situation is acknowledged. However, they were assured of their freedom to speak honestly throughout their interviews, with this assertion supported by their previous experiences of me. Overwhelmingly, it is my perception that students gave honest feedback regarding their experiences.

small sample was determined *a priori*, in order to facilitate practical requirements such as ethics approval, but, as Sim et al. discuss (2018), when other methods of data collection are utilised, as in this case, large sample sets are not required. Further, they suggest that sample sets consist not only of the number of participants, but also of events, incidents and experiences (2018, p. 10), and I have taken this into consideration during interviews. In addition, the use of the performative paradigm as suggested by Haseman means that data collected by interviews for this project impacts and refines other data collected relating to complex themes such as in this project. Projects which collect data to collectively confirm or reject a predetermined premise require what is generally referred to as "saturation" (Sim et al., 2018, p.11), meaning that the participant sample grows according to the needs of the project. In this case, where cyclic reflected inquiry is utilitsed, "saturation" is not necessary. I am also focusing on the visual arts in the context of school curricula, which is my area of expertise, and will largely not be discussing music, dance, performance art or other creative art forms specified by curriculum, per se. However, I acknowledge that there are at times crossovers between them and that each of those art forms contribute in a unique way to the facilitation of critical and diverse ways of thinking.[30]

1.7 Overview of Chapters

In this introductory chapter of *The Witch's Gathering of Ingredients*, I have outlined the central focus and scope of the study, including its methodology, methods and approaches.

The Creative Practice and Literature Review in Chapter Two (*Grounding the Fairy Tale Metaphor*), is divided into six sections. In the first two sections, I will draw on theory surrounding the use of the *Hansel and Gretel* fairy tale as metaphor within the project. The remaining four sections refer to seminal theorists and will discuss each component of the metaphor: the witch as the artist-teacher, art studio gingerbread house within the secondary school forest and Hansel and Gretel as the secondary students. The chapter will therefore contextualise and unpack the *Hansel and Gretel* metaphor in light of this project explaining how it can be likened to teaching art in the secondary classroom (and other contexts) and the ways in which each component

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[30] It is not my intention to claim that visual art solely encapsulates or promotes creativity.

further illuminates the hidden curriculum. Throughout the study, I will contextualise the theory by referring to relevant creative arts practice and artists; including Niki de St Phalle, Kiki Smith, Louise Bourgeois, Yayoi Kusama, and Jay Younger, among others, as they relate to discussions of fairy tales, the witch, the gingerbread house, the forest and Hansel and Gretel.

Chapter Three (*Methodology: Fire Burn and Cauldron Bubble*) will discuss my practice-led methodology in detail. It will briefly reiterate the importance and perspicacity of qualitative research, and how practice-led study as the central research methodology informs and elucidates the research and outcomes (Haseman 2006; Sullivan, G, 2010). Supporting the practice-led methodology, the use of action research, auto-ethnography and reflexivity will be outlined in detail, and include the way data has been collected through surveys, interviews and my own reflexive practice through the use of journals. There is also an expansion of the "marinage" method of making, in order to contextualise and embed the chosen methodologies in the making process.

Chapter Four (*Creative Outcomes*: *Witch's Incantation)* will establish my creative work in a broader contemporary art context and consider how the methods and approaches, including the cyclic inquiry approach, contribute to my creative outcomes as elements of research. In this light, I will refer to specific artefacts from this body of work and additionally discuss how they individually and collectively speak to the themes of this project through their making method and intended meaning. The chapter will explore the metaphorical importance of the art studio gingerbread house in terms of the making process and briefly discuss the exhibition reconfiguration to a digital form.

Chapter Five (*Research Findings: The Witch's Brew Beyond the Gingerbread House)* outlines findings from the research, by using each of the methods as steps in the "brew" recipe. I consider the surveys as the initial step in the recipe, with the next step of adding flavour from the student interviews. The journals will be discussed as the device through which I have "sifted" the ingredients and the "marinage" method will be the secret step used to combine them in the most successful way. The resulting artist-teach-witch's pedagogy is revealed as the recipe outcome, and contribution to and by this project.

Chapter Six (*Conclusion: Casting the Magic Spell*) will summarise conclusions drawn from the research concerning the ability of art under the artist-teacher-witch's pedagogy to disrupt negative messages perpetuated by means of the hidden curriculum; and the project's contribution to new knowledge via its development of the art recipes and witch's brew for educational re-enchantment. The outcomes of my own creative practice and findings from the action research and reflexive auto-ethnography are considered along with the value of art and its ability to evoke new ways of thinking. This will impact not only education, but other important aspects of 21st Century society which depend on the mindset of young people as they move into their futures.

This further strengthens and emphasises the project's overall contribution and potential development of new ways of seeing and new ways of being in the world, for young people and subsequently for broader society.

CHAPTER TWO. CREATIVE PRACTICE AND LITERATURE REVIEW: GROUNDING THE FAIRY TALE METAPHOR

The purpose of this Creative Practice and Literature Review is to present seminal theoretical, educational and creative works to provide a contextual grounding for the study's focus and approach of metaphorically adapting the fairy tale *Hansel and Gretel*. The literature review provides context to the ways in which the *Hansel and Gretel* tale is applied to elucidate and enhance the artist-teacher-witch's ability to disrupt the hidden curriculum. I will be drawing from critical theorists such as Jack Zipes (2002; 2015); and educational theorists such as Sir Ken Robinson (2006; 2015); to address the central research question underpinning this project, which is to understand the ideologies and power imbalances affiliated with the hidden curriculum and the ways that the artist-teacher-witch can "re-enchant" education through art making and teaching. This study will firstly consider the broader historical overview of the *Hansel and Gretel* fairy tale, followed by an exploration of the role of metaphor in the context of the fairy tale genre.

With the study's overall application of the fairy tale metaphor within the educational context, the literature review will be specifically addressed in terms of the project's four metaphorical components inspired by the *Hansel and Gretel* fairy tale. As outlined in the Introduction, these are: the artist-teacher (witch) working within the third space of the art studio (gingerbread house), situated inside the secondary school (forest) and where the witch works with art students (Hansel and Gretel). The literature review will include the ways in which the hidden curriculum has led to a "disenchantment" of education, particularly in terms of its pertinence and relevance to 21st Century culture.

This chapter will also explore the power of the witch's unique epistemology and pedagogy to invigorate learning and disrupt the "hidden curriculum" through a feminist framework (Gough & Whitehouse, 2018). The discussion will include reference to feminist artists such as Niki de St Phalle (France/United States) and Kiki Smith (Germany/United States), who underpin my own embodiment of the artist-teacher-witch. The role of the art studio gingerbread house as a liminal "threshold" space will follow this discussion. Within the broader forest-secondary school section, I will consider my current disenchantment with secondary education and how arts

analysis and activity driven by the artist-teacher-witch can be helpful in overcoming many of our current problems with education and broader society such as increasing instrumentalisation and the devaluing of art in education (Biesta, 2019). Finally, I will consider Hansel and Gretel themselves, including what they need as students; not only to survive but to thrive in the 21st Century.

2.1 The Hansel and Gretel Tale

The best-known version of the Hansel and Gretel tale was published by the German Grimm brothers, Jakob and Wilhelm in 1812[31], as part of a collection they called *Children and Household Tal*es (1812). It is generally thought the stories that made up this collection were not intended for children but were a way for the German brothers to retain some of their cultural identity amidst French ascendency during the Napoleonic Wars (Williams, 2020). *Hansel and Gretel* is believed to be based on stories from the Baltic region from several hundred years earlier, around the time of the Great European Famine of 1314 – 1322 (Williams, 2020). According to historian William Chester Jordan (1996), the Great Famine was brought about by a period of climate change, triggered by considerable and global seismological activity, which caused crop failure and animal murrains to devastate agriculture across the world. Starvation became widespread, making survival a daily battle, and allegedly led to cannibalism (Jordan, 1996). It is against this backdrop that Hansel and Gretel's tale was spawned: at its heart a tale of survival, where children were exposed to starvation, abandonment and potentially cannibalism – a true reflection of society in the late Middle Ages (Zipes, 2015).

This survival tale has been re-told and re-imagined many times against similarly harsh backgrounds from different historical eras, such as Louise Murphy's *The True Story of Hansel and Gretel* (2003) which is set against the bleak milieu of the Holocaust during World War II. The survival narrative which serves as the background to the tale is still pertinent to 21st Century "Hansels and Gretels". While young people of today are not generally confronted by existential threats such as cannibalism, issues including inequality, climate change and sustainability are of

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[31] The version of the tale I am referring to for the purposes of this project can be found in Appendix F. It should be noted, however, that the use of the metaphor is not literal, and is used to elucidate and underscore the numerous and complex issues the project deals with.

significant concern to them (El-Ansary, 2019)[32] and undoubtedly contribute to existential anxiety regarding their futures (Heinemeyer, 2018). Consequently, 21st Century education needs to address such concerns, and further equip students with skills and dispositions, such as critical and creative thinking, in order to effectively respond to contemporary predicaments.

2.2. Metaphor and Fairy Tales

In qualitative research, metaphor has been found to be particularly useful in "connect[ing] realms of human experience and imagination [that] … facilitate and further our understanding of the world" (Cornelissen et al., 2008). Cornelissen et al. (2008) also see metaphor as a way of creating tools for a change process or "strategic intervention" (p. 8). Cultural and critical theorist Jack Zipes (2002, p. 43) maintains that, rather than being perceived as a form of escapism, the fairy tale was first regarded as being "revolutionary and progressive", arguably also used as tools for a change process (Cornelissen et al., 2008). Fairy tales foster revolutionary thinking, and are therefore an appropriate choice as a metaphor to highlight the importance of arts education in re-enchanting education generally.

British novelist, short story writer and historian specialising in feminism[33] and myth, Marina Warner, describes fairy tales as "short" narratives, belonging in the general classification of folklore which are passed down from generation to generation and usually based on "unauthored" folklore, which includes "the accumulated wisdom of the past" (Warner, 2014, p. xvi). Further, similar characteristics include a combination of: acts of imagination, conveyed in a symbolic accessible language including certain kinds of characters and recurrent motifs. She contends that the fairy tale "communicates meaning through imagery of strong contrasts of sensations evoking simple, sensuous phenomena that glint and sparkle […] striking recognition in the reader's or listener's body at a visceral depth"[34] (Warner, 2014, p. xix). Finally, as a "wonder tale", via the ubiquitous inclusion of magic, fairy tales become an important lens to explore the possible strategies of educational re-enchantment.

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[32] For further information, see the following section 2.6.

[33] Warner's feminist approach is referenced through the embodiment of the artist-teacher-witch.

[34] The visceral responses evoked by fairy tales is drawn on in the embodiment of the artist-teacher-witch.

Since their inception, fairy tales have variously been used to enchant, edify and influence audiences (Gillcock, 2010). Rather than diminishing in their appeal over time, traditional fairy tales such as *Hansel and Gretel* continue to be reinterpreted and re-told in various forms, engaging both adults and children well into the 21st Century. The currency and social resonance of fairy tales are exemplified in many popular contemporary adaptations such as novels including *The True Story of Hansel and Gretel* by Louise Murphy (2003); *Josie and Jack* by Kelly Braffet (2005); the interactive website *Re-enchantment* (Gibson, 2011, DVD, with e-book adaptations in 2014), and Ferrante's film *Hansel and Gretel* (2013). Adaptations such as these and that of novelist Sara Maitland (2012) allow concerns within the tale to be extracted and enlarged from a personal and cultural perspective relevant to more contemporary times, places and issues. For example, Maitland focuses on the identity of young and elderly women by probing trauma more deeply than the Brothers Grimm and through this process re-imagines the story for contemporary audiences (Zipes, 2015, pp. 176-178). In a similar way, embodying the identity of the witch in the *Hansel and Gretel* fairy tale allows me to more deeply investigate the experiences of post-menopausal women, particularly in relation to feminism within education and broader society.

As in the aforementioned adaptations, contemporary art approaches through the means of re-presenting fairy tales such as *Hansel and Gretel* serve as a poignant art-educational tool utilising interactive modalities that can potentially destabilise, subvert and creatively rethink (or reimagine) current social frameworks and institutional structures. In developing this premise, this project employs an interdisciplinary strategy used by arts educators to emphasise the importance of creativity and the imagination as key contributors to student learning, development and broader "re-enchantment" processes (De Souza & Halafoff, 2017). In contrast to the ongoing popularity of fairy tales, contemporary education has apparently not only lost its (magical) appeal, but also its effectiveness, particularly in terms of 21st Century skill development. Largely focussed on academic achievement and relying on outdated linear modes of delivery, Australian education does not appear to develop 21st century skills such as creative and critical thinking or social and communication skills well. (Gatto, 2009; Giroux, 1995; Haesler, 2014; Pink, 2005; Ritchhart, 2015; Robinson, 2015). Neither are Australian students performing well academically

according to national or international testing instruments[35]. In addition, adolescents are increasingly suffering from mental health disorders such as depression, anxiety and substance abuse (Las Hayas et al., 2019, p.2), Australian rates of youth unemployment (Arakkal, 2020), suicide (Padmanathan, et al., 2020) and homelessness (Heerde, et al., 2020 are also increasing, and societal issues such as domestic violence in Australia are high (Australian Government, 2021). Education is thus seen by a number of key educationalists as being in need of "re-enchantment" – to be more engaging, relevant and useful and re-imagined for its contemporary audience (Ritchhart, 2015; Robinson, 2015). Students need to become increasingly aware of social frameworks and institutional structures that are embedded in the (hidden) curriculum, and be provided with the tools to destabilise, subvert and creatively rethink them.

2.2.1 The Fairy Tale Metaphor in Visual Art Practice

Numerous artists have drawn on the fairy tale metaphor in order to enhance the meaning they wish to communicate in their work. Niki de St Phalle "enchants" us with the use of bright colours and glinting textures, habitually drawing on myth, fantasy and fairy tale to inform her work. Known primarily for her *Nana* sculptures (1964-1973) and *Tarot Garden* in Tuscany (1998), de St Phalle covers the external parts of her work with intensely adorned surfaces, informed by Pique Assiette[36] mosaics which combine found objects and materials, to create nuanced meaning and "lure" viewers. In this way, they remind us of the charmed gingerbread house's outer walls (Cechetto, 2009). De St Phalle's large scale works thus provide viewers with the potential of a uniquely immersive experience, which the artist herself underwent by living for a period in one of the Tarot Garden structures she created (Cechetto, 2009). Once audiences have been spellbound, they are then left to contemplate the meaning behind these monumental works, which are primarily based on feminist discourse (Fig. 2.1) pertaining to women's real, often painful experiences resulting from intimidation or repression by men or their circumstances (Dossin, 2010, p. 31). This is underscored in de St Phalle's

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[35] Assessment instruments such as NAPLAN and PISA reveal that Australian Students are not performing well in terms of literacy, numeracy and skills in science. These and other educational issues are discussed more fully in section 2.4.

[36] "Pique Assiette" roughly translates as "stolen from plates" and is a technique often associated with making mosaics. It incorporates and juxtaposes a variety of objects and materials such as broken tableware and ornaments "that would otherwise be dispersed and fragmented" (Robertson & Hetherington, 2017).

work through the strong use of colour, symbolism and references to female deities and anatomy (Dossin, 2010).

Figure 2.1 Niki de St Phalle, *The Empress from the Tarot Garden (1964-1973).* The interior of one of the garden structures. Source: Wikicommons

Another example is Kiki Smith who uses the fairy tale genre, particularly the *Red Riding Hood* tale, to interrogate feminine identity. Unlike de St Phalle, though, her work is not focused on luring audiences via grand scale public sculptures (Bird, 2003). Rather, the viewer is confronted with images of Red Riding Hood/wolf hybrids (see Fig. 2.2); disrupting ideas about gender differentiation and stereotypes (Butler, 2002). Smith focuses on abject internal aspects of the female body such as menstruation, which disturbs the conventional storyline link to gender (Bird, 2003) by highlighting the contrariness of patriarchal ideas about fecundity and women, where post-menopausal women, being no longer fertile, take on the persona of the outsider witch (Marriott, 2008).

Figure 2.2 Kiki Smith, *Daughter, (1999).* Source: Millington, 2018

Contemporary photographers Thomas Czarnecki (France), Dina Goldstein (Israel/Canada) and Laura Zalenga (Germany) emulate similar approaches in referencing the fairy tale genre. Czarnecki, in his *From Enchantment to Down* series, repositions the female "heroine" (princess) of fairy tales into a contemporary context (see Fig. 2.3). By featuring dead princesses in his imagery (Kim, 2012), Czarnecki subversively reveals the dark, macabre "reality" of their circumstances when devoid of a happy fairy tale ending (Disnification)[37].

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[37] Henry Giroux discusses the "Disnification of Fairytales" extensively in his 1995 article: *Animating Youth: the Disnification of Children's Culture*. In it he explains how the culture industry has used fairy tales to perpetuate negative societal attitudes such as gender roles, racial hierarchies, and an expectation for a "happily ever after" ending.

Figure 2.3 Thomas Czarnecki, *Not so Romantic*: From Enchantment to Down - Beauty and the Beast, (2012), Source: Czarnecki, 2020

Vancouver artist Dina Goldstein similarly re-contextualises the princess archetype to consider cultural identity and also challenges the stereotypical "happily ever after" ending.

Figure 2.4 Dina Goldstein, *Snowy* (2008), Source: Goldstein, 2017

In her *Fallen Princess* series, Goldstein disrupts our perceptions of the "princess" and her having a "fairy tale life" by placing her in conventional, prosaic contexts. For example, in *Snowy* (2008) (Fig.2.4), Snow White is pictured barefoot, in an outdated living room, juggling four children and a dog, while "Prince Charming" reclines in his throne, clutching a beer and watching TV. Zipes (2010, p. 4) describes Goldstein's work as being able to "cut to the core of alienation and banality in our glitzy lives" or to "de-Disnify them" (2010, p. 2).

Inspired by her childhood love of Grimm tales, German artist Laura Zalenga uses close up images in the *Grimm Compact* series to focus on the detail of pivotal moments. This forces the viewer to consider the tale with greater scrutiny, particularly

in relation to emotions elicited by the images (Loreth, 2016). Zalenga's image associated with *Hansel and Gretel* (Fig. 2.5) is a close up of two pairs of bare feet walking on a rough and muddy path with a trail of breadcrumbs. This image forces viewers to consider the harsh and sensory reality of the children's dire situation as they

navigate the perils of the forest, rather than the more sanitised, romantic version we might otherwise visualise.

Figure 2.5 Laura Zalenga, *Hansel and Gretel*, (2015). Source: Loreth, 2016

Other artists have explored contemporary issues through fairy tales. In 2008, a combined visual art and operatic experience was held at the New York Independent Museum of Contemporary Art (iMOCA) called *Hansel and Gretel: Never Eat a House,* which included images by various well-known artists. The artists' work collectively explored contemporary themes such as fending for oneself and endurance through challenging times (Grade, 2008). An Australian exhibition featuring international and Australian artists, including Kiki Smith and Dina Goldstein, *All the Better to See You With* (2017), explored artists' use of the fairy tale to express concerns around societal issues such as the abuse of power, injustice and exploitation (Ian Potter Gallery, 2017). This is done in a variety of ways, but primarily by means of re-imagining traditional tales in a contemporary context; simultaneously examining the dark and sinister themes presented amidst the enchantment. Similarly, I am utilising and subverting the power of the fairy tale to disrupt overarching ideologies that create issues within education and broader society.

2.3 The Fairy Tale Witch

The witch in fairy tales has been examined extensively by Tatar (1999), Warner (1976; 1995; 2014), and Zipes (1994; 2002; 2007; 2015). Warner, particularly, considers the witch and other female archetypes in fairy tales from a feminist viewpoint, and positions herself as representative of older women who were often the original tellers of the oral tales – which later became fairy tales (Warner, 1995). Susannah Marriott (2008) tells us that the witch is willing to take creative risks which she describes as allowing us to consider the "dangerous stuff we usually sweep under the carpet" (2008, p. 8). In education, this applies to topics often avoided such as particular ideological beliefs and social constructs. These are often seen as being outside of the mandate of schools (Biesta, 2018).

In fairy tales, including *Hansel and Gretel*, the witch is almost always portrayed as malevolent, manipulative, old and ugly in appearance (Warner, 2014). The witch's positioning as extraneous or harmful to "normal" society has its roots in "witches" being blamed for the plague that swept Europe during the Middle Ages (Pavlac, 2009). This traditional perception of the witch, which I seek to subvert, is not dissimilar to my own experiences as a secondary art teacher whose ideas and practices were often seen as unusual and potentially "dangerous" in the school context. The fear of the witch and her powers has historically resulted in society alienating, disparaging, silencing, or even killing her (Pavlac, 2009).

In *Hansel and Gretel*, there are three female characters: the stepmother, the witch and Gretel. There are two female characters in this story who arguably have the most power: the stepmother (who banishes the children to the forest) and the witch (who keeps them captive with the intention of eating them) (Warner, 2014). Warner suggests that both of these women are examples of the evil malevolent witch archetype (the anti-hero) and within the *Hansel and Gretel* tale may actually be interchangeable (Warner, 2014). By the end of the tale, though, both of these women have disappeared and Gretel is the only female character left, as the children seek to recover from their ordeal (Zipes, 2015). At the end of the story, the children (students) return to their home, radically changed by their experience with the witch (artist-teacher) in the mysterious forest (secondary school). Despite inevitable negative impact, they are also indisputably stronger for it; more able to solve problems critically with skills they

would not have acquired if they had never met the witch (Golding, 2005; Warner, 2014).[38]

2.3.1 Demonising the Witch – the Devolution of Magical Women

Critical to this study is the role of re-visioning and innovating the artist-teacher-witch as a figure of enchantment and active subversion, challenging the original narrative of the "evil" witch to provide a critical and creative space in which to generate new insights. As such, it is helpful to also understand the broader association of women with "bad" magic and conversely to ask what it is (or was) about witchcraft that made it "most commonly associated with women" (Stratton & Kalleres, 2014, p.15). *Daughters of Hecate* (2014), a book which examines the cultural female gendering of the witch, considers numerous reasons why this has been so since ancient times, despite many depictions of male sorcerers in a variety of cultures. Reasons for the ubiquitous (but not universal) link between the female gender and witches in history and literature range from political and psychological beliefs to assumed physiological defects in the female (Stratton & Kalleres, 2014). Arguably, many examples of the witch in fairy tales and in history evolved in response to, or because of fundamental Christian dogma, becoming an archetype for qualities that were considered "unChristian" (Warner, 1976, 2014; Zipes, 2012, 2015). The Catholic Church, historically the major power in Christendom for two millennia, is considered the foundation for western civilisation (Woods, 2012), largely because until various church Reformations, the church and state in Europe were seen as the seats of authoritative power. As such, Althusser (1968) and Foucault (1975) assert that the ideologies of the overarching church power became the ideologies of western society (Woods, 2012, p.152).

The view of magical women as oppositional to a better society has not always been the case. Stone (1976) and Gimbutas (1995) both describe the original association of women with magic as a positive one, stemming from ancient Goddess religions. This was possibly because prior to an informed and accurate understanding of biology, women were considered "magical" because of their ability to "create" new life,

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[38] A notable literary exception to the negative portrayal of witches is Glinda, the good witch from the *Wizard of Oz* whose "good" magic helps the very young and beautiful female protagonist, Dorothy (Baum, 1900). It should be noted, however, that unlike many of her counterparts, Glinda herself is young and beautiful, and has to overcome the seemingly more powerful magic of the ugly green "wicked" witch.

seemingly from nothing and without any male contribution (Stone, 1976). Goddesses belonging to various ancient cultures were also strongly associated with nature; often depicted as the earth's mother. As such, societies were often matrilineal, with lands and possessions passed from mother to daughter when there was no conclusive way to ascertain patriarchal lineage. Second wave feminists such as Simone de Beauvoir (1949); Merlin Stone (1976); and Riane Eisler (1988) support the probability that Christianity, constructed as a patriarchal force to supersede prevailing matriarchal religions and matrilineal societies, also became the foundation upon which western society was built. One consequence is that we are left with a patriarchal society which we are still endeavouring to dismantle today (Zwissler, 2018).[39]

The influence of Christianity and its opposition to the use of magic and specifically witchcraft, underwent resurgences during various eras of western history. One such era was precipitated when a Catholic theologian, Heinrich Kramer, wrote and published the *Malleus Maleficarum*, (usually translated as *The Hammer of Witches)* in 1487. This was a treatise on recognising, hunting and exterminating witches, based on theological discourse and legal argument. Although this text and its author were initially rejected by the Catholic Church, its influence continued for several centuries, during which thousands of people (some suggest millions), predominantly but not exclusively female, were murdered for practicing "witchcraft" (Read, 1990). The church's subsequent attack on "witches" was based on the assumption that they were consorting with Satan and had acquired his powerful, but evil magic as a consequence (Summers, 2014). As fairy tales are often "reflect[ing] the social order in a given historical epoch" (Zipes, 2002, p.7), it is no surprise that powerful magical women became largely portrayed as ugly, old, and malevolent.

Historically, the worst of the witch hunts occurred between 1400 and 1800 and despite persecution coming from a variety of societal sectors, all were based on the fear that the witch would disrupt Christian society in some way (Pavlac, 2009). Prior to 1400, witch hunts were rare, but the offences for the crime of heresy became

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[39] There are many examples of Biblically endorsed patriarchy which include: Biblical matriarch Eve as the alleged perpetrator of the Original Sin, causing both her and Adam to be evicted from Paradise and forever casting all women as "Other" (Kristeva, 1982, p. 126). Wives are told to submit to their husbands (Ephesians 5:22-33); women are not supposed to be in a position of authority over men (1 Timothy 2:12), and women principally assumed the burden of shame for sex outside of marriage, often resulting in their execution (John 8:3-11).

increasingly common (Pavlac, 2009, p. 31). Heresy[40] and witchcraft were both crimes punishable by the church/state. Regardless of whether schools are operated by the government or independently, their evolution from a foundation of church-based canons means that at times, "heresy" and/or being a powerful older woman who challenges the accepted norms, could be said to still attract retribution. Of course, this retribution is no longer life-threatening, nor is it overt, but wherever patriarchy lingers, so does the fear of the disruption of society's status quo (Kidd, 2016).

Both in history and literature, the female witch archetype has thus been an antagonist of patriarchy for centuries (Davis, 2007; Goldenberg, 2004; Marriott, 2008; Sempruch, 2004; Stauss, 2019). Indeed, the witch was arguably created by the supporters of patriarchy as a way of ensuring women remained obedient and useful. Similarly, Rosenberg and Thurber (2007) point out that women have been depicted in art from many cultures and throughout the ages as one of three archetypes: the Madonna, Eve and the witch. Rosenberg and Thurber note that depictions of women that might be favourable generally conform to the Madonna or Eve image, whereas "very often, when women are shown as powerful or in control, they are also shown as evil" (2007, p. 46).

2.3.2 The Teaching Artist as Witch

The arts in Australian education have become marginalised and under-prioritised (MacDonald, Hunter, Ewing & Polley, 2018), with art teachers powerless to be the "change makers" hoped for within a system of "compliance and accountability" (Hanawalt, 2018, p. 90). Here, the implication is that it is not simply lack of access that is detrimental to a quality arts education. The artist-teacher-witch must also be allowed her ways of teaching that may seem unusual or even dangerous to other educators, parents and governing bodies. In this way, they can challenge "norms" and model the creative and critical thinking that schools generally assert they wish to see in their students (Hanawalt, 2018). While education expert, Sir Ken Robinson (2015) asserts that changes to education are best brought about by teachers already within the system; it is clear from educator and philosopher Paolo Freire's

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[40] In the context of the Church, 'heresy' is belief or opinion contrary to orthodox religious (especially Christian) doctrine. However, its meaning has expanded over time to refer to any belief or opinion particularly at odds with what is generally accepted – dissidence, non-conformity; "the observed failure to recognize the obligatory nature, not the truth, of what authority asserts" (Shogimen, 2020, p. 726).

work in the *Pedagogy of the Oppressed* (1993) that teachers need to be aware of and able to interrogate the hidden curriculum in order to facilitate change. However often teachers, being institutionalised themselves are not able to do this. My assertion is that it is the artist-teacher-witch who can best lead her students and potentially other educators, to begin this interrogation because of her positioning ideologically "outside" of the institutionalised system.

Art critic James Daichendt asserts that the artist-teacher is "a philosophy for teaching" and that not every art teacher is an artist-teacher. Daichendt argues that the classification is about "his or her art making and thinking process" (Daichendt, 2010, p. 62), meaning that the artist-teacher, must be an artist *and* a teacher[41]. An artist's role is often referred to as "holding up a mirror to society" (Smith, 2014), and the artist-teacher-witch can similarly hold up a mirror to the school. Due to her tendency to question and challenge taken-for-granted ideological values, the artist-teacher-witch is often seen as committing "heresy".

However, the power of the artist-teacher-witch lies in this "heresy": her ability to think differently, beyond the hegemony of neoliberalism; a quality that separates the artist-teacher-witch from other educators and which is directly linked to her capacity as a teaching artist. At times making her unpopular within established school culture, it is her ability to "interrupt" (Biesta, 2019) that gives the artist-teacher-witch the power to develop dialogue (Freire, 1993), leading to the development of creative and critical thinking in her students.

This way of thinking is contingent on the witch being a practicing artist as well as an educator. Dr Flossie Chua from Harvard University underlines this concept through research that has explored how contemporary artists can draw students into deeper and more creative thinking about current issues that impact them (Chua, 2019, p. 34). Chua's research revealed three main insights: firstly, contemporary artists are highly **intentional** in the way they think about their work; they explore and connect ideas, people and contexts through their process (**bridging**); and artist's processes and

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[41] I am adding the word "witch" to fully contextualise this archetype in my interpretation and implementation of the Hansel and Gretel tale: the artist-teacher-witch.

outcomes are **refractive**, meaning that they change the ways that people may look at a particular idea or issue (Chua, 2019, pp. 38-40).

Reflecting ideas posited by art education experts such as Elliott W. Eisner (2002) who also considers the kinds of thinking that art making stimulates, Chua herself asserts:

> The findings of this study make a strong case for bringing the voices of contemporary artists into the learning space, particularly because they are excellent models for the kind of thinking that will stand young people in good stead to thrive in our complex world. (Chua, 2019, p. 43)

Due to the intentional way that contemporary artists create work; the critical appraisal of that work enables discussions about important issues of concern to young people today, such as the environment and diversity (Mansilla & Jackson, 2011). Most importantly, the refractive quality of the processes of art making changes perspectives, forcing perceptions and standpoints from different and new angles, allowing people to question previous understandings and more critically examine ideologies. In turn, this allows for the disruption of the hidden curriculum; and the ability to live better in and with the world (Biesta, 2019).[42]

Visual art educators who have no firsthand experience of the intentional, bridging and refractive thought processes to which Chua (2019, p. 42) refers will likely find it more difficult to be aware or accepting of her suggested paradigm; or to help students access it. Chua asserts that artists in the classroom can "bridge the cultural and pedagogical gap" between teaching *about* art and teaching *through* it (Chua 2019, p. 35). For those who do practice as contemporary artists, this paradigm is already their epistemology, whether or not they have articulated it thus, allowing those artist-teacher-witches to implement these ways of thinking to underpin all of their practice as professional educators. In her study of Artists in Residence at a Victorian secondary school, Mary Ann Hunter (2018) says that "merely having the artists at school … interrupts the regulatory expectations and practices of institutional school life". She

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[42] In the art studio, Chua's paradigm can occur within the context of the existing explicit curriculum. However, this means that all students need to be able to access visual art classes consistently, something that does not currently happen. This is particularly so for secondary students, whose access to art in middle school is often sporadic, and during senior studies may not include the study of any arts subjects at all (Australian Curriculum Assessment and Reporting Authority, 2019).

acknowledges that the artists had "a quietly disruptive [and] yet enabling presence" (Hunter, 2018, p.32). This, however, is dependent upon them bringing their creativity into the environment, beyond the intention to teach, "to situate and extend their own practice in an environment not usually their own", leading them to contribute "to systemic change" (Hunter, 2018, p. 33). In this role, artist-teachers are perceived by some as meddlesome troublemakers and others as necessary grassroots revolutionaries (Ewing, 2010). This literature is therefore seminal to my project in contextualising the complexities of the artist-teacher-witch.

2.3.3 The Witch in Creative Practice:

2.3.3.2 Creative Practitioners Involved in Feminist, Ritual-based and/or Spiritual or Supernatural Practices: Art and Magic

For this project, I am drawing from other artists who similarly embody the identity of the witch either by the materials they use, their involvement in feminist, ritual-based, and/or spiritual or supernatural practices. Artists engaging in such practices are often perceived as embodying the witch archetype as a consequence of their methods and cultural outsider position (Stauss, 2019). Artists Kiki Smith (Germany/United States)[43] and Judy Chicago (United States) have attracted criticism due to their work referring to menstruation and other "abject" qualities of the female body (Kristeva, 1982). Chicago's work is considered "boundary-shifting", repositioning and embodying the female body as sacred and powerful, most notably in her iconic work *The Dinner Party* (1974-1979) which honoured over 500 women from history. In the work *Woman with Orange Flares* (1972) (Fig. 2.6), Chicago suggests ritual and sacrifice, honouring the sacred by allowing the orange smoke to "magically" emanate from her hands, as if generated by a powerful Goddess (Faughnan, 2019). The strong stance of the woman in the rocky landscape underlines her suggested power and ties to eco-feminism.

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[43]Kiki Smith's feminist work is discussed in more detail in section 2.2.1.
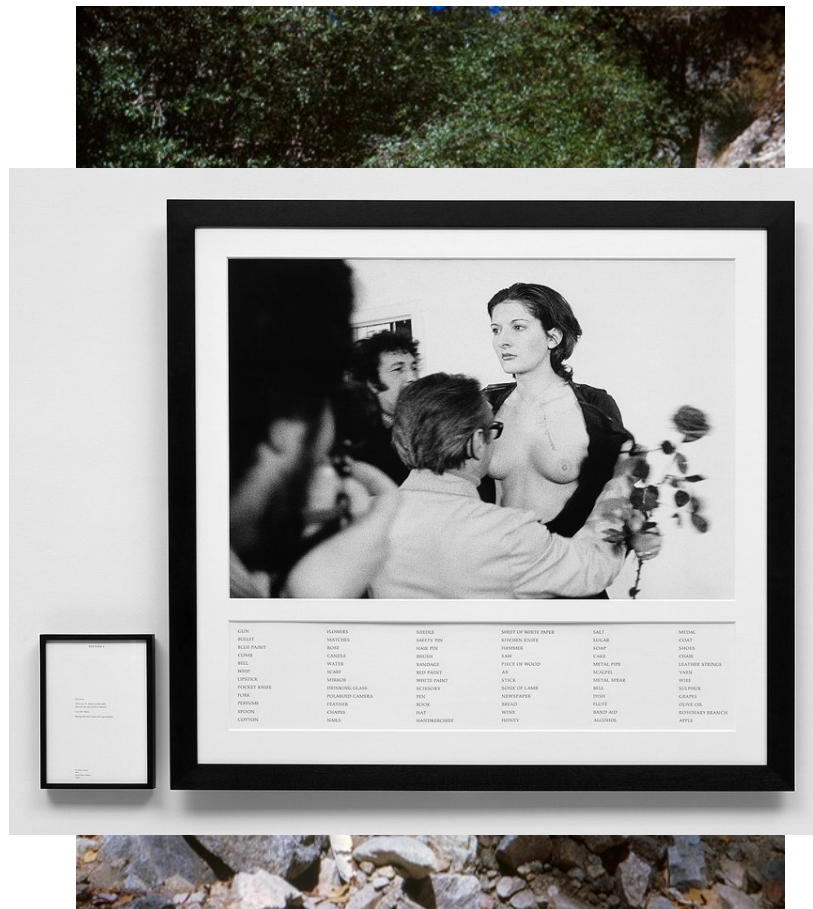
Figure 2.6 Judy Chicago, *Woman with Orange Flares* (1972). Faughnan, 2019

Marina Abramović's (Serbia) performative work is characterised by spiritualism, ritual and sacrifice. In one performance, Abramović offered up her body for the audience to do as they wished using objects she provided (Fig 2.7)[44]. Another work, *Spirit Cooking with Marina Abramović* (1997) – where the artist used abject materials including "breast milk, urine, menstrual blood, and sperm to create a 'painting' […] caused right-wing Catholics to protest outside her exhibition in Poland" (Faughnan, 2019). Similar to historical perspectives of the witch, the protesters considered Abramović's work "Satanic" despite the Serbian artist denying any affiliation with the devil (Summers, 2014).

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[44] However, the work had to be prematurely ended due to the audience becoming too aggressive (Summers, 2014).

Figure 2.7 Marina Abramović's, *Rhythm O* (1974). [performance] Guggenheim, 2020

Ana Mendieta, a Cuban exile separated from her family, used "her body, the earth, and other organic materials such as blood, fire, feathers, and wood to create photographs, slides, films, and videos, as well as performances, prints, and artist's books" (Guggenheim, 2020). Many of these works helped her process her trauma and pointed towards ideas pertaining to supernatural female power (Guggenheim, 2020). She repeatedly pressed her own body to make indentations in the earth, reflecting the assertion that in western culture, the perceived relationship between women and nature renders women as "not quite human" (Alaimo, 2018, p. 45). Mendieta has also created female forms using natural materials, referencing religious ritual and sacrifice (Guggenheim, 2020) (see Fig 2.8).

Figure 2.8 Ana Mendieta, *Untitled: Silueta Series (1973).* Source: Guggenheim, 2020

Louise Bourgeois (France/United States) "conjured" artworks with tools and materials traditionally associated with "women's work" such as textiles, to address the subjugation of women in domesticity (Grosenick & Becker, 2001; Manchester, 2003). She also made extensive use of another symbol often associated with the "dark arts" as well as women's issues: the spider (Bal, 2001).

Figure 2.9 Louise Bourgeois, *Maman (2002),* in Ottawa, Canada. Source: Atlas Obscura, 2020

Bourgeois' large bronze sculptures of spiders (see Fig 2.9) evoke associated symbolism regarding feminine energy and strength. The spider's ability to spin webs magically from her abdomen and give birth to many offspring, means that the spider has often been associated with powerful magical women (Bal, 2001).[45]

Still practicing in her nineties, Yayoi Kusama (Japan) embodies the witch in a different way. She creates fascinating installations that transport us to other worlds, using her art as "medicine" for her mental illness[46] while simultaneously drawing on her condition as a stimulus for her art (Rosinski, 2009). Kusama also utilises excessively textured surfaces (Fig.2.10), similarly to the work of Niki de St Phalle. Outwardly, this older woman artist with bright neon-coloured hair, who sees polka dots in everything,

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[45]In some spider species, the females eat their smaller, less powerful male partners, especially after copulation; a fact which further aligns them to the witch (Clifford, 2021).

[46] Kusama has been diagnosed with "Depersonalisation Syndrome". With this syndrome, the patient feels that his or her body is dissolving, changing, or simply absent. Rosinski notes that "Some call it the 'Alice in Wonderland Disease' for the patient ceases to perceive the reality of one's self, one's environment, or one's life" (Rosinski, 2009, p.1).

fits easily with preconceptions of a contemporary witch (Hoptman & Kultermann, 2000).

Figure 2.10 Yayoi Kusama, *Louis Vuitton shop window display with tentacles,* [image]. Source: Vegard Kleven/HOK

Contemporary Artist, Jay Younger, (Australia), works primarily with photography and installation to disrupt ideas surrounding feminism and negative aspects of society such as conformity. She uses an "assorted array of slimy, fleshy, sparkly, sticky things which ooze, drip and occasionally gush" (Younger, 2019). Consequently, drawing on popular culture and kitsch, she "marinages" disparate items to evoke reflection on important issues in contemporary society (Fig. 2.11). Younger is a tertiary educator and as such is an important example of the artist-teacher-witch who is able not just to implement her own power, but also to teach emerging generations how to use theirs (Younger, 2019).

Figure 2.11 Jay Younger, *Trump – Demagogues and Megalomaniacs (2018).* This work utilises smoke and mirrors to highlight political absurdity. Source: Younger, 2019

By contrast, artist Joseph Beuys (Germany) positioned himself as a Shaman[47], a magician of sorts. Despite working in an earlier and possibly more conservative time, unlike his female counterparts he did not suffer the same difficulties in terms of the reception of his work (Stauss, 2019)[48]. Beuys believed that an expanded conception of art is necessary to "replace the current ecology-destroying tendencies embodied in consumerism, patriarchy, statism, and capitalist growth" (Adams, 1992, p. 1). In this way, Beuys endorsed the value of art as an essential part of life and, by extension, in education. For example, his work *7000 Oaks* was a community-based artwork that he termed a "social sculpture". It involved the planting of 7000 trees in a city space in Kassel, Germany, each one paired with a basalt stone (Fig. 2.12). The pile of stones was initially placed in front of a city building, becoming smaller each time a tree was planted (Tate, 2015). The model for what Beuys referred to as "social sculpture" has spread to other cities around the world (Adams, 1992). As such, it is an indication of how the epistemology of the artist can disrupt ideologies and precipitate positive change in society.
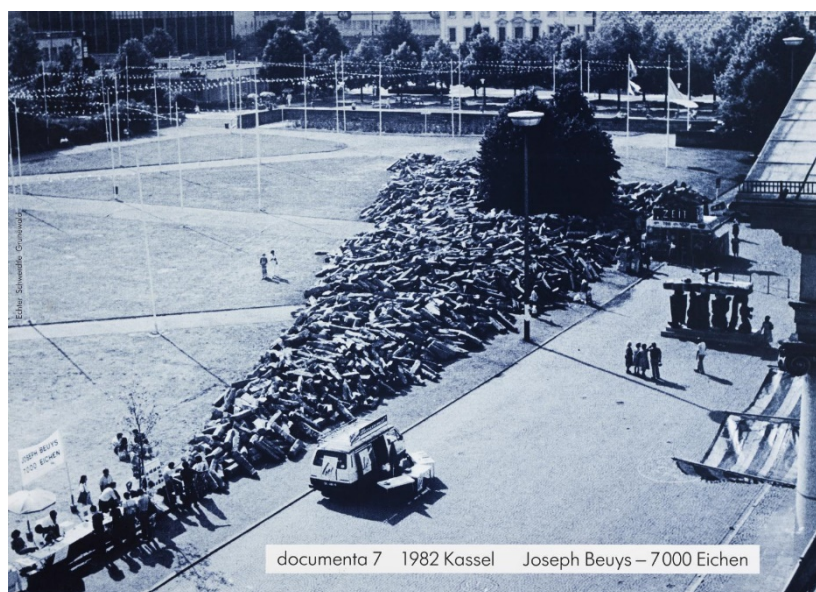
Figure 2.12 Joseph Beuys, *7000 Oaks (1982).* [social sculpture]. Source: Tate, 2015

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[47] Travelling to other worlds to bring back healing for the "tribe" is the traditional role of the Shaman in various cultures, particularly those of indigenous Americans. It has often been compared to the role of the artist. Author Julia Cameron calls the other world that artists visit "The Imagic-Nation" (Cameron 1998).

[48] However, it is worth noting that none of the female artists I have mentioned consider themselves "magical" in the way that Beuys did. His identification with magic was based on the role of the Shaman "channelling images or concepts on behalf of the collective" (Cameron, 1996, p. 144) and his perceived ability to do this, which he utilised in his role as an educator. He was not the only person to make the connection between teaching artists and Shamanism, neither was he the only artist to identify as one.

2.3.3.1 Creative Practitioners Referring to Domesticity: Art and the Gingerbread House

Another way that feminist artists evoke ideas about the witch is by referring to the domicile as the residence and workplace of the witch. This echoes not only the gingerbread house in *Hansel and Gretel* but is also one of the reasons women were historically associated with witchcraft. The "magic" they allegedly performed was primarily conducted in and for use in the domicile – herbal medicines, fertility and love potions, and the like (Levy, 2019). As the place where women have historically spent most of their time, the association of women with the home is apparent in the work of numerous artists I am drawing from for this study. Visual artists Louise Bourgeois (France/United States), Ann Hamilton (United States), Yayoi Kusama (Japan), Kiki Smith (Germany/United States) and Jay Younger (Australia) have explored the idea of domesticity through a feminist lens, by making symbolic use of the home and the furniture within it. Bourgeois' series of "Cells" echo the idea of rooms or houses which appear to be prison-like (See Fig 2.13). The domicile is a recurring motif in Bourgeois' work, depicting "spaces or forms which provide shelter but also possible entrapment" (Manchester 2003, p.1).

Figure 2.13 Louise Bourgeois, *Cell (Eyes and Mirrors)* (1989 -1993). Source: Manchester, 2003

Ann Hamilton likes to use tables in her work because "all tables inherit a history of their use as a site of communion and sacrifice" (Hamilton 2016). Figure 2.14 features a table piled with "singed and gilded" white business shirts (Hamilton, 2016).

Figure 2.14 Ann Hamilton, *Still Life* (1988). Hamilton, 2016

Smith and Kusama have used domestic chairs to subvert the apprehension of household "normality", whereas Younger "inversely" poses women in domestic furniture to literally turn our ideas about femininity on their head (Fig. 2.15) (Younger, 2019).

Figure 2.15 Jay Younger, *Inversions I* (2015). Source: Younger, 2019

Artists exploring ideas around eco-feminism often consider the metaphysical qualities of nature. Artist Amy Gross (United States) combines multiple objects and materials to create sculptures "whose symbiosis suggests not only what can be seen, but also what cannot: the early alterations of time, the first suggestions of disintegration" (Gross, 2020). Gross' artwork appears to conjure a form of alchemy which points towards the supernatural power of nature (see Figs 2.16 & 2.17), and the liminality of many natural processes[49] (Gross, 2020).

Figure 2.16 Amy Gross *Flora Ruba* (2018). Gross, 2020.

Figure 2.17 Amy Gross, *Vivarium 2 Brood Nest,* (2018). Gross, 2020.

2.4 The Gingerbread House as the Artist-Teacher-Witch Studio and Art Classroom

The witch in the original *Hansel and Gretel* lives and works in a gingerbread house – a pretty sugar-coated domicile which attracts Hansel and Gretel who are fleeing from a rapidly changing and potentially hostile domestic situation to find themselves suddenly alone in the forest (Zipes, 2015). In my adapted tale, the gingerbread house is a liminal space oscillating between the witch's studio and the art

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[49] Gross also places some of her work under glass in what she terms "Vivariums"; an approach similar to Victorian practice, and which I also utilise in my work (Gross, 2020).

classroom as a way of opening a space for re-enchantment. In this section, I will discuss both representations, beginning with the artist-teacher-witch's studio.

2.4.1 The Witch's Studio as the Gingerbread House

Timm-Bottos and Reilly posit the art studio as a "third space" – a liminal space[50] "creating the potential for authentic interaction and a shift in what counts as knowledge" (2015, p. 2). This in-between space (as the art studio) allows for greater creativity without limitations or pre-constraints imposed by the prevailing power, and which "can result in some profound discoveries and metamorphoses" (Skonieczna, 2009). Theorist Homi Bhabha formulated the idea of the "third space" to explain the uniqueness of each person, community or context as a "hybrid", rather than being able to be classified within definite boundaries (Bhabha, 2012). He states:

> These "in-between" spaces provide the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. (Bhabha, 2012, p. 2)

Taking Bhabha's ideas further, the studio, as a progressive and diverse space, can potentially become the birthplace of a new "idea of society itself" (Bhabha, 2012, p. 2). The "third space" paradigm (Bhabha 2012) includes "notions of 'becoming' and tacit ways of viewing the world" (Fraser 2020 p. 31). As an in-between space, the art studio as a third space is the place where "marinage" takes place; the connecting space between theory and practice which is made accessible through deep reflexion and reflection (Fraser, 2020, p. 31). As such, it can be a space that supports growth, change and empowerment, and from where new knowing can emerge (Fraser, 2020, p. 36). For the artist, ideologically the studio is an "in-between" space; allowing intellectual and emotional "travel" to other places, in a way similar to Joseph Beuys' Sharman persona (Adams, 1992). The shift in ideas and "what counts as knowledge" (Timm-Bottos and Reilly, 2015, p. 2) allows the artist greater freedom to explore outside of normal parameters regarding what is possible. Further, it engenders a sense of safety

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[50] A "third space" is a physical or metaphorical space which operates between one task or role and the next. The advantage of using the "third space" is that it allows the preclusion of previous or fixed mindsets. This concept has been explored extensively by Dr Adam Fraser in consultation with Deakin University (2012) and specifically in education by Gutiérrez, Baquedano-López and Tejeda (1999) and Jobe and Coles-Ritchie (2016).

for the maker and the art being made – a transitional space allowing for safe travel and return through the creative portal (Land et al., 2014, p. 200).

A good example of an artist using the studio as a third or "in between" space to create relevant meaning is JeeYoung Lee (South Korea). Lee's works are life-sized installations (Fig. 2.18), which primarily refer to personal moments and experiences. Lee "stages" her worlds in her three by six metre studio and positions herself within them which she then documents photographically. Her meticulous attention to detail is in order to "exclude any ulterior photographic alteration" (Lee, 2014). These factors combine to emphasise the "reality" of the worlds Lee creates, which are paradoxically fantastic and ephemeral. In positioning herself in the work, Lee is also embodying the witch as the conjurer of the surreal world we are invited to become part of.

Figure 2.18 Jee Younglee, *Resurrection* (2011). Lee, 2014

2.4.2 The Art Classroom as the Gingerbread House

The outside of the gingerbread house is rendered in all things delicious in order to attract and lure unsuspecting children (Owen, 1996, p. 53). Arguably, the art room

in secondary schools is viewed in a similar light; on the face of it, attractive and alluring: art rooms are some of the best decorated in the school and often characterised by warmth and hospitality (Graham 2010, p. 88). Just like the gingerbread house, the output from the art room is relied upon by many schools to act as proof of the quality of the holistic education offered; to impress and "lure" prospective students and their parents to the school, particularly during Open Days (Biesta, 2018). Beyond this, however, perhaps borne of an anxiety or lack of understanding of the arts, the art classroom is often ignored by school leaders with the activities undertaken there regarded with suspicion when they are regarded at all (Ewing, 2010). As an elective subject in the secondary school this often means that the valuable and unique learning that occurs within the art studio is not accessible to all students.

Graham and Goetz Zwirn (2010) assert that the studio "can be a refuge, a place to have conversations, and a place to work on things students and teachers care about" (2010, p. 219). They further assert that the studio is therefore a "magical" and sacred place of freedom (2010, p. 224). For students, the art studio overseen by the artist-teacher-witch within the secondary school forest, is in many ways ideologically outside it – where students' unique identities can be explored and developed in a safe, collaborative environment. The idea of a third or liminal space as transformative in the process of learning is now well accepted in education literature (Land, et al., 2014; McCrone, 2019; Sagan, 2011). The concept is based on the understanding that the "threshold" space can help students to open themselves up to new viewpoints and perspectives, acting as a portal to previously inaccessible ways of thinking and practice (Land, et al., 2014, p. 200). In the art studio, what has hitherto been accepted as established fact, or "just how things are" can be questioned, altered and rearranged in a way that is not always possible in other subject areas. Indeed, the art studio is arguably one of the few spaces in school where students are given licence to safely explore less tangible aspects of life such as emotion, motivation and perception (Ewing, 2018). Further, the liminality of the art studio allows students to explore areas relevant to their own lives, even if they are unable to do so or do not want to articulate them verbally. Perhaps, in the secondary school, the liminality necessary for 21st

Century education to more adequately develop future generations for their lives, dwells most profoundly in the art studio.[51]

In the context of secondary schooling, an apprehension of art works, particularly those created by contemporary artists, allows for discussion around issues that are especially relevant to contemporary life. This is a crucial part of the "marinage" process, particularly as it applies to the process of disrupting the hidden curriculum. In their extensive critical analysis of numerous artworks which constitutes their book *Art as Therapy* (2013), Alain de Botton and John Armstrong posit art as a way to help us lead better lives and access better versions of ourselves (2013, p. 57). De Botton and Armstrong state that it is "widely agreed" that capitalism is in need of reform and that "vital clues about the nature of this reform [are] to be identified within the field of art" (2013, p. 154). Just as in the case where medical students study artworks to develop better diagnostic skills (Pink, 2005, p.52) art is often able to develop necessary skills more successfully than "normally" prescribed curricula. Potentially, this means that art is arguably *necessary* in any curriculum which seeks to prepare students for life in the 21st Century.

2.5 The Forest as the Secondary School

In *Hansel and Gretel* the forest is a place of transition or becoming – where one "comes of age" by confronting challenges and dangers that are inherent in this context (Tatar, 2003; Zipes, 2015; Warner, 2015). In this way, it is similar to a secondary school. Experiencing the forest involves all of one's senses and requires "embodied participation, immersion and struggle" (Rolston, 1998, p. 162) in order to fully appreciate it. This required "embodiment" may be part of the reason that forests are ubiquitously included in fairy tales as sites of enlightenment and learning. In *Hansel and Gretel*, the forest is the place that the parents choose to leave their children, assuming that its dangers will contribute to their death and consequently the solution to the parents' problem. Just as in the Great Famine of the 14th Century (Jordan, 1996), or during the Holocaust and World War II (Murphy, 2003), the children's goal within the forest is to survive. However, the children are not overcome by the forest: they survive and arguably thrive.

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[51] Bhabha sees the transitional space as part of the "necessity, not the nostalgia of living" and can lead to a view of culture that is "diversified and progressive" (Bhabha in Sharma 2013, p.115).

Although the forest in the *Hansel and Gretel* tale is fictitious, it nonetheless predates the impact of neoliberalism – an ideology that undoubtedly renders our forests depleted and less diverse (Derouin, 2019). Similarly, diversity in schools is depleted due to a linear and industrialised approach to education (Robinson, 2015). In keeping with priorities of eco-feminism, we need to rethink the way we husband forests so that they can continue to do the essential work of providing sustenance and abundance to the earth (Chazdon & Brancalion, 2019). Likewise, the re-enchantment of the forest (secondary school) requires a disruption of the messages that reinforce the cycles of neoliberalism to overcome the separation between what our education system is emphasising and enabling; and what is actually necessary to students and broader society in the 21st Century (Robinson, 2015).

Typically, schools see themselves as being responsible for releasing a particular kind of graduate into the world – a "useful" individual. Their "usefulness" is dependent on the ideologies of the power that governs them and their ability to perpetuate it. I argue that in the 21st Century, there is a strong dichotomy between what is needed in graduates and what is produced by the education system. Cultural and educational theorists have labelled contemporary education a "sausage factory" meaning that it is a highly standardised process with predetermined outcomes (Biesta, 2019; El-Ansary, 2019; Graham 2010; Robinson, 2015). Theorists in education, Haesler (2014) Ritchhart (2015), and Robinson (2011), would argue that the original purpose of education has been subverted; the forest has become vast, overwhelming and easy to become lost in, or alternatively so meagre and withered that it cannot sustain any life. In either case, forests are no longer the "crucible" where children learn resilience. Novelist Sara Maitland (2012, p. 100) suggests that we have so altered the "forest" that it is no longer the "antidote to the lack of nourishment in contemporary society" that it ought to be. It needs to be "re-enchanted" to provide the kind of nourishment students need in the 21st Century.

The education of children and young people impacts society economically, culturally and socially as well as individuals within it at any given time (Robinson, 2015, pp. 8-9). Similarly, we are slowly learning that the ways we have traditionally dealt with forests: clearing indiscriminately; altering ecosystems through insecticides and fertilisers; and reducing diversity in the hope of increasing the forest's "yield" has created a multitude of issues. Society's gradual understanding of the importance of

forests and maintenance of the diverse ecosystems peculiar to each one is unfortunately largely due to the impact of global deforestation, caused by humanity; the rate of which is ever-increasing (Derouin, 2019).[52] Decreasing the diversity of forests is harmful to all of us, reducing air clarity and contributing to global warming (Furtado, 2016); impacting rainfall, (Hamlyn, 2013); and altering soil quality (Chandra, Gupta, Pande & Singh, 2016). Beyond this, deforestation is arguably most harmful to the creatures who dwell *in* the forest. Biodiversity is hugely impacted and animal species are made vulnerable to extinction. Placing the forest as a metaphor for secondary schools allows us to consider their "inhabitants" in a similar light. For example, novelist Sara Maitland (2012) has drawn connections between preserving forests and resilience in children: free spaces in which children can play and find themselves (Zipes, 2015, p. 177). Maitland further suggests that when confronted with the dangers of the forest in *Hansel and Gretel*, the application of the children's own good sense allows them to return home from the forest "wiser, richer and happier" (2012, p. 101). Positioning the student as ideally directing their own learning is explored in alternate models of education such as Reggio Emilia (Hewett, 2001), Waldorf (also known as Steiner) (Ashley, 2006) and Montessori (Rathunde and Csikszentmihalyi, 2005). Interestingly, these approaches to education embrace environmental sustainability, however their philosophies are not widely practiced in mainstream education.[53]

Larson, et al. (2002) assert that in western cultures, "the ability of education systems to prepare youth is seriously handicapped" (p. 162); particularly as they do not "measure or encourage" (Giroux, 2012) the important skills students need for adulthood such as the ability to collaborate, learn quickly in unfamiliar contexts and create structure in unstructured situations (Larson et al., 2002, p. 163). The Australian Curriculum Assessment and Reporting Authority (ACARA, 2016) which oversees the Australian curriculum – includes these aspects in their general capabilities, indicating their significance in Australian education. However, the capabilities are listed with literacy and numeracy first, perhaps indicating that these traditionally valued outcomes are still considered more important than other educational results. The Queensland

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[52] This has resulted in the slow but increasing recognition of Indigenous practices in maintaining and managing the natural Australian environment over tens of thousands of years (Hill, Grant, George, Robinson, J., Jackson, & Abel, 2012).

[53] In recognition of the need to include principles of sustainability in education, some mainstream schools are increasingly incorporating elements of these philosophies, such as Reggio Emilia (Hewett, 2001).

Curriculum and Assessment Authority (QCAA, 2019) have based their current documents on ACARA'S guidelines and list necessary 21st Century skills as: critical thinking; creative thinking; communication; collaboration and teamwork; personal and social skills and Information and Computer Technology (ICT) skills.

Consequently, there appears to be some consensus among stakeholders regarding skills and aptitudes that students need for success in the 21st Century. However, the incorporeal nature of these skills means that measurement of attainment is problematic. Currently in Australia, educational "success" is determined by two main measuring instruments: The National Assessment Program – Literacy and Numeracy (NAPLAN) test and the Programme for International Student Assessment (PISA). Australian results indicate that students are not graduating from school with a level of desired competency in reading, writing, science and maths (Chrysanthos, 2019).[54] To improve results, government policy makers often push for a "back to basics" approach to education, as they have recently done in New South Wales (NSW). According to NSW government documents, this is done by "decluttering the curriculum by reducing unnecessary subjects" and focusing on "core" subjects such as English, Maths and Science" (NSW Government, 2020). In this case, the arts, including visual art, are often deemed "unnecessary" and access to them is reduced. Aside from limiting ways of learning unique to the arts,[55] Catherine Heinemeyer (2018) argues that the reduction of creative subjects in schools exacerbates a focus on negativity. This is highly undesirable in such changeable times, already impacting on the mental health of children and young people – our "Hansels and Gretels" (Cook, 2019).

At the 2019 National Visual Art Education Conference (NVAEC), academics Robyn Gibson and Robyn Ewing suggested that we add 4 "Cs" to learning: Curiosity, Compassion, Connection and Courage, in order to develop necessary 21st Century skills in students (NGA, 2019). The implied messages sent by continuing to standardise and instrumentalise education have more to do with competition, classification, compliance and comparison; factors which contribute to poor mental health, discrimination, isolation, racism and bullying (Giroux, 2012). Significant

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[54] The NAPLAN results for 2019 can be found at: https://reports.acara.edu.au/Home/Results and the key PISA findings for Australian in 2019 can be found at: https://www.acer.org/au/pisa/key-findings.

[55] This is discussed further in the earlier section 2.3.3.

changes to education require a reversal of the "elaborate system of sorting sheep from goats, winners from losers, top students from bottom students" that has been the result of neoliberalism's "deeply corrosive" impact on education (Connell, 2013, p. 106). Re-enchantment of education, then, means enabling students to disrupt unhelpful messages from overarching ideologies.

Throughout his book *Arts and the Creation of Mind* (2002), art educator Elliott W. Eisner outlines the many benefits of art in education. He describes the study of art as a program that "fosters flexibility, promotes a tolerance for ambiguity, encourages risk taking and depends on the exercise of judgement outside the sphere of rules" (2002, p. 35). Studying art develops students' ability to extend and apply what they have learned to other domains" (2002, p. 13). In an extensive study embedded in Boston schools observing art classes, Winner & Hetland (2008) posit that the art classroom is one of the few places where students are encouraged to imagine what is not already there (2008, p. 30). They contend:

> For students living in a rapidly changing world, the arts teach vital modes of seeing, imagining, inventing, and thinking. If our primary demand of students is that they recall established facts, the children we educate today will find themselves ill-equipped to deal with problems like global warming, terrorism, and pandemics. (2008, p. 31)

As a form of communication that can defy language and other barriers, the ability to effectively communicate visually is arguably an essential skill in our global society. Further, Winner & Hetland (2008, p. 29) found that visual art students learn a variety of skills that are not taught elsewhere in the curriculum. These skills include: "visual-spatial abilities, reflection, self-criticism, and the willingness to experiment and learn from mistakes (Winner & Hetland, 2008, p.29)." All are important to numerous careers but are "widely ignored by today's standardized tests" (Winner & Hetland, 2008, p. 29).

Eisner believes that the arts "can serve as models of what educational aspiration and practice might be at its very best" (2002, p. xii). Ritchhart, Church and Morrison (2011) discuss the importance of "making thinking visible" because it provides information to educators that allows students' thinking to be expanded; become more sophisticated "and enable continued engagement with the ideas being explored"

(Ritchhart, Church & Morrison, 2011, p. 27). Ritchhart, et al. argue that visual art, both as a subject and as part of other learning therefore becomes a crucial ingredient in any educational context.

Despite some policy makers being slow to understand the benefits of art in learning, there is increasing evidence that the inclusion of the arts in education (and lives in general) is helpful in facilitating the development of 21st Century skills; understanding diversity and enhancing mental health and wellbeing. Elliot Eisner (2002), Susan Zwirn (2006) and Mark Graham (2010), are among an expanding group of artists and educators who see the benefit of the study of art as more appropriately developing students for the contemporary world. So far, the need for the artist-teacher-witch, her work in the third space art studio and the need for arts education to become a priority in schools have been established.

2.6 The Student Learners: Hansel and Gretel

As the protagonists in both the fairy tale and in contemporary education, the needs of Hansel and Gretel in terms of our significantly changed and changeable society are at the core of this project. The outcomes of Hansel and Gretel's education directly and significantly impact not only their lives but of society in general; and their ability to disrupt the cycle of reinforcement of unhelpful ideologies is contingent on the skills they leave school with. Hansel and Gretel are referred to as students in this project: both are considered in keeping with gender theorist Judith Butler's assertion that gender is fluid, and students (and teachers) whose performative portrayal of gender as transgressive can potentially develop ideas and ways of interacting with the world "outside of gendered existence" (Rivkin & Ryan, 2004, p. 904). This can potentially be done through greater exposure to visual art in the third space of the art studio (Bhabha 2012).[56]

Neurologically, secondary school students' brains are being "hardwired" for the future. During childhood, there is an overproduction of connections between brain cells, also known as synapses (Kumar, et al., 2019). These are the fundamental units of the nervous system, transmitting information between neurons as well as learning, memory, and forgetting processes (Kumar, et al., 2019). As such an understanding of

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[56] The third space of the artist studio is discussed in section 2.4.

these neurological pathways is crucial to enhancing learning. During adolescence, there begins a "pruning" process where seldom, or unused synapses are severed (Blakemore & Choudhury, 2006, p. 296). In fact, scientists such as Blakemore and Choudhury (2006), tell us that adolescence is the period of the highest rate of synaptic pruning during a life span. That is, neural pathways are being "magically" laid down which adolescents will rely on to "thrive" in the coming years. Ideally, we want Hansel and Gretel's neural pathways to develop to allow for creative and innovative thinking throughout adulthood (Kumar, et al., 2019). However, many students graduate from high school with what psychologist Carol Dweck calls a "fixed mindset" (Dweck, 2008); giving rise to a perception that intelligence, creativity and potential are predetermined and set. This creates individuals who characteristically give up easily, avoid challenges, see effort as useless, may plateau early without realising their potential and have a deterministic view of the world (Vandewalle, 2012). Ideally, education should allow students to graduate from school and move into the world with a "growth mindset" (Kumar, et al., 2019). This will allow Hansel and Gretel to determine the best pathways for themselves and society as they move into their futures.

2.6.1 Student Futures: Laying Pebbles – Future Pathways

Larson, Wilson & Mortimer (2002, p. 159), in their analysis of how well young people are prepared for 21st Century living, posit:

> The future of societies depends on their success in providing pathways whereby young people develop and prepare themselves to be contributing adults to their communities […] When these paths are hazardous, unpredictable, uninviting, or ill fitted to the demands of adulthood in that society, the future is insecure, both for adolescents and for society.

The question then becomes whether the pathways provided for young people today are conducive to a better society. Due to the entrenched neoliberal hegemony, pathways available to the Hansels and Gretels of the 21st Century are likely to be well-worn ideological routes, with signposts to them being either explicit or implied via the hidden curriculum (Freire, 1993; Pietsch, 2012).

At the beginning of the third decade of the 21st Century, it is clear that ideologies that have ostensibly served society well in the past, are no longer doing so.

Russell, Batorowicz & Baguley (2017, p. 142) argue that "we need new tools to deal with a new world"; one that is facing issues such as globalisation, the environmental crisis, displacement and the diaspora of peoples and cultures, changes in employment and global financial concerns which have been exacerbated by the neoliberal context (Baines, 2017; Coker, 2014; Hamilton, et al., 2015; Lindquist, et al., 2015; Post, et al., 2014). All these issues have been impacted and potentially intensified by the global pandemic of 2020. As a result, the world itself and the parameters for human existence have changed considerably. Indeed, even before the pandemic, Giroux (2009, p. x) asserted, "young people are no longer at risk: they are the risk" as a result of the dogged emphasis on economic progress, making them more vulnerable in terms of financial independence, access to higher education and employment. It is also young people who are at an even greater post-pandemic economic risk, both short and long term (Glover, Heathcote, Krueger & Ríos-Rull, 2020, p. 2). "Survival" has again become a concern for young people; perhaps not in the same way as for young people of the 14th Century, but triggering a collective existential anxiety[57], nonetheless (Usher, Durkin & Bhullar, 2020).

Aside from economic uncertainty, existential angst occurs around other, broader repercussions of neoliberalism. These include environmental sustainability, climate change and patriarchy. Ecologist David. W. Orr sees the crisis in sustainability that we face as being closely linked to problems pertaining to education under a neoliberalist ideology. He suggests that the broad thinking required to solve problems with the environment and climate change is not developed within our education systems (Orr, 2011) and that "environmental education is most often regarded as an extra in the curriculum, not as a core requirement or as an aspect pervading the entire educational process" (Orr, 1992, p. 24). Monroe, et al. (2019, p. 792) indicate that teaching around the environment and climate change is still not done effectively due to the political complexity surrounding the issue and the subsequent opposition to overarching ideological views. This is similar to visual art's standing in the curriculum (Ewing 2018).

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[57] This "existential anxiety" is arguably confounded by the mass communication of global events and issues which were not available to previous generations (Heinemeyer, 2018).

Similarly, although situations and opportunities for females, (and other marginalised members of society) have improved over time, there is still significant discrimination evident[58]. Again, causality is linked with the western law developing from church canon law (Woods 2012, p. 152); with a significant impact on perceptions of the place of women, as well as what is deemed to be important in order to be "successful". Giroux reminds us that, rather than creating a society where diversity can thrive, the current hegemony encourages "intolerance and hate as it punishes critical engagement and questioning, especially if they are at odds with the reactionary religious and political agenda being pushed" (2012, p. 76). Clearly there is a need to enable young people to develop the skills to forge new paths to overcome inherent problems in western society and creatively solve problems, many of which have no historical precedence. Hansel and Gretel, therefore, need to be aware of and counteract lingering damaging attitudes and prejudices that are evident and/or perpetuated in current society. Paolo Freire (1993) states that western education systems, attempt to "mythicise" reality. Perhaps, as Rancière suggests (Biesta, 2010), the answer lies to a large extent in enabling students to 'demystify' the world themselves by allowing them to identify areas that need to change. This is in keeping with Freire's assertion that "it is the oppressed who must lead the struggle" (1993, p. 21); pointing to the need for students to be able to expose and disrupt ideological frameworks and underlining the need for them to learn differently and to cast their own disruptive "spells".

According to Australia's UN Youth Ambassador (2019), Kareem El-Ansary, young people themselves no longer see relevance with the previously well-travelled roads into adulthood. After extensive consultation with more than 7000 young people from diverse backgrounds all over Australia (average age of 16.1 years), El-Ansary handed down the 2019 Youth Representation Consultation Report. Although there were some differences between states, the report found that the number one concern for young people in Australia was education, ahead of the environment and climate change, mental health, racism and discrimination and domestic violence; but that all of these concerns were significant and linked (El-Ansary, 2019). The report included young people's questioning of the relevance of the curriculum to their lives now and

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[58] For example, in recent years we have witnessed the #metoo movement in response to widespread and systemic sexual abuse, and the rise of the Black Lives Matter (BLM) movement in response to continued black deaths in custody (Duque, Rivera & LeBlanc, 2020).

in the future, as well as expressing concerns about education's impact on mental health and social and economic inequalities. The influence of neoliberalist ideologies, directly affect the explicit and implied messages (or pathways) that Hansels and Gretels receive in schools. The hidden curriculum's influence by means of the school as an Ideological State Apparatus (ISA), points students to (albeit well-established) pathways which arguably do not safely lead to sustainable futures (El-Ansary, 2019). Students consequently need to learn and develop the skills necessary to forge their own paths according to the changing landscape of the 21st Century.

By drawing from seminal critical, cultural and educational theorists, as well as selected creative practitioners, it has been established that the current education system, which both impacts and is impacted by society, requires re-enchantment to become more relevant and useful. The artist-teacher-witch standing outside overarching ideologies and equipped with the powerful magic of art is therefore well placed to help emerging "Hansels and Gretels" to develop the 21st Century skills they need to survive and thrive during secondary school and beyond. This is done by virtue of the artist-teacher-witch's reflexive and reflective epistemology and the transitional and transformational third space of the visual art studio. The witch's approach to education and the implementation of visual art within the curriculum helps students to navigate confusing and unsettling times of change (Coker, 2014), by encouraging divergent thinking; thus, re-enchanting education and broader society.

CHAPTER THREE. METHODOLOGIES FROM THE ART STUDIO GINGERBREAD HOUSE: 'FIRE BURN AND CAULDRON BUBBLE'

Chapter Three will discuss the methodologies and methods used by the artist-teacher-witch within the art studio gingerbread house. This is done to ascertain the ways that an artist-teacher-witch's ingredients are stirred into the bubbling cauldron, then "marinaged" and finally "baked" to disrupt the hidden curriculum and open a space for social and educational enchantment. In this way, this chapter will first address the qualitative research paradigm (Lincoln & Denzin, 2015) in conjunction with the more emergent performative research paradigm as argued by creative arts researcher and former arts educator, Professor Brad Haseman in his seminal text *A Manifesto for Performative Research* (2006). The latter will particularly assist in contextualising the performativity involving my embodiment of the artist-teacher-witch as part of the feminist interpretative framework for this study.

The study employs practice-led research as the overarching methodology (Haseman 2006; Sullivan, G, 2010) interweaving action research (Gunbayi, 2020) alongside auto-ethnographic (Hamilton, Smith & Worthington, 2008) and reflexive (Larsson, 2010) methodological approaches. This is followed by a discussion of the specific methods used: 1) surveys of ten secondary school educators, to understand their perception of the hidden curriculum, its impact and possible ways to disrupt it; 2) five artefact-elicited senior art graduate interviews to understand their perception of their art education, and how it has impacted on their "future pathways"; 3) my own reflective journaling regarding the interviews and surveys conducted as well as my experiences as an artist and educator; and 4) an application of the self-devised "marinage" method. All four methods are embedded within a cyclic inquiry-based process (Artini, & Padmadewi, 2020) of reflective thinking and practice as introduced in Chapter One. Following the discussion of the methodologies and methods used in the study is an analysis of the reasons and approaches for the presentation of my creative practice as a fully immersive installation and online interactive website.

3.1 Research Paradigms

In qualitative research, the concern is with the "socially constructed nature of reality" (Denzin & Lincoln , 2008, p.14) where practice is generally positioned as an

object of study rather than a method of research. Outcomes of this kind are primarily in written form: one of the major factors that distinguishes qualitative from quantitative research (Haseman, 2006, p. 2). In this case, reflection on and around the practice of the researcher, which can be crucial to new understandings pertaining to the practice, is often missed (Haseman, 2006). To elucidate and validate practice as research, Brad Haseman (2006) asserts that, as practice-led research involves the very act of doing, it is best positioned within a third paradigm consisting of performative research. According to Haseman (2006), this allows for a better placed and cohesive contribution by the "reflective practitioner (embracing reflection-in-action and reflection-on-action); participant research; participatory research; collaborative inquiry, and action research" (p. 2).

The nature of this study's inquiry indicates a need to consider data that is based in lived experience – the challenges, ideas and attitudes of those involved in art education and education more broadly. The lived experience of participants in education contributes to the re-enchantment strategy by revealing ways that it may need improvement. These aspects need to be considered from the viewpoint of facilitators *and* recipients of education in Australia (Landman, 2006, p.429) as both are participants in the lived experience of education. In his elaboration of practice-led research, Haseman (2006) further asserts that:

> Rather than contribute to the intellectual or conceptual architecture of a discipline, these research enterprises are concerned with the improvement of practice, and new epistemologies of practice distilled from the insider's understandings of action in context. (p. 3)

This study aims to methodologically contribute to the practice of teaching and education, as well as the practice and potency of making art. Performative research as Haseman positions it, is neither qualitative nor quantitative, per se, but both, expressed by means of "symbolic data" (Haseman, 2010, p. 151) such as film, theatre or, as in this case, visual art.

This form of research was chosen because it can evoke what traditional academic writing often fails to produce: resonance[59] (Leavy, 2009, p. ix). Professor of Research in Arts and Education, Estelle Barrett (2007) argues that creative arts practice as research is an intensification of everyday experiences from which new knowledge or knowing emerges (pp. 1-3). Visual art practice as an embodied and actioned process[60] is well suited as a means of gaining knowledge in alternate ways; both for the researcher, as well as in my context: secondary art students seeking to gain knowledge which will help them lead a meaningful life. Arts educator and researcher, Elliott Eisner (2002) states that:

> Artistic form is congruent with the dynamic forms of our direct sensuous, mental, and emotional life; works of art are projections of 'felt life,' …into spatial, temporal and poetic structures. They are images of feeling, that formulate it for our cognition. Through the arts we learn to see what we had not noticed, to feel what we had not felt and to employ forms of thinking that are indigenous to the arts. (p.12)

Specifically referring to visual art, Leavy (2009, p. 216) maintains that art itself can transmit ideologies, while also being used to "challenge, dislodge, and transform outdated beliefs and stereotypes." In my research, visual art serves to aid the processing, interpretation and representation of data. My creative works therefore, reflect findings from the research; with a particular emphasis on interrogating and challenging various aspects of the hidden curriculum, by means of continual stirring in the cauldron of reflexion. At the same time, they serve as constructed and baked "meals" arising from the recipes that are created within the art studio gingerbread house.

The key ingredients (data) have been collected by means of my own experience as a secondary school arts educator and artist; from other secondary school educators, including visual art educators by means of a survey; and from former art students by

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[59] Scientifically, resonance has to do with the reflection and reverberation of sound. In an emotional sense, resonance is similar in that there is something familiar that the viewer recognises in a cultural object. However, resonance in this sense goes beyond mere recognition or congruence; "resonance is a specific kind of experiential effect (or interpretant), emerging at the same time that actors come to see the world in a new light (McDonnell, et al., 2019, citing Peirce 1991)".

[60] In his book *Material thinking: the theory and practice of creative research*, Paul Carter (2004) underlines the importance of making as an embodied process for the acquisition of knowledge, one that has a "two-way flow" (p.10), meaning that art making informs the research and the research simultaneously informs the art making.

means of artefact-elicited interviews. These are "marinaged" and combined through my art practice, and six journals which contain my reflective writing and imagery from throughout this project.[61] My embodiment of the artist-teacher-witch aligns with Haseman's (2006) notion of performative research, as I emphasise the "insider's understanding of practice in context" (2006, p. 3). My applied role in artmaking as an artist and facilitating creativity within the art studio gingerbread house as a teacher, leads to new discoveries that I refer to as bespoke "art recipes".

3.1.1 Feminist Interpretative Framework: Embodying the Witch

Importantly, my study employs a feminist interpretative framework in foregrounding the witch as a post-menopausal artist-teacher, Accordingly, I am drawing on two strands of feminism: material feminism (Alaimo, 2018) due to the influence of patriarchal capitalism on education; and eco-feminism (Merchant, 2017), due to the subsequent domination of the environment and my own felt relationship with nature. As such, in repositioning the witch as a positive force, I am rejecting the "western alignment of "woman" and "nature" [that] has fixed females into a compromised position, where we are not quite human" (Alaimo, 2018, p. 45). In this way, the study's feminist interpretative framework underpinned by its practice-led methodology directly contributes to new knowledge through developing different ways of understanding the impact of education on diversity and sustainability, in addition to implications regarding its re-enchantment.

3.2 Methodologies in the Art Studio Gingerbread House

This section will address the ways in which the project deploys a practice-led study as the central research methodology in the art studio gingerbread house in order to inform and elucidate the artist-teacher-witch's research and its outcomes. This practice-led research will be discussed in light of its further supporting methodologies, including: action research (Gunbayi, 2020), auto-ethnography (Hamilton, et al., 2008) and reflexivity (Gabriel, 2018). These supporting methodologies are important ways of exploring the current status of education from the perspectives of some of its stakeholders, as well as myself as the artist-teacher-witch.

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[61] The titles of these Journals are: *Driaocht*, (magic), *Sgáthan* (mirror, looking glass), *Driogadh* (distil), *Preas Cidsin* (kitchen cupboard), *Recipe Book* and *Gretel's Journal.* The nature and purpose of these journals is expanded in section 3.3.2

3.2.1 Practice-led Methodology

Practice-led research involves the art making centrally driving the principal inquiry and leading to new discoveries (Barrett, 2007). This enables the practice to operate as a basis for creating new discoveries through the very process of artmaking. Practice-led research is, therefore, the primary methodology generated within the art studio gingerbread house. This "studio" is a liminal or third space (Timm-Bottos & Reilly, 2015) that oscillates between two key methodological functions. The first being the place where I, as the artist-teacher-witch, engage in practice-led research; creating sculptural installations and media works as art recipes for educational re-enchantment. Secondly, the gingerbread house function is interrelated with my educational role; as an art studio for students, some of whom engaged as research participants for this study. As such, the use of my art studio as the "kitchen" where the practice component of this research was developed and "baked": superimposing and oscillating with the "student kitchen" is an important and interconnecting consideration. As the artist-teacher-witch, this includes consideration and reflection on my years of experience within the classroom, and my experiences as an artist in my own studio, which has resulted in the interweaving of additional methodologies including action research, auto-ethnography, and reflexivity. These supporting methodologies will be addressed in subsequent sections.

3.2.2 Action Research from the Art Studio Gingerbread House

To further inform and enrich the study, it is desirable to understand the perspectives of others working within the education sector, in addition to reflexive practice relating to my own experiences. Action research is engaged inquiry, using action or intervention in a spiral of research cycles to develop, implement, and evaluate plans for practice improvement (Kemmis, 1982, cited in Ivankova & Wingo, 2018). Reflection on data collected via action research for this project can help to elucidate changes for practice improvement in education (Elliott, 1991; Ivankova & Winko, 2018). Consequently, action research (Gunbayi, 2020) became an important approach to this project. Although it is a way of precipitating change, McNiff and Whitehead state that it needs to be combined with other methods and methodologies to bring about change: "action research is about improving practice through improving learning, and articulating the reasons and potential significance of the research, in the interests of helping us all to find better ways of living together successfully" (McNiff &

Whitehead, 2010, p. 2). This is the approach I have taken: combining action research with other reflexive and reflective methodologies to improve learning and "find better ways of living together successfully" (2010, p.2). As such, the action research is a form of reconnaissance (Ivankova & Wingo, 2018) – a way to understand how other stakeholders perceive the education system and the extent to which these perspectives may differ from or confirm my own. Specifically, this meant consideration and interpretation of education as experienced by other secondary school teachers as well as students. Consequently, I solicited reflections from ten secondary school educators, five of whom were visual art teachers; and five former senior art students by means of artefact-elicited interviews.

3.2.3 Auto-ethnography in the Art Studio Gingerbread House

Auto-ethnography is a way to "look at self within a larger context" (Hamilton, et, al., 2008, p. 17) and its use in this study allows me to more deeply consider myself within the larger contexts of art and education. Hamilton, et al. (2008, p. 23) consider auto-ethnography as particularly useful for research surrounding teaching and teacher education, making it relevant to this study, given that the research is centrally underpinned by my positioning in the transitional role of the artist-teacher-witch. Hamilton, et al., (2008) suggest that "auto-ethnographers include cultural elements of personal experience. They situate themselves, contesting and resisting what they see" (p. 22). Given my role as the artist-teacher-witch, who will also question, contest and resist what she sees as redundant in education, auto-ethnography is particularly fitting for this project. The following auto-ethnographic account outlines my embodiment of the artist-teacher-witch.

3.2.3.1 My Embodiment of the Artist-Teacher-Witch: An Auto-ethnographic Account

My experience as an artist-teacher-witch began as a graduate secondary art teacher. I initially taught for three years in a religiously affiliated Preschool to Year 12 (P-12) school and a further one year as a teacher in secondary state schools. After these initial four years, I left the teaching profession[62], being "disenchanted" with the rigorous assessment of both myself and my students as well as other aspects which exacerbated

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[62] The attrition rate of teachers prior to the completion of five years of service has received considerable attention from numerous educational bodies since it first came to light in OECD studies in 2005 and was subsequently repeated in further studies. Weldon (2018) states that rates of attrition often have unique contextual factors. Whilst my reasons for leaving the profession at this early stage are unique to me, there are undoubtedly similarities with other graduate teachers in terms of the pressures they face.

this perception, such as a lack of respect from parents/guardians, and restrictions on working creatively. At this stage, I retrained as a graphic designer, and worked for most of the next decade in several tertiary institutions as a graphic and instructional designer in the development of computer-based learning products. After having children, I began to teach art at a council owned community-based hub. Outside of the education system, I really enjoyed teaching without the constraints of curriculum and assessment and was able to develop ways of engaging students and helping them to develop their own visual language. Teaching developed as an effective companion to my own visual art practice. My practice was greatly enhanced during this period, due to my work with an "artistic mentor", effectively my own "artist-teacher-witch" who helped me to understand aspects of myself and my experience in relation to my arts practice.

This period was followed by a further eight years of classroom teaching, all within the secondary section of a Kindergarten to Year 12 (K-12) religiously affiliated school. By the time I returned to classroom teaching, I felt more confident both as a teacher and as an artist. My mindset had developed so that my understanding of art and art practices was well beyond what I had learned in my undergraduate teaching degree. I was determined to use art as a way of helping my students to alter their perspectives and enable their potential in a rapidly changing world. Conversely, I was also anxious regarding the creative limitations the "system" would impose on me, and was wary of becoming "institutionalised". My resignation, eight years later in 2017, was precipitated by the increase of standardisation within the curriculum, and the continued and developing emphasis on assessment and instrumentalisation, a situation confirmed by Naughton and Cole (2018) and Biesta (2019). Beyond this, I was becoming "burned out" by the system (and all its administrative demands) and what I believed to be a degradation of the standing of arts in education, both at a school and a broader level. The system did not allow for or encourage creativity or innovation – either for myself or for my students. This is in keeping with the broader implications of instrumentalisation such as those described by Biesta (2019) and Robinson (2015). Of particular concern to me was that students were often graduating without an ability to think critically, to actively engage with societal issues, or to persevere when they encountered difficulties (Biesta, 2019; Cole, 2018; Jagodzinski, 2018).

3.2.4 Reflexivity in the Art Studio Gingerbread House

According to Yiannis Gabriel (2018), reflexivity is auto-ethnography implemented in a specific way, where "the subject and object co-create each other in carrying out a piece of research" (2018, p. 146). That is, I create myself as a researcher as I undertake research. This assertion suggests that the researcher and their "values, experiences and motives" are inseparable from the research (Gabriel, 2018, p. 146). Attia & Edge (2017) agree, seeing reflexivity as a way of developing the researcher as well as the research, describing it as the interaction between the influence of the immersed researcher on the research and vice versa (p. 35). Audrey Alejandro (2020, p. 3) defines reflexivity as "the practice of making conscious and explicit our practices, beliefs and dispositions". This methodology relies on reflective and reflexive methods[63], such as journaling, to elucidate findings from action research, which strongly aligns with the cyclic developmental approach I have implemented in this project. Reflexivity is one of the major ways that the artist-teacher-witch endeavours to understand and process her own biases in relation to her making as well as her role as a teaching artist.

3.3 Methods via Cyclic Inquiry

This study employs several key methods of data collection and analysis that are embedded within a cyclic inquiry. The data was collected from secondary school teachers, former students and myself, then "sifted", combined and "baked" within the art studio gingerbread house. The combination and "stirring" process was necessarily cyclic, with art works often serving as research data and simultaneously as research outcomes. This cyclic approach was introduced in Chapter One (Fig. 1.3) and is particularly used in the "marinage" method[64] as a means of contributing to the study's new knowledge and ways of knowing (Artini, & Padmadewi, 2020). It reflects both my experiences as an art teacher, and as an artist/maker, with research, reflection and development constantly revisited in order to progress the work to its resolution. The "marinage" method therefore, is primarily developed by means of oscillation between

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[63] The difference between reflection and reflexion lies in the consideration of self. Reflection is where the researcher reflects on what they have learnt and what it means to them, and reflexion is to "critically question the source, certainty, reliability, and veracity of [one's] own knowing" (Hofer, 2017, p. 299).

[64] My self-devised "marinage" method is explained in detail in section 3.3.3

auto-ethnographic and reflexive methodologies, the methods for which are expanded further in the next sections.

3.3.1 Action Research: Surveys & Interviews

In the study, metaphorically representing the secondary school as the forest and Hansel and Gretel as the students, it is crucial that the research is informed by authentic evidence from secondary school teachers and students. I have sought anecdotal evidence from a small sample of education participants rather than a more broad scale survey to better ascertain tonal variations in answers which may be lost or overlooked in a large scale statistical survey. Outsider perceptions of what happens in schools, such as might be projected by political, employment or parental bodies, or even curriculum authorities are likely to result in a reflection on what Freire describes as "mythesised" reality (1993), a view reinforced by Vaughan, (2019). Consequently, the decision to base the outcomes of this research on data collected by reflections provided by teachers (myself included as an 'insider' researcher) and students constitutes a useful way of determining the nature of the secondary school forest. With the acknowledgement that the data collection group is confined to limited experiences, comes the recognition that there may be some differences for teachers and students in other schools, regions, or states. Nonetheless, such reflections constitute a basis from which the "demystifying" process can commence (Freire 1993; Giroux, 2018). How this has been undertaken will be discussed more thoroughly in the following sections which outline the surveys and interviews in more detail and their potential impact on the outcomes of the study.

3.3.1.1 Surveys

In order to appreciate the extent to which educators working in the system are able to understand and counteract the hidden curriculum, a small number of current educators were surveyed. Ten teachers completed surveys with half of those being art teachers, and the other half teachers of subjects such as maths, science, English, business and accounting, health and physical education and humanities. Some of these subjects are considered 'core' subjects, and others more easily conform to societal ideologies than visual art. As such, the comparison between them and what happens in visual art highlights ways of thinking that are endemic and unique to visual art. The educators surveyed reflected a variety of experiences in terms of length of service and

types of schools they had worked in, across all genders. All of them were professionally registered and taught in secondary schools. The survey asked the educator participants to reflect on the education system as a whole and whether they thought it prepared students well for their adult lives. In addition, teacher participants were asked what messages they felt were delivered by the hidden curriculum, whether they saw them as harmful, and what they did to counteract any perceived impact of the hidden curriculum.

The online survey enabled participants to remain anonymous and recruitment for the survey was through known networks. Some participants were past colleagues, some were contacted via means of established connections while others were sourced from Facebook groups such as the Queensland Art Teachers Association (QATA)[65]. In terms of gender, the participant cohort reflects the predominance of females in the teaching profession, particularly in art education.[66] The surveys did not require participants to identify themselves in any way other than by their gender association and the subjects they taught. The raw data was subsequently downloaded and deleted from the online site before a thematic analysis was completed. This raw data has been uploaded to the University of Southern Queensland's data storage facility. The results from the survey are discussed in Chapter Five.

3.3.1.2 Interviews

As contemporary "Hansels" and "Gretels", it was also helpful to understand how students themselves perceived art and their art education as it pertained to its usefulness or otherwise in their overall education and life journey. This is important particularly for understanding how student perception impacts on their ability to innovate, challenge ideologies and equip them to make life decisions within the contemporary context. However, collecting data from the students while they are still in the secondary school (forest) is problematic for several reasons. Firstly, as has been established in Chapter Two, it is difficult from a neurological viewpoint, for adolescents to objectively analyse their experience in this way (Elliott, 1991; Kumar,

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[65] As a member of QATA, this was the most expedient contact group, however, the Facebook group Art Teachers Australia was also contacted.

[66] As the study involved people, the survey required ethical clearance from the University of Southern Queensland Ethics Committee (H18REA265); a copy of the approval and a complete copy of survey questions can be found in Appendix A.

et. al, 2019). Due the rate of synaptic pruning, secondary school students are very likely unable to perceive their experiences other than in a highly personal and immediate way: objective understanding may not be evident at this stage of their development. Secondly, secondary school students are legally minors, and as such, collecting data from them incurs a number of legal and ethical problems. In addition, interviewing school students gives rise to the possibility that students would feel pressure to answer in a certain way in order to avoid negatively impacting their relationship with the teacher, other students, or their grades. To avoid these limitations, I have interviewed students who have studied senior visual art with me as their art-teacher-witch, some years after they completed Year 12. This provides invaluable insights as the participants were able to better reflect on their art experience as well as being able to comment on the impact it may have had on their lives. Reflection allows for critical assessment of experiences and assumptions, which, if it affects future behaviours, becomes learning (Lee, 2017; Mezirow, 1990; Solomon, et. al., 2019) As such, the study will give insights into the ways in which secondary school student art experiences have impacted on the way students deal with current aspects of their lives.

The five young people, selected from cohorts that I have previously taught to senior art level, were contacted via known connections, and given the opportunity to participate in the research by means of an artefact-elicited interview, meaning that each participant brought with them an art piece they had made during the time that was being discussed during the interview; a technique that allows for an "extension of memory" and also alleviates some anxiety around the interview situation (Bahn & Barratt-Pugh, 2013). Each participant was interviewed individually,[67] each provided written consent prior to the interview and written consent to refer to their art. The interview consisted of me asking questions of the participant and making an audio record of their responses. I also took notes to aid in my reflections following the interviews. When all five interviews were complete, I personally transcribed the interviews from the audio recording and coded the written transcripts. All data has been securely uploaded to the University of Southern Queensland's data storage facilities as per the ethics approval.

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[67] Students were interviewed in a neutral space: somewhere with few connections to either myself or the participant, with the exception of one participant who preferred to meet me in my studio.

The interviews for this research have taken place between two and seven years post-graduation, therefore the artefact enabled the participant to effectively be 'taken back in time' with considerably more ease than may have otherwise been possible. Students were between 19 and 24 years of age at the time of the interviews. In order to remove aspects of bias and power imbalances, it was important to ensure that interviewed students, their friends and family were no longer my students or subject to any significant degree of power imbalance. Participants were asked questions regarding recollections of their art education, particularly as it related to differences they perceived from other subject areas studied. This included questions pertaining to their perceptions of themselves as artists, their study of art and artists, the art classroom, and myself as their teacher. A copy of the approval and interview questions is available in Appendix B.

I have had limited contact with two participants since they have completed school, and no contact with three of them since their graduation. As gender stereotypes are of particular interest to this study, and the potential fluidity of gender (Butler cited in Rivkin & Ryan 2004, p. 904) as perceived currently or at the time, a range of genders among these participants is desirable. However, despite attempts to achieve this, the cohort is predominantly female. This reflects the gender ratios in most senior art classes, with females studying senior art in far greater numbers than males (Wikberg, 2013). In the transcripts and analysis, the participants are given pseudonyms to protect their identity. Participants are as follows:

- Willow: female aged 24
- Brandon: male aged 24
- Danielle: female aged 19
- Madi: female aged 23
- Nadia: female aged 20

Some of the surveyed educators have also taught the student participants, but others have had no contact with them at all. Due to the anonymity of the participants in this group, there is no way to tell which teachers were the ones who also knew the student participants. The two groups of participants had no knowledge of the other group in terms of this study.

This research has used *The Model of Structured Reflection*, originally developed for reflection on critical incidents in nursing by Christopher Johns (2000); as suggested by Haseman (2010), which allows for meaningful reflection of participants' views, including critical events; allowing for reflexive consideration of the interviews. An example of Johns' model and my adaption of it is located in Appendix C.

3.3.2 Reflexive Methods: Journaling as Part the Witch's Library of Spell Books

As an important aspect of the data informing this research, I have drawn upon reflections and reflexions regarding auto-ethnographic experiences which have been made in six journals created for and during this project. Through the development of the journals, biases and views held by the artist-teacher-witch. Some of the journals are primarily inductive, which involves working from the particular to the general, for example, from specific observation to the development of a broader theory (Woiceshyn & Daellenbach, 2018, p. 6); some deductive which involves working from the general to the particular; for example, when a theory is posited and then examined in more detail (Woiceshyn & Daellenbach, 2018, p. 5); and some are both; each one dealing with a different aspect of the research. They endeavour to allow for and draw out my own "practices, beliefs and dispositions" (Alejandro, 2020, p. 3) and consider their pertinence to education in the 21st Century. Many of these journals, I have titled with Gaelic names to reflect my own ancestry and heritage, and also in recognition of the pagan Celtic religions which honoured nature and believed it to be imbued with supernatural powers. A number of the rituals, objects, talismans and relics in this project have been drawn from Celtic religions and align with my embodiment of the artist-teacher-witch. Together, the journals constitute the artist-teacher-witch's library of spell books[68].

The journal titled *Driaocht*, (Gaelic word for "magic") is both inductive and deductive, consisting of research regarding various concepts relating to the project as well as artwork that comes from my reflections on these concepts. Developed throughout the project timeframe, it is, by virtue of its unique, handmade nature, an artist's book; and is therefore an artefact in its own right, existing as both a contributor

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[68] Hyperlinks to the web-based versions of the journals are included in this section.

to and consequence of the research. The journal I have called *Sgáthan* (Gaelic for "looking glass, mirror, reflector") is primarily inductive, allowing me to recollect situations and insights I gathered as a result of my experiences. This journal captures my reflections about artworks created by my students and myself, as well as the aforementioned student interviews. I have also reflected on and documented various events from my teaching experience. These reflections are informed by my positioning as a teaching artist to disrupt and reimagine education.

Two further journals: *Driogadh* (Irish Gaelic for "distil") and *Preas Cidsin* (Scottish Gaelic for "kitchen cupboard") function as working journals that document reflection and development of art pieces for this project. They follow an inquiry learning format, where there is documentation of intention, experimentation, development, resolution and reflection conducted by means of a cyclic inquiry approach. The *Recipe Book* is where I have collected particular art activities that I have used to progress creative and analytical thinking in students, along with reflections on these activities. A final artist's book, *Gretel's Journal* is a creative expression of my understandings and experiences of students in today's world. As an auto-ethnographical method (Hamilton et al., 2008, p. 22), it also relates to my own experiences as a citizen of the 21st Century. The book form is symbolic of 'story' and particularly references the fairy tales I am drawing on to explore the hidden curriculum. *Gretel's Journal* is a creative expression resulting from the collection of data; an assemblage of reflections by "Gretel", appearing in diary form; based on research findings and creating a new narrative around the *Hansel and Gretel* story. Consequently, it further alters the witch archetype to (re-) present her in a more productive and positive way. *Gretel's Journal* will also transport the metaphor to a contemporary context, using the story to explore the problems and experiences of a 21st Century school student. This journal was created over an extended time period, which allowed me to include issues from current affairs and real-life experiences from 2019 and 2020, a period which is most definitely indicative of the changes and challenges young people face in contemporary society.

3.3.3 "Marinage" Method: Cyclic Reflection and Reflection

Alongside the metaphorical *Hansel and Gretel* story, my recipe for re-enchantment is created through the technique of "bricolage" (Baker & Nelson 2005,

p. 329)[69] which I have extended and redefined as "marinage". The word "marinage" consists of a combination of the words "marinate" (meaning to soak or immerse in marinade for the purpose of infusing flavour and/or tenderising) and "bricolage" which is employed within my artworks. "Marinage" allows for the acquisition of new tools, materials and techniques and unique knowledge. It incorporates various fluxes and catalysts: essential and intentional (but not necessarily visible) inclusions to recipes that go beyond the materials, tools and objects at hand. For example, the use of resin in my art works underlines and enhances the meaning in other objects, placing them beyond denotations associated with either the previous or current context, simultaneously placing objects in stasis, replicating the magic woven by casting a spell. At times, the resin is barely noticeable, at others, it appears to replicate the fluidity of water, but is actually hard and impervious. A further component of "marinage" is the catalyst of reflexion or contemplation. Sometimes, as with many recipes, there requires a time of thorough mixing of the ingredients. Sometimes, they need to be set aside in order to 'rise' in the appropriate conditions and time frame. Although not visible, this is a crucial component of the mixture, allowing for meaningful and methodical assemblage of the often-disparate objects used in my work.

As defined by theorist Claude Levi-Strauss (1962), "bricolage" is a "science of the concrete" (p.19). That is, the bricoleur addresses issues and looks for solutions among available materials, tools and technologies. They do not look for new solutions beyond what is already at hand, always remaining within these constraints. While I use the bricolage technique for its ability to borrow and re-contextualise meaning, it will not be sufficient to work within its "pre-constraints" (Levi-Strauss, 1962, p.19) either for myself or for students; hence the implementation of "marinage".

3.3.4 Presentation of the Artwork: Creative Practice Research

The artworks created as part of this project culminate in an exhibition which replicates my vision of the fairy tale gingerbread house and its surroundings. The viewer is invited to enter the world of the artist-teacher-witch, experiencing the created results from the "recipes" for themselves within her gingerbread house. This brings us

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[69] The term 'bricolage' refers to the combination of 'objects at hand'. It has use in a variety of art forms, including the visual arts where objects are placed together to create new meaning whilst alluding to their original meaning. Baker & Nelson (2005, p.329) refer to Claude Levi Strauss's definition of 'making do with what is at hand' (Baker & Nelson, 2005).

to the primary purpose of installation art – to change the role of the viewer from spectator to an active role within the artwork itself. Philosopher Roland Barthes would assert that this is the element which moves the art from being merely the "work" to the "text"; where an infinite number of meanings can be signified in accordance with the viewer's co-authorship (Barthes, 1977, p. 145). Contemporary theorists including Estelle Barrett also consider how important the audience of a work is to "authorship" (Barrett, 2007). The use of installation to explore existential ideas; perhaps more accurately existential crises of our time, is very intentional – the arrangement of space and the relationship of the object and subject within the space I have created evokes resonance and meaning in a way that two-dimensional works cannot. In *Installation Art*, Claire Bishop outlines a form of installation, she calls "The Dream Scene," where the viewer is surrounded by the installation which is similar to a theatrical set (2005). Consequently, the viewer becomes an "actor" in the scene with the "narrative" suggested by the objects within the "set" (Bishop, 2005, p. 14).

In the case of the proposed installation for the exhibition in the Caboolture Hub Gallery, the "set" will be in the form of the art studio gingerbread house within a forest. The house and forest will feature components that replicate our understanding of a house, but with "magical" additions and manipulations to set the space apart from our understanding of sensible reality and thus provoke divergent thought. Due to restrictions brought about by the Covid-19 pandemic, this "immersive" physical exhibition had to be postponed until after the end of my candidature[70], so I have recreated the major components by means of a website. In many ways, this "virtual" exhibition works well with the fairy tale metaphor, in that the installation has been "magically" conjured in a liminal digital space. It has also incidentally performed as part of the auto-ethnographic and reflexive components of the research and has emerged as a further artefact – one which is paradoxically ephemeral and at the same time potentially more permanent than its physical counterpart. For expediency relating to navigation, the website has menu sections as follows: *Creative Practice*; *The Forest*; *Gingerbread House*; *The Library*; *Kitchen Shelves* and *Kitchen Hutch*. There is a further menu option which is titled *More* due to space limitations on the website

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[70] The physical exhibition has been postponed and will now be held from 30 March to 1 May, 2021, at the Caboolture Hub Gallery, Caboolture, Queensland.

header, which includes the categories *Process Works*, *Exhibitions and Research Outcomes* and *Credits*.

CHAPTER FOUR. CREATIVE OUTCOMES: WITCH'S INCANTATION

Chapter Four: Witch's Incantation is an exploration of my own positioning as a feminist artist-teacher-witch who lives in the art studio gingerbread house and creates art recipes as incantations for disrupting outdated educational values (Robinson, 2015); the resulting creative outcomes underpin this research. These include patriarchal values and other stereotypes that have been placed upon post-menopausal female artist-teachers such as myself, as well as on our art students. This chapter therefore, aims to contextualise and critically engage with my creative practice, which consists of sculptural installations and mixed media work. Originally intended to result in a physical exhibition at the Caboolture Hub Gallery, the Covid-19 pandemic meant that Gallery programming was suspended, and the exhibition could not go ahead as scheduled in June, 2020. In the meantime, the work has been represented in an interactive website format; with the physical exhibition being rescheduled for March 30 – May 1, 2021. The website, located at www.annrussellgingerbreadhouse.com is accessible through the main page, and at various points in this chapter by means of hyperlinks.

This chapter discusses the following key bodies of work in an order consistent with their context in both the website and physical presentations: *The Forest*; *Gaia*; *River Herstory*; *Magic Mirror*; *Crouching Tiger, Hidden Dragon; and the Kitchen Shelves and Hutch.* As subsets to the major works, *Kitchen Shelves* and *Kitchen Hutch* are smaller works which serve a range of functions including as ingredients, relics and curiosities which will be discussed in more detail in section 4.3.6. My works are informed by artists working in the fairy tale genre such as artists Niki de Saint Phalle (France/United States) and Kiki Smith (Germany/United States) (See Fig. 2.1), to explore the ways in which art recipes as incantations can offer a space for educational re-enchantment which is a central contribution of this project.

My interactive website also presents preliminarily and process-based work in alignment with the cyclic inquiry including my reflective and reflexive research practice in journals as outlined in Chapter One and Chapter Three.[71] Of these, *Drioacht* and *Gretel's Journal* constitute some of the creative outcomes in this project and as such are discussed in more detail in section 4.3.7. Complementing these process-based works within the website are key research outcomes including the various external exhibitions held throughout my doctoral candidature as a means of developing this research project and reclaiming the artist-teacher-witch archetype.

4.1 My Embodiment of the Artist-Teacher-Witch

My affiliation with, and embodiment of the artist-teacher-witch began well before the commencement of this doctoral project. As an older female who has consistently experienced being undermined and underestimated, I have often identified with being on the social and educational periphery. This personal experience and my sense of "outsider-ness" heightened my already deep relationship with nature. Being on the periphery and my connection with nature meant that my identification with the qualities of the contemporary witch archetype were increased. I was intrigued by the way the witch's power is feared in its potency and yet is also strangely undermined or dismissed due to her "unorthodox practices" (Warner, 1995; Zipes, 2002). I therefore liken the witch's unorthodox practices as similar to the school art teacher's creative innovation which is generally undervalued within the broader educational sector (Knowles, 2015). The artist-teacher, in her creative innovation, is subversive and analytical; art education requires thinking and seeing beyond rigid rules and structures, and therefore the artist-teacher 'troubles' the often-outdated education system (Graham, 2010).

Early in my artistic career, I began to experience a general sense of malaise associated with the homogenous and patriarchal underpinning within modernist practice, particularly the hierarchal notion of "high art" presented through media and

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[71] The titles of these journals are: *Driaocht*, (magic), *Sgáthan* (mirror, looking glass), *Driogadh* (distil), *Preas Cidsin* (kitchen cupboard), *Recipe Book* and *Gretel's Journal*. The number 6 has significance in a variety of cultures and belief systems, principally because it is a "perfect" number: it is both the sum and product of three consecutive numbers 1, 2 and 3 (Vdovychenko, 2019).

subject matter. Consequently, over time, I developed more of the exuberant "kitsch"[72] aesthetic that now characterises my oeuvre. My engagement with materiality in art is a language of difference or "otherness" that I reclaim as the witch's recipes and incantations for artistic and educational re-enchantment. As I embraced new ingredients, recipes and the "marinage" process, I developed a sense of a greater power in terms of the ability of my work to communicate meaning to a more expansive audience.[73]

Early in my doctoral candidature, I was selected to participate in the Brisbane City Council sponsored exhibition *Salvage* (2016) at the Judith Wright Centre, Brisbane; an exhibition that required the use of recycled materials to make the work. As such, it was an opportunity to further explore my eco-feminist positioning (Gough & Whitehouse, 2018) as discussed in Chapter Three. The work I produced was titled *Tree of Life* (Fig. 4.1); an artwork made out of discarded materials (the stuff we throw away) including a linen hamper, golf clubs, wine glasses, fibre and fabric as a means to address and critique the continued destruction of forests. With acknowledgement of the forest representing the secondary school in this project, this work not only reflects my eco-feminist positioning, but the witch's ability to create magical and powerful imagery, often using everyday found objects that disrupt neoliberal ideas about the value of the environment, sustainability and messages about diversity.

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[72] The term "kitsch" does not have one absolute definition, but it is often considered in association with art which appeals to the masses (Kulka, 2010). In my work, I am drawing on the ability of "kitsch" to question and disrupt "bourgeois" society, at times in an ironic, or humorous way (Greenberg, 1939). This aspect of my work is explained in more detail in section 4.2.2.

[73] This culminated in work being selected for a number of prestigious exhibitions, including the *Churchie Emerging Art Award* (2009); *Woollahra Small Sculpture Award* (2009) and *Sculpture at Scenic World* (2013) in addition to exhibitions in New York (2009), London (2009) and France (2010).

Figure 4.1 Ann Russell, *Tree of Life* (2016). Mixed media assemblage with found objects, glass, fibre, fabric and resin. Photo courtesy of Brisbane City Council.

4.2 Gathering Ingredients in the Art Studio Gingerbread House

This section will explore through my art practice, the development of my study's conceptual premise based on the *Hansel and Gretel* fairy tale metaphor. Particular emphasis will be placed on the creative and artistic influences underpinning my creations, incantations developed in the art studio gingerbread house, and their subsequent impact on visual art and the hidden curriculum. Central to my deployment of the fairy tale genre, is a feminist reclaiming of the artist-teacher-witch positioning, as a sorcerer that creates recipes and incantations to re-enchant contemporary art and art education.

4.2.1 Once Upon a Time … the Use of Fairy Tale and Folklore

I was brought up with Disnified[74] versions of fairy tales but was frustrated by the misogynistic, patriarchal undertones of most of them (Giroux, 1995; Rowe, 1975; Wanning, 2002). The tales' reflection of tomes within broader society meant that this

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[74] Henry A. Giroux coined this term to refer to the influence of the culture industry on modern adaptations of fairy tales (Giroux, 1995). Refer to section 2.3 for further explanation about "Disnification".

patriarchal premise was also strongly evident in the traditional tales. When I began to read literary discourse exploring this phenomenon such as Marina Warner's *From the Beast to the Blonde* (1995), it was evident that contemporary artists have re-envisioned and subverted conventional or popular mainstream fairy tales, myths and legends to bring attention to the often oppressed and understated power of the female protagonists. Consequently, I began to use this subversion in my recreations of fairy tale worlds; the liminal spaces I was engaged with creating, including by adding abject symbols (Kristeva, 1982) intended to jar and refract the viewer's perception of fairy tales and their underlying missives. Unlike artists such as Kiki Smith who applies her subversion particularly to female protagonists, I seek to manipulate the tale with a focus on its environs.

4.2.2 Kitsch and Excess

The definition for "kitsch" is highly contentious (Cabal, 2018), but is generally thought to have developed in German culture and adopted its name from "kitschen": to collect rubbish from the street or "verkitschen": to make cheap (Calinescu, 1987, p. 234). From these beginnings, "kitsch" is understood in numerous ways, including to label "bad art"; art that references popular culture and its obsession with consumerism; and something that points towards bad taste in the owner or maker (Stewart, 2015, p. 151). Modernist art critic Clement Greenberg labelled it "low art" in his essay *Avant-Garde and Kitsch* (1939), classifying it as "vicarious experience and faked sensations […] the epitome of all that is spurious in the life of our times" (Greenberg, 1939, p. 10). However, these ideas reinforce inequalities such as "class" which I am seeking to expose and challenge in my work.

Consequently, I reject Greenberg's perception of kitsch and instead draw from kitsch in a similar sense to contemporary artist Sally Stewart (2015) who uses its quality of embedding in and interaction with everyday life, as most people experience it. My use of kitsch is subversive and through the application of craft-based processes, I disrupt the modernist hierarchal affiliations with materials and genres in art. I therefore reclaim the notion of kitsch through its application of a tactile language of both the everyday and the domestic (Stewart, 2020) as well as ideas of excess and adornment (Kulka, 2010). I am further using kitsch to "respond to a wider need for an engagement with authenticity" (Olalquiaga, 1998, p. 207 cited in Stewart 2015, p. 151) as a way of disrupting unhelpful messages in society about discrimination, diversity

and duplicity. Stewart refers to Olaquiaga's (1992) three degrees of kitsch, which generally function as follows: First degree – "an osmotic process resulting from the collection and possession of objects still infused with use value"; Second degree – "the consumption of commodified nostalgia" and Third degree: "the power to explore the space between what people think is happening and what may be happening" (Olaquiaga, 1992, p. 54 cited in Stewart, 2015, p.151). This serves as an effective definition for my use of kitsch: drawing on meaning infused in objects, to point to ideas and situations beyond what is literally or physically evident. As such, kitsch allows for a vast array of subject matter and emotions presented in an accessible way to critically engage and simultaneously enchant an audience (Binkley, 2000).

For artists such as Rosalie Gascoigne (Australia), Lynne Perrella (United States), and Laurie Zuckerman (United States) who work with objects, the collection of ingredients is as important to the recipe as each of the individual components. The ingredients in each incantation rely on the imbued essence and patina, resulting from them having been used previously, sometimes acquiring sentimental significance. Rosalie Gascoigne asserted that she preferred to utilise the patina of second-hand objects to avoid the "inert" quality of brand-new items (Lindell, 2019). Like many artists including Gascoigne and Michael Demeng (United States) who work with found objects, I have a vast collection of them. The objects are for inclusion in my recipes and incantations, just as the witch's collection of objects are for inclusion in hers. I collect new and used objects and materials; manufactured and organic, to use in my work. Similarities to the witch's collection of leaves, herbs and animal parts for her incantations is significant, particularly as it pertains to natural and organic objects.

In the past, I have regarded my collection of things as something of a "guilty pleasure," justified by the kind of art I make. However, I have come to the realisation through reflexive practice and as argued by Perrella (2007) that the collection is a far more essential and "magical" part of my creative process than I had previously considered. The objects I collect have personal significance to me and are therefore part of the power and agency of the artwork I create. These every day or domestic objects become "magical" through their individual selection and careful curation as ingredients for my art recipes and incantations. The collection enables more than just having the right piece "at hand"; it nourishes and enlivens the power of the artist-

teacher-witch, and once a piece has become part of the collection, its magical qualities are ignited, although not yet fully realised.

Further, using found objects – objects that have previously belonged to someone and potentially had significance to them – imitates the use of magical amulets and talismans in that they are objects, natural or manufactured, that are said to contain magic or power for good fortune (Dancik, 2009). Including the ubiquitous "lucky charm", the use of these objects is still widespread throughout many cultures, despite a supposed lack of belief in "fairy tale" magic (Dancik, 2009). I am inspired by assemblage artists such as Rosalie Gascoigne (Australia) (Fig.4.2) and Joseph Cornell (United States), who use the evocative patinas of found objects to "lure" audiences into theatres of memory (Mack, 2007). The concept of a "theatre of memory" is an important component of my own work, as I draw on meaning and memory associated with objects and place them into new contexts as ingredients in a new "recipe". Gascoigne's work offers particular resonance as an older Australian woman, practicing her "magic" in order to counteract and reject the stereotypical roles she felt pressured by society to inhabit as a wife and mother (Lindell, 2019).

Figure 4.2 Rosalie Gascoigne, *The Tea Party* (1980). Source: Bunyan, 2009

The utilisation and presentation of objects relies on the diversity and perspicuity of the objects at hand. However, despite the name generally given to this kind of work, it is more than a mere "assemblage" of those objects (Jaworski, 2017). Rather, the work is the result of "marinage" – the process where the witch slowly stirs the cauldron of reflexion; adding, altering and combining ingredients until the recipe is finally ready.
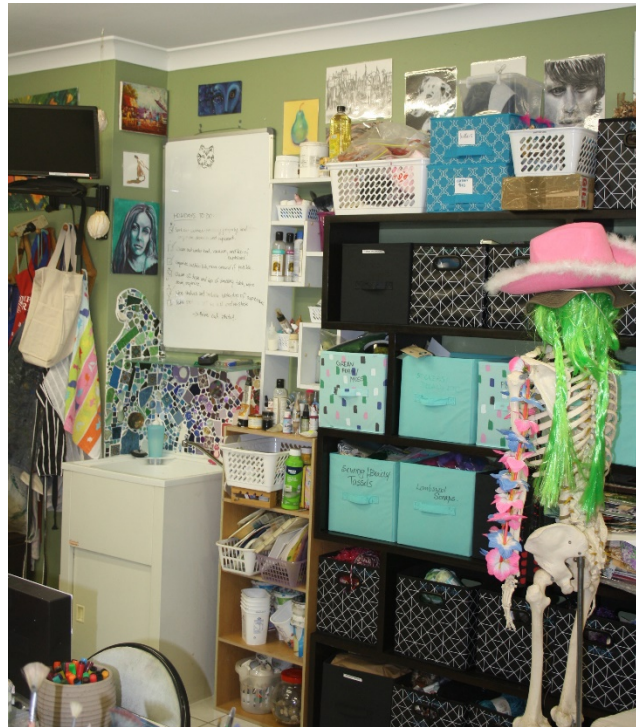
Figure 4.3: The interior of my studio, featuring some of my collection and a "Pique Assiette" backsplash behind the sink.

4.3 Art Recipes from the Gingerbread House: Individual Works

This section outlines the process and development of the major artworks in the gingerbread house exhibition as I have created them, their presence on the interactive website, and how they will be perceived in the physical gallery.[75] The creative work builds on the understandings and elements outlined above and developed through a feminist lens.

The works incorporate the use of kitsch as a way of referring to the "lifeworlds" (Stewart, 2015) of myself and the audience in order to evoke nostalgia and resonance

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[75] At the time of writing, the exhibition at the Caboolture Hub gallery has been scheduled but not yet taken place.

and bring to light new perspectives and ways of interacting with the world. In combination with auto-ethnographic reflexion and insights from action research, the art works have developed as reflections of findings relating to themes of the project as seen through a feminist framework.

4.3.1 The Forest as a Site of Transition

The Forest is the first part of the exhibition to be encountered by audiences interacting with the work on my website and is also the component that "sets the scene" (Bishop, 2005) in the physical exhibition. Comprised of numerous individual artworks, it contextualises the gingerbread house component of the exhibition. In fairy tales, the forest transports the viewer from the real to the imaginary; effectively acting as a portal to access the illusory realm. This is the place where the suspension of disbelief commences (Muckler, 2017), and viewers begin to adapt to the new world they have entered. As such, the forest needs to perform the function of luring viewers closer and prompting them to step[76] into the alternative world; where audiences can begin to envisage their existence within it. My immersive installation should therefore begin to alter their perspectives and possibilities for the viewer in terms of what a "forest" is; underlining its "enchanted" status both as a fairy tale forest, and as a projected status for education. The work needs to evoke mystery, depth and complexity to align it as a metaphor for the secondary school, where people will transition and "come of age".

To that end, the forest employs the excess and kitsch described earlier in this chapter, drawing on the semiotic patina of objects and materials to create resonance, surprise and/or a sense of anticipation. For example, the canopy (which hangs from the ceiling above mirrors), incorporates hand-crocheted leaf clumps, which reference "women's work" to produce household items such as doilies. This approach evokes nostalgia surrounding genteel tea parties juxtaposed with that of the *Mad Hatters' Tea Party.*[77] The vines which hang from the canopy contain other symbolism by means of the beads and objects they are made from, including leaves (made from plastic and paper), "enchanted" birds and creatures created from sparkly, glinting (Warner, 2014) materials – natural forest elements that are in no way "natural". This potentially evokes

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[76] Within the interactive website, viewers will metaphorically step into a virtual immersive experience.

[77] "The Mad Hatter's Tea Party" is a scene from the story *Alice in Wonderland* (Carroll, 1865).

a sense of something unfinished, incomplete or slightly skewed about the forest; awaiting the final incantation from the witch to become fully realised.

The trees in the forest are anthropomorphised; a common device used in fairy tales to add to the sense of "magic." The trees are also intensely textured with objects and materials that add to the feeling of enchantment, but conversely often border on the garish, creating individual trees that are sometimes "unappealing", obscure, and outside of expected parameters. This is intended to suggest that secondary schools operate more successfully when they are no longer constrained by institutionalised expectations of what is "normal" or "correct" and embrace diversity. The forest encompasses other works which refer more specifically to eco-feminist aspects of the project, such as *Gaia,* which is explored further below. Elements of the forest were included in a solo exhibition at the Pine Rivers Art Gallery, Strathpine, Queensland in 2019 (Fig. 4.4).

Figure 4.4 Ann Russell, *The Forest* (2016 - 2019), as seen in Pine Rivers Art Gallery, 2019. Photo: Carl Warner

4.3.2 Gaia

The title of my work *"Gaia"* (Fig. 4.5) is derived from Greek mythology and means Goddess of the Earth, the ancestral mother of life (Smith, 2017).[78] Even today, *Gaia* is a name associated with the natural environment, and places women in the position of nurturing the earth; an association drawn on by eco-feminists and utilised in feminist spirituality (Johnson, 2017). Gaia also embodies qualities of the artist-teacher-witch; in that "she" encompasses and illustrates feminine magical power and the ability to "create" (Smith, 2017). Incorporating household furniture, (Fig. 4.5) this work is anthropomorphic, in that "she" features familiar bodily proportions with references to her ability to give birth and the "many breasted woman."[79] The "many breasted" analogy, exemplified within this artwork, is often used in association with feminism to indicate the unreasonable number of demands that women have to fulfil in contemporary society, particularly in the case of motherhood (Thomas, 2003).

Figure 4.5 Ann Russell, *Gaia* (2019), details including the "house", the "head" and "drawer"

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[78] In 1979, scientist James Lovelock posited a controversial theory he called *Gaia* after the Greek Goddess which considered the earth as a complex living thing able to adapt and sustain itself. In 2007, he released a further paper titled *Revenge of Gaia*, where he predicted a collapse of civilisation as we know it due to human impact on this system (Smith, 2017).

[79] The Greek Goddess, Diana, was often depicted as having "many breasts", denoting her fertility and nourishment of the living (Kerley, 2018).

I have adopted this imagery to indicate the multiple functions that the artist-teacher-witch performs in the act of nurturing both her own artworks and her students to maturity. In *Gaia's* torso I have constructed a "witch's house" to further indicate the artist-teacher's involvement in creative activity. The witch lives and creates in this "house" using her magical ability to creatively innovate; positioning the witch within and contributing to the cycles of nature, symbiotically underpinning its liveability and endurance.

Gaia also denotes the flow of a river (Tvedt, & Oestigaard, 2010) alluding to the cycles of nature and women, and the cyclic method of inquiry the study is based on. The river has its source in the "mouth" of the Goddess and flows down her chest where there are symbols that allude to the life-giving essence of the creative woman. The river flows into the deep well of mystery in her abdomen (drawer) and into the lake which has formed at the bottom of the work. The use of kitsch acts as an eco-feminist agency, enabling the viewer to virtually experience the creation of flora and fauna by slowly and carefully considering the delicate detail embedded throughout the work. At the same time, this reinforces Gaia's other-worldly essence and consequently her magically powerful persona. The use of domestic furniture, both life-sized and in miniature, often features in my art, as it does here, to refer to the tenuous sense of "safety" many women experience in domesticity (Stubbs & Wangmann, 2017). The furniture is used to disrupt "Disnified" associations with house and home, particularly as they relate to the oppression of women.

4.3.3 River Herstory

Positioning myself as the witch has enabled me to explore all the characteristics of the archetype, both positive and negative. The female gendering of the witch and the historical association of magic – both good and bad, led me to explore this concept in the initial stages of this project. In the work *River Herstory*, I retell the story of the witch, my own, as well as that of my female counterparts and ancestors. It was how I processed the ways that the magical woman has been interpreted throughout history, incorporating ideas from various religious, spiritual and secular belief systems and resulting in a work that illustrates the complexity, intensity and potency as well as the vilification of the feminine essence (Blomquist, 2011; Bovenschen, Blackwell, Moore

& Weckmueller, 1978; Stone, 1976). The work illustrates the "flow" of creativity, both figuratively and literally – from the source at the mouth of the Goddess (where I started the work) to the waterfall at the opposite end, indicating that the "flow" will continue on beyond my lifespan or the scope of this project. The river further links to concepts of eco-feminism, drawing from the strength and creativity connected to the relationship of nurture between women and nature (Gough & Whitehouse, 2018).
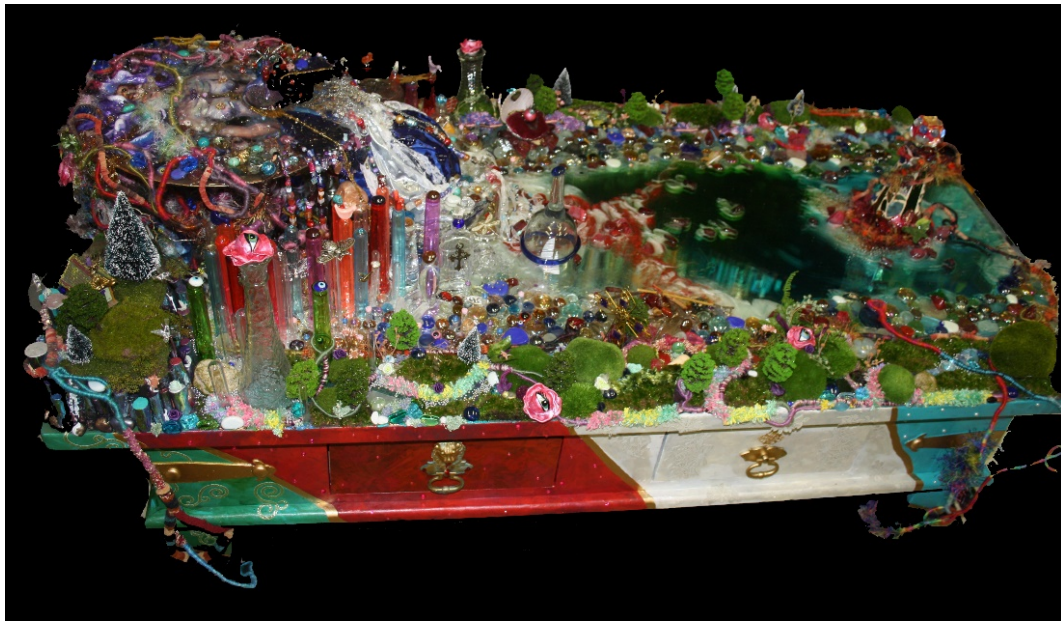
Figure 4.6 Ann Russell, *River Herstory* (2018).

The work is made using a coffee table with two drawers, referencing Ann Hamilton's work (Hamilton, 2016)[80] that draws on the idea of sacrifice, with the female figure spread across the table, as if being laid on an altar awaiting ritualistic sacrifice. However, the work is taken beyond what we understand as a piece of furniture by topping it with many visual 'sweet treats' – another way to reference the gingerbread house (see Fig 4.6).

As in the work, *Gaia*, *River Herstory* uses water to lead the viewer's eye through the work and draw on associated symbolism. Aside from the fact that water is essential to sustain all life, the river moves through the terrain, its relentless power overcoming blockages and apparently immovable objects such as rocks (Tvedt, & Oestigaard, 2010). The river also alludes to liminality and otherness in that "you never step into the same river twice" (Benjamin, 1999). In

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[80] See section 2.3, Figure 2.14 for an example of Hamilton's work.

fairy tales, the river is often used as a border to be crossed or as a means of travel in order to progress further in a quest (Gould, 2010). The viewer virtually journeys down the river; taking in landmarks that symbolically refer to chapters of feminine history, such as the witch hunts of the Middle Ages (Pavlac, 2009) and fictional associations with women and magic, such as in Arthurian Tales like *The Mists of Avalon* (Marion Zimmer Bradley, 2012). The drawers of the coffee table refer to springs located at Glastonbury, United Kingdom, which are believed to be remnants of ancient pagan Celtic religions (Mann & Glasson, 2011).

Gaia and *River Herstory* both feature strong feminist iconography, exemplifying creative practice as a means of reflection and reflexion for the embodied artist-teacher-witch, whereby eco-feminist understandings are manifest in the research and artwork. As such, the work is similar to that created by other feminist artists such as Kiki Smith and Louise Bourgeois, by addressing and examining patriarchal perspectives of society.

4.3.4 Magic Mirror

The *Magic Mirror* is a ubiquitous symbol of power in fairy tales, often serving as portals to other worlds; providing the owner with the ability to predict the future or to see things beyond reality or from another "realm" (Wanning, 2002). Tschida, Ryan, & Ticknor (2014) assert that mirrors in stories can help students challenge blinkered ethnocentricity – a bi-product of education under a neoliberal hegemony. Although not mentioned as part of the Grimm's *Hansel and Gretel* fairy tale, it is not inconceivable that a magic mirror could be part of the gingerbread house. In my version of this fairy tale, I have assumed this is the case. Further, the addition of the mirror within my exhibition allows for the inclusion of positive and useful feedback (Biesta, 2019); something that I believe is crucial to the artist-teacher-witch's pedagogy because it allows for reflexive practice. I wanted the magic mirror to "behave" as it does in many fairy tales, with the ability to "speak" to the person sitting in front of it. The viewer is lured to the chair by means of the enchanted appearance of the mirror, which includes "fairy" lights around its edge (Fig. 4.7). When the viewer encounters their reflection, they see an altered version, by means of additional mirror pieces sitting above the original. Further, the mirror "dispenses" wisdom by means of

pieces of paper that can be selected from the box underneath. This component of the work was adapted for the website version, so that users can interact with the digital mirror in a similar way.

Figure 4.7 Ann Russell, *Magic Mirror* (2020)

4.3.5 Crouching Tiger, Hidden Dragon

The work titled *Crouching Tiger, Hidden Dragon* (Fig. 4.8) is an anthropomorphised chair, which in addition to recalling ideas about domesticity, reflects the rigidity of the schooling system. This work was developed as part of a direct response from the artefact-elicited interviews with five former visual art students. The back of the chair is painted to represent a "gilded cage" from which a bird has escaped – signifying the need for students to break free of ideologies imparted by the hidden curriculum. The sculpture includes school uniforms, a device introduced

with the intent of "equalising" students. Conversely though, uniforms facilitate a collective conformity, where the sense of individuality is lost or discouraged and students are "pigeon holed", particularly in terms of gender (Happen, 2013).

A symbol of individuality (and arguably, rebellion) that has trended in the 21st Century is the tattoo (Levy, 2008), and the anthropomorphised chair includes several tattoos to indicate this. One is the "hidden dragon" on a "leg" of the sculpture and another is birds taking flight on the arms. In Stieg Larrson's *Girl with a Dragon Tattoo*, (2008) the "girl" is an empowered young woman, intent on revenging abuse (both individual and institutional) that she and other women have experienced (Paludan, 2014). While violent revenge is not my recommended solution to any problem, this reference to popular culture means that there is nonetheless a sense that my "girl" with a (much smaller) dragon tattoo resists the consequences of a patriarchal culture.

Figure 4.8 Ann Russell, *Crouching Tiger, Hidden Dragon* (2020)

Dragons appear in fairy and folk tales from many cultures, can be good or evil, and usually symbolise ideas relating to the power and chaos of wild nature (Dundes, 1980). This is similar to the nature of the witch as I have portrayed and embodied her – powerful, but frightening to some because of their lack of understanding of that power. The ambivalence dragons represent in tales further echoes my own in my role as a teacher when I was instructed to "police" such things as unauthorised jewellery, hair styles and nail polish. For me, these small acts of "rebellion" as assumed by the school system, could also be seen as individual forms of expression by the students, largely innocuous and which often escaped my attention.

The tiger, an animal that is globally on the verge of extinction (Harihar, Ghosh-Harihar, & MacMillan, 2018), and that conversely symbolises nobility, strength and power (Zhang, & Chen, 2019), features as the head of my *Crouching Tiger, Hidden Dragon* sculpture. In an effort to indicate the student's mind as a fertile and creative space, the "head" of the sculpture was heavily decorated in colours, textures and symbols from found objects. The resulting sculpture is consequently a subversive pastiche reflecting the uniqueness of young people who cannot be expected to learn or develop in a single predetermined way. The work's position in the gingerbread house further underlines the way that the artist-teacher-witch's pedagogy can be transformative.

4.3.6. Wunderkammer - Kitchen Shelves and Hutch

With its history embedded in modern material culture (Williams, & Tsien, 2013), "Wunderkammer" or "cabinet of curiosities" as it is translated, can be seen as a forerunner to modern museums; housing art objects, animal and plant specimens, scientific experiments, relics, tools and books (Klein, 2018). "Wunderkammer" could therefore be used to describe the "magical" collection of objects that I have assembled to include in my art. It is also likely that the witch from *Hansel and Gretel* kept such a "Wunderkammer" in her gingerbread house. Consequently, I have created the kitchen shelves and kitchen hutch to house the specimens, instruments, relics and other objects of curiosity that are kept in the art studio gingerbread house. Found objects have been used to create the works; ranging from the repurposed furniture they are housed in, to the doll parts, fabric scraps and natural objects used in the sculptures to create artefacts and relics. Aesthetically, the cabinets are in keeping with the strange and peculiar one might expect to see in a witch's house. Both the *Kitchen Shelves* (see

Fig 4.9) and the *Kitchen Hutch* (see Fig 4.10) include "fragments, montage and juxtaposition… [and] promise a critical and creative mode of representing and encountering" the themes of the project (Bartlett & Henderson, 2013, p. 8). Inherently, this requires viewers to engage in critical thought processes to find resonance.

Figure 4.9 Ann Russell, *Kitchen Shelves* (2019).

Figure 4.10 Ann Russell, *Kitchen Hutch* (2020).

The **ingredients** for successful art making are kept in a variety of altered bottles and containers, drawing on made or found objects for meaning. These are explained in more detail on the website (Fig. 4.11). The ingredients draw on kitsch to evoke humour and irony associated with the intangible aspects of ingredients such as "patience". The ingredients simultaneously represent qualities which need to become part of the art making process and which are bi-products of a quality art education. The implication is that the artist-teacher-witch has conjured these ingredients; an ability that is arguably unique to her in the context of education.

Figure 4.11 Ann Russell, *Ingredients* (2018-2020)

Figure 4.12 Ann Russell, *Tools and Relics* (2018-2020)

Relics and **tools** that the artist-teacher-witch may use for the development of her recipes can also be found on the shelves and hutch[81]. In the case of the artist-teacher-witch, relics may be used ritualistically to "magically" invoke powers of creativity and innovation within art, education and broader society. I have adapted the concept and form of the magic wand as it may translate to making art and included other expected "witch equipment" such as smudge sticks (used for atmospheric cleansing) (McCampbell, 2011) and crystal balls (used to see beyond the literal) (Andrews, 1995) (Fig. 4.12).

Wunderkammer, as the name suggests houses all sorts of **curiosities** – strange items kept purely because they are obscure or unique (Klein, 2018). In this sense, the cabinet of curiosities echoes ideas of tolerance and embracing diversity, as all sorts of uniquely bizarre items find a place on the shelf. My acknowledgement of this occurs in artefacts such as *The Last of its Kind* series, which references the somewhat ironic Victorian habit of preserving taxidermied animal species under glass for posterity. My constructed faux version (Fig. 4.13) explores the extinction crisis while referencing the similarly mixed messages often delivered by means of the hidden curriculum.

Figure 4.13 Ann Russell, *The Last of its Kind* (2018)

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[81] Relics are largely associated with religious ritual, mainly comprised of sacralised human remains or objects of the past connected to material culture (Kazan & Higham, 2019). Both are used in ritual with the former particularly used by practitioners of a religion to reach spiritual enlightenment or commune with a deity, and thus can be seen as "magical" – "the nexus between the material and immaterial" (Kazan & Higham, 2019 p. 142).

Curiosities from the witch's shelves were included in two exhibitions during my doctoral candidature: *The Winter Plinth Exhibition* at the Judith Wright Centre, Brisbane, 2018, and *Tiny Worlds* at the Redcliffe Art Gallery Foyer, Redcliffe in 2019.

The kitchen shelves and hutch are perhaps where the use of kitsch is most prevalent, drawing on not just the imbued meaning of objects, but also the humour and irony endemic to the way that kitsch provokes and evokes. For example, the hutch contains a jar of *Hairy Eyeballs* (Fig. 4.14) which refers to the "teacher glare" that many educators practice and implement as part of their behaviour management repertoire when required, while the shelves feature a *Rabbit Hole* (Fig. 4.15) which points to the need for educators to allow students to explore areas of interest to them.

Figure 4.14 Ann Russell, *Hairy Eyeballs* (2018)

Figure 4.15 Ann Russell, *Rabbit Hole* (2018)

4.3.7 Process-based Works: Reflective Journals as Spell Books from the Witch's Library

Process-based works incorporating the cyclic inquiry for research and development are evident in the set of journals which together constitute the witch's *library* of spell books. The spells are developed as a result of trial and error, experimentation, refinement and elaboration and simultaneously document that process as it relates to other art works. As such, these spells exemplify the artist-teacher-witch's pedagogy in terms of the creative process. They also contain fully developed spells that can be applied to various other educational contexts as a way of encouraging the kind of reasoning and perception that is endemic to art making. As such, the journals are the repositories of secret magic that will potentially re-enchant education. As outlined in Chapter Three, there are six journals associated with this project: *Driaocht*, (magic), *Sgáthan* (mirror, looking glass), *Driogadh* (distil), *Preas Cidsin* (kitchen cupboard), *Recipe Book* and *Gretel's Journal.* All of the journals are displayed on the Kitchen Hutch, easily accessible to the witch when she is working in her art studio gingerbread house. As well as encapsulating the creative process by means of documentation, two of the journals in particular are reflective of that process as resolved artefacts. These two journals are *Driaocht*, an artist's book that documents the creative process by comprising individual art works, and *Gretel's Journal*, which is a graphic novel, re-envisaging the *Hansel and Gretel* tale in a contemporary context.

Driaocht is a Gaelic word for "magic" and is applied to a journal which has been part of the reflexive process and simultaneously a portfolio for individual artworks. As I reflected on my artistic process, it (unsurprisingly) became clear that many previously completed works were relevant to the ideas and themes being explored in this project. Additional artworks were made and included as a way of clarifying, developing and expanding further ideas and understandings in order to fully develop recipes and spells (Fig. 4.16).
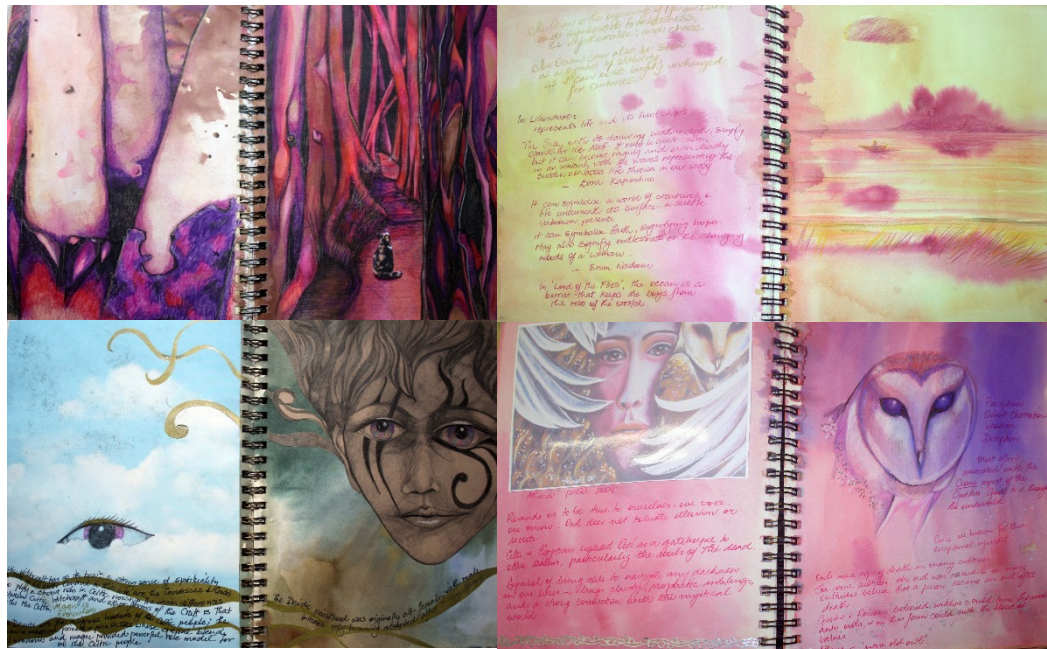
Figure 4.16 Ann Russell*, Driaocht* (2016-2020)

Unlike *Driaocht*, *Gretel's Journal* is narrative; following the life of a modern-day Gretel during a time of domestic upheaval. The narrative is communicated by means of words and images in diary form.

Figure 4.17 Ann Russell, *Gretel's Journal* (2019-2020)

The process of writing this narrative required me to "inhabit" the character of Gretel, considering "self" in the context of her circumstances which were informed by my own experience and perspectives as a 21st Century citizen, an artist and an educator. It is a creative expression of auto-ethnography resulting in a graphic novel. As the witch creating and directing the narrative, I was "magically" mapping out Gretel's story, influencing her decisions and teaching her important skills by manipulating the plot. The artist-teacher-witch in the story and in the classroom is committed to facilitating good outcomes for students using her creative skills (Fig.4.17); a further subversion of the witch archetype.

4.3.8 Conjuring a Website

As mentioned, it was not my original intention to create a digital version of the installation. However, due to restrictions caused by the Covid-19 pandemic, it was not possible to stage the installation in a gallery within the planned timeframe. Consequently, I decided to utilise online resources, drawing on my experience as a developer of computer-based learning materials. Aside from performing as a reasonable alternative to the physical installation, the process of making the website necessitated further consideration in order to convert a physical exhibition to a digital one. Incidentally, the website enabled clarification of ideas and contributed to the resolution of art works as I reconsidered the experience and responses of audience participants in the new virtual space, particularly as it related to interaction. Further, the website enabled the production of digital artworks, particularly videos, which enhanced meaning associated with physical artworks. It is likely that parts of the exhibition, such as the *Kitchen Hutch*, will not be physically available to audience members due to health and safety considerations and in order to protect fragile work: that is, they will need to view it from a metre or two away. Consequently, the website allows for a "closer" albeit virtual interaction than the physical exhibition will allow, making the digital version a useful complement to the physical one. Further, the creation of the website has contributed to the development of my skills; particularly in video editing, and therefore engages with and exemplifies the cyclic inquiry method as a mode of learning.

The art works which have resulted from this study have been enabled by the cyclic inquiry process of research, development, reflection and resolution. This cycle most accurately reflects the creative "marinage" process of the artist-teacher-witch whereby the making impacts and develops the research; and the research impacts and develops the making. This results in a layering of objects, materials, ideas and meaning within the work, drawing on aspects of kitsch to underline discoveries made during the expression of the witch's incantation. In so doing, the witch has created a gingerbread house well equipped to conjure her own magic; underline its importance and potency; and teach her students to use their own creative powers to craft a better society.

CHAPTER FIVE. RESEARCH FINDINGS: THE WITCH'S BREW FROM THE ART STUDIO GINGERBREAD HOUSE

This chapter explores the artist-teacher-witch's practice-led research findings in the form of a potent brew prepared for educational re-enchantment. Central to these findings are the ways in which the artist-teacher-witch can reclaim her positioning and power beyond her art studio gingerbread house. The chapter findings are presented by way of methods in the making of the "brew". Firstly, I will discuss findings established by surveying five visual art teachers and five non-art teachers as a basis for understanding their perceptions of the secondary school education system and the hidden curriculum. Findings from five former-student participant interviews will be added to round out and stabilise the mixture. These findings will then be "sifted" through the auto-ethnographic and reflexive research taken from the process and journal work and thoroughly mixed. Then, by means of "marinage" and the cyclic inquiry process, the brew will be ready for final tasting, revealing sweet and sour flavours from the forest and gingerbread house. The resulting brew will be served to encapsulate the artist-teacher-witch's powerful pedagogy.

5.1 Step 1: Preparing the Stock – Teacher Surveys

Ten educators were surveyed for this study, half of whom were secondary art educators, with the remaining five secondary teachers from other disciplinary areas. This variety was important in ensuring the study was informed by a range of teachers' perspectives regarding the impact of education on young people and broader society. An educator's perspective of the nature and outcomes of secondary schools can vary broadly, depending on their teaching subject areas, age, experience and the kinds of schools they have taught in (Nguyen, 2017). The majority of the survey questions were intentionally open-ended or required more than one response, which reflects the approach many arts educators utilise (Dobber, Zwart, Tanis & van Oers, 2017) and allowed for nuanced answers. The qualities that the majority of surveyed educators listed as most important for school leavers were:

1. Resilience;

2. Self confidence; and

3. Creativity (Educator Survey Data, 2019).

Most Important Graduate Qualities
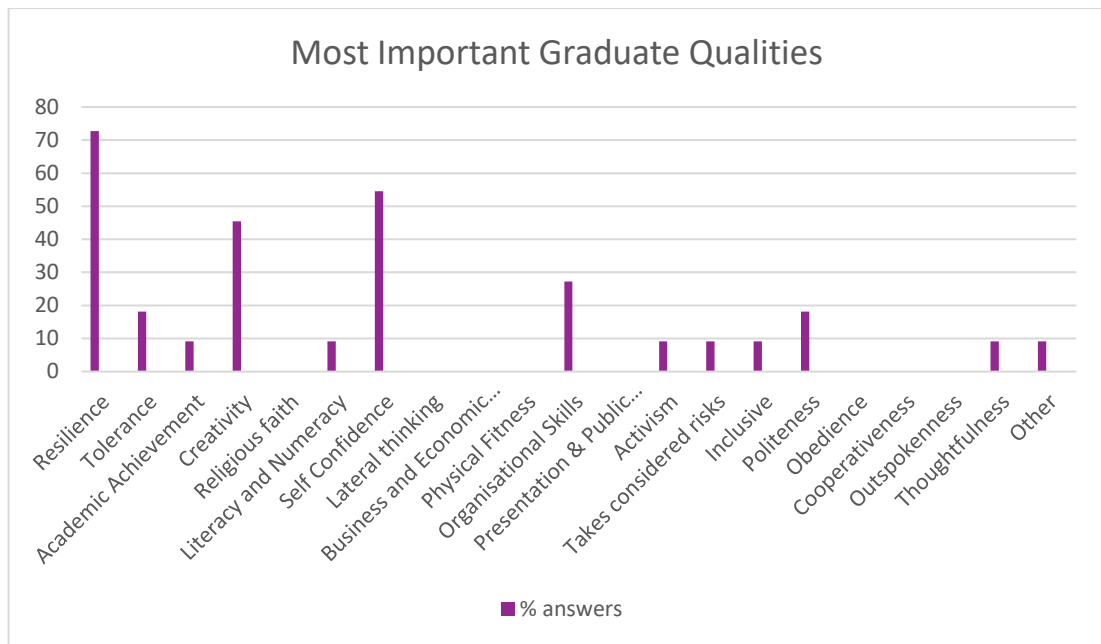
Figure 5.1 Chart showing answers for survey Question 5: Select what you believe to be the three most important qualities students should graduate from school with.

These were described by one participant as "soft skills" perhaps indicating that they are complex to measure, unlike the "hard" data often seen through performative measures associated with the neoliberal context. In addition, definitive outcomes exemplified through numerical data echo the educational values that preference the STEM agenda (Bullock, 2017). All surveyed teachers, except one, indicated that qualities such as resilience and creativity were more important than academic achievement (Educator Survey Data, 2019). Notably, no surveyed teachers selected "lateral thinking" as one of the three most important qualities students should finish school with. This could be for a number of reasons, including interpretation of terms, prioritisation and possibly unknowing compliance with overarching hegemonies (hidden curriculum) (Educator Survey Data, 2019). When the teachers were asked if they believed that students were graduating with these skills, only one participant indicated that they thought they were, whereas all the others answered "no" or "to some extent" to that question (Educator Survey Data, 2019). The majority of participants affirmed that the pressure on students was intense. They felt that students often had to work subversively within the system in order to graduate with the skills they believed would be more effective for them. Most of the ten educators asserted

that there should be more choice for students, less assessment and less standardisation but felt personally constrained by the curriculum (Educator Survey Data, 2019).

All visual art teachers indicated that the study of the arts was very important for students to access. In contrast, only one non-art teacher (of the five non-art teachers surveyed) indicated arts subjects were important, specifically referring to Drama in this context (Educator Survey Data, 2019). Although the survey participant numbers were small, the findings support my experiences as a secondary art teacher that suggest the arts are not generally considered important in schools, particularly by those not involved in arts teaching (Eisner, 2002). Some teachers stated that no subjects were more important than others, due to individual student and teacher differences and one teacher asserted that "the combination of the right teacher and the right subject for an individual is more important than a specific subject" (Respondent 9, Educator Survey Data, 2019), although the likelihood of achieving this type of equilibrium is challenged by Pink (2005) and Robinson (2015).

In terms of the hidden curriculum, responses were quite varied, perhaps indicating that some educators were not fully aware of this concept despite all of them indicating the contrary (Educator Survey Data, 2019).
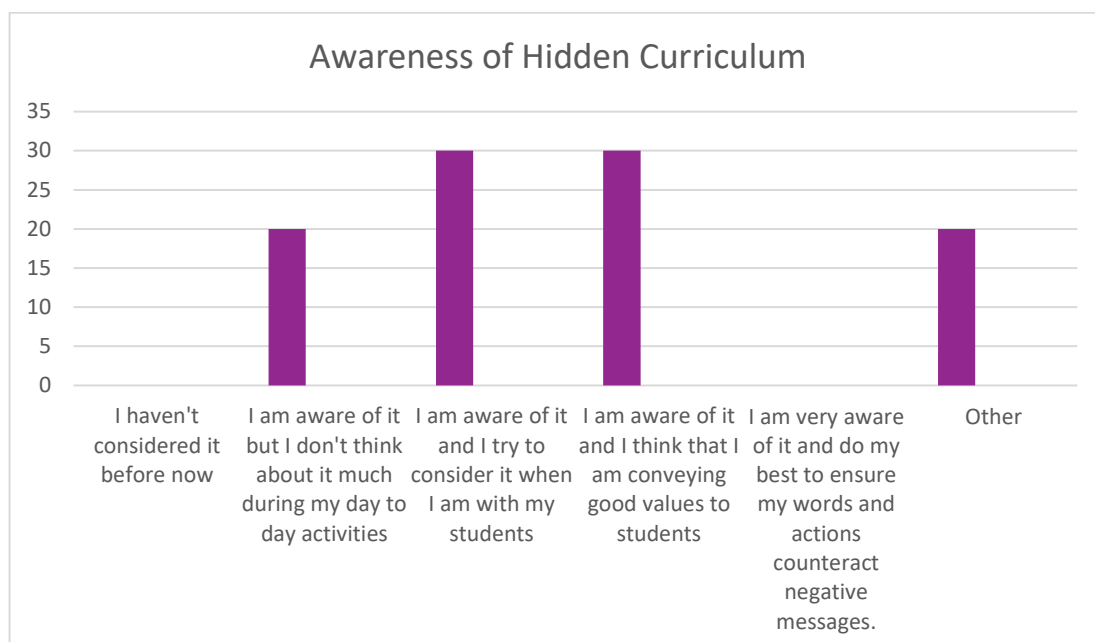

Figure 5.2 Chart showing answers for survey Question 14: To what extent do you feel you are aware of the hidden curriculum when you are teaching?

Most participants said that they endeavoured to consider the hidden curriculum when they were working with students in terms of choices of resources, for example. One participant mentioned the mandate not to impart personal, religious or political ideas; while another (who answered "other" to question 13 above), stated that the hidden curriculum "is impossible to overcome" based on our "humanity", but that we have a "duty of care to ensure unbiased presentation of meanings and ideas" (Respondent 7, Educator Survey Data, 2019). For me, this indicates that the hidden curriculum is, in fact, hidden to teachers as well as students, despite none of them admitting to not being aware of it. According to Alsubaie (2015), there is legitimacy in the assertion that the hidden curriculum is difficult or even "impossible" to overcome, but this is perhaps more likely to be due to the fact that teachers believe themselves to be presenting "unbiased" ideas in their teaching, whereas being immersed in the ideology, they may be unknowingly communicating that ideology (Freire, 1993). Nonetheless, the findings suggest that at times, teachers are working "outside" the overarching ideology of the education system. Due to her unique epistemology (Chua, 2019), I am asserting this is particularly the case for the artist-teacher-witch who is often seen as an "outsider". Interestingly (and notwithstanding my own status as a visual art teacher), the visual art teachers surveyed seemed to have a clearer and more in-depth understanding of the hidden curriculum than non-art teachers. However, most teachers thought that the hidden curriculum did strongly impact negatively on the acquisition of 21st Century skills, particularly in relation to creative thinking (Educator Survey Data, 2019).

The survey results reveal that the value of art in learning was largely unseen by educators other than those who teach art, despite the majority indicating that students did not leave school with appropriate skills (Educator Survey Data, 2019). Teachers reported that students were stressed and anxious, afraid to make mistakes and exhibited a lack of resilience, agreeing that the system works against diversity (Educator Survey Data, 2019). Despite this, the extent of the hidden curriculum is often unseen by many educators. All educators maintained that they worked against negative aspects of the hidden curriculum by discouraging stereotypes, focusing on improvement rather than grades, allowing for mistakes and ensuring the classroom is a safe learning place (Educator Survey Data, 2019). However, the extent to which these

practices feature in their daily professional procedures cannot be verified by this study. What one *can* infer from these assertions is that teachers are at least aware that these approaches are necessary in order to improve educational outcomes.

By contrast, surveyed visual art teachers, appeared to be far more aware of the hidden curriculum and the power of art to disrupt it. Visual art teachers asserted that arts subjects "build confidence and problem solving", "draw on investigative skills", and help to create "useable and transferable skills" (Educator Survey Data, 2019). One visual art teacher summarised the value of art as follows:

> Visual art asks students to respond to the world around them and to evoke [a] response … reflecting their world and reflecting upon their place in it. This level of reflection promotes empathy and in turn, inclusiveness. Visual art asks students to consider how best to communicate their mood, meaning or message, usually with quite open-ended lines of inquiry, prompting both creativity and problem solving. Through following such a path of inquiry, art fosters playfulness and experimentation leading to confidence in taking acceptable risks. (Respondent 6, Educator Survey Data, 2019)

In this statement, the visual art teacher articulates the mindset of the artist-teacher-witch. Interestingly, the visual art teacher has not commented on students' ability to paint on canvas or select colour schemes as the primary importance of studying art. There is no emphasis on grades, tertiary entrance or conformity to a neoliberal hegemony. Rather, art activity constitutes the tools she uses in a particular way to help students develop more usable 21st Century skills; a more sustainable "brew" for life in the rapidly changing times we live in. As facilitators of education, teachers have an important contribution to make to the way that education progresses in the 21st Century, as do the students who are the recipients of that education.

5.2 Step 2: Taste Testing Through Student Interviews

It is useful at this stage to test the brew by adding responses from former graduate art students to understand the extent to which they see their education as successful, particularly as it relates to the value of art and its ability to disrupt the hidden curriculum. Artefact-elicited student interviews were conducted with five former senior art students whose interview responses elucidated the importance of the

artist-teacher-witch and working in the third space of the art studio gingerbread house to re-enchant education. As indicated in chapter 4, my embodiment of the artist-teacher-witch commenced long before the commencement of this project. As such, it is important to note that these particular students' experience of senior visual art was under my embodiment of the artist-teacher-witch, which was well developed, albeit not fully developed at the time. Other students may not have experienced art in the same way, as they may not have been exposed to an artist-teacher-witch during their schooling. As such their interview responses serve as useful indicators of the extent to which the pedagogy of the artist-teacher-witch has impacted on their lives. Interviewing past students creates some potential for my personal biases to influence their answers, however, I have endeavoured to counteract that by including the processes of reflection and reflexion. The way this has been approached is addressed in section 5.3.

5.2.1 Flavour Added by the Artist-Teacher-Witch

My study's findings in reclaiming the artist-teacher-witch included asking my students to reflect on their experiences of me as their senior art teacher. They remembered me as someone who was supportive, encouraging and who gave rich and helpful feedback (Graduate Art Student Interview Data, 2019). Several of my students commented on the way that I encouraged the development of all ideas, rather than dismissing those I thought were "weak" or would not get them "good marks" (Graduate Art Student Interview Data, 2019). My former students also appreciated the fact that there was no "right" or "wrong" answer to problems, and that they were encouraged to try new things, rather than being criticised for making mistakes (Graduate Art Student Interview Data, 2019). Several students commented on my "kindness" and "fairness" (Graduate Art Student Interview Data, 2019). In elaborating on these responses, my former students noted that it was not because I was trying to appear more "likeable", as I always challenged them to continue to improve their creative practice. Rather, it was because I sought to always offer positive reinforcement and constructive feedback in an affirmative way, ensuring that I indicated what was working well, along with what required more attention, effort, or development. I tried to avoid negative or personal comments about students or their work and encouraged them to follow this approach with their peers (Graduate Art Student Interview Data, 2019). However, the willing transference of power, generosity

and tolerance are not traits commonly associated with the fairy tale witch archetype (Warner, 2014), or for that matter, secondary schools (Robinson, 2015). It is at this point, where the artist-teacher-witch deviates from the archetype that her power is most profoundly realised.

Along with the "heresy" that she regularly commits, the artist-teacher-witch's power expands in her capacity to re-enchant art education *because* the artist-teacher-witch is often so *different* from what students routinely expect from an educator. As discussed in Chapter Two (Chua, 2019), this enables both the artist-teacher and the students to access new perspectives and ways of seeing the world, which in turn allows for the disruption of institutionalised ideologies. As a contemporary artist, the artist-teacher-witch's own artwork adds to this disruption (Chua, 2019). To a large extent, I reclaim the persona of the artist-teacher-witch by becoming a mentor to my students; encouraging the use of art to help students discover their own identities; potential and capabilities; available pathways for the future; and ways they could access them.

5.2.2 Whisking in the Liminal Space: The Art Studio Gingerbread House

Throughout the interviews the former students commented on how the physical space of the remembered art classroom impacted their mood, emotions, and creativity. This related not only to the way the space was laid out and decorated, but also to what they were "allowed" to do there. For example, several students commented that listening to music in the art studio helped to facilitate their flow of ideas (Graduate Art Student Interview Data, 2019). It should be noted that listening to music by means of phones or computers was against school policy, so allowing them to do so was "heretical" (Shogimen, 2020). This "blanket" approach of managing potential threats and distractions, particularly relating to access to ICT is common in schools, despite ICT's potential to enhance learning (Ott, 2017) or the imperative placed on teachers to use it to that end (ACARA, 2016). Music for me, as well, apparently, for most art students is an integral component of "marinage" operating in the "third space" of the art studio. In addition, excluding music (which is another art form) from the school art classroom, is in keeping with society's hierarchies and institutional education's "one size fits all" approach. As such, I was willing to manage any potential risk and defend the use of music to enhance creative flow for my students.

Unlike many classrooms, desks or tables in the art studio are arranged so that students have sufficient personal and collaborative space. They are not positioned to face the front of the class in rows. Aside from periods of instruction, students can talk to each other, and particularly in senior classes, this is a necessary part of the learning experience (DiBenedetto, 2018; Kayi-Aydar & Miller, 2018). The de-centralised space, where the traditional role of the teacher in a position of dominant authority is shifted, takes the focus from the teacher as the centre of student attention, who instead tends to constantly move among the students (Kayi-Aydar & Miller, 2018). The artist-teacher-witch thus takes on a collaborative, immersive and action learning approach (Hogan, Hetland, Jaquith, & Winner, 2018), which is very different to the patriarchal authoritarian model evident in many other classrooms. The former students interviewed in this study indicated that the freedom to move around, discuss, collaborate and learn through making meant that they looked forward to their time within the art studio while they were at school (Graduate Art Student Interview Data, 2019). Student enjoyment of the studio was further enhanced with plenty of creative stimulation and the opportunity to see their own work featured in the exhibitions of student art. One student mentioned that she felt like the school studio was "hers" in that she knew where things were kept and could engage in her artistic process with little intervention from me (Willow, aged 24, Student Interview, 2019).

In general, art teachers have little choice in the selection of their teaching spaces; often being assigned studio spaces which are ill-equipped and unsuitable for the purpose. Indeed, I have taught in spaces with no sinks or running water, unfinished concrete or carpeted floors I was expected to keep clean. Regardless, the artist-teacher-witch manages to turn the studio space into one where students feel welcome, and enjoy being there, experiencing greater freedoms and choice than they might in other classrooms. It was my experience that often, students who have difficulty dealing with the demands of school life sought out the sanctuary of the art studio outside of scheduled class time such as during morning tea or lunch breaks.

5.2.3 Braised Morsels: Student Artefacts

Of the five former students interviewed for the project, two of them now work in graphic design, one is a trainee primary school teacher, one is training in biomedical science, and one is pursuing acting while acquiring qualifications in fields such as accounting as she believes she will be unable to earn a full-time wage in the performing

arts (Student Interviews, 2019).[82] This is an example of the divergent thought processes students will ideally develop to help them survive and thrive in their 21st Century lives.

By participating in the creative process, one student (Nadia, aged 20), (Fig. 5.1), progressed to the extent that she was able to let go of preconceived ideas about what art should be and was able to more broadly develop her practice in terms of meaning, method and materials. This, in turn, allowed Nadia to consider the world and her place in it more deeply, and create a response that was in keeping with her newly found understandings. Importantly, Nadia's broad-minded perspective was not just manifest in her approach to making art, but in other aspects of life as well, indicating that an art education has impacted on the development of her 21st Century skills.
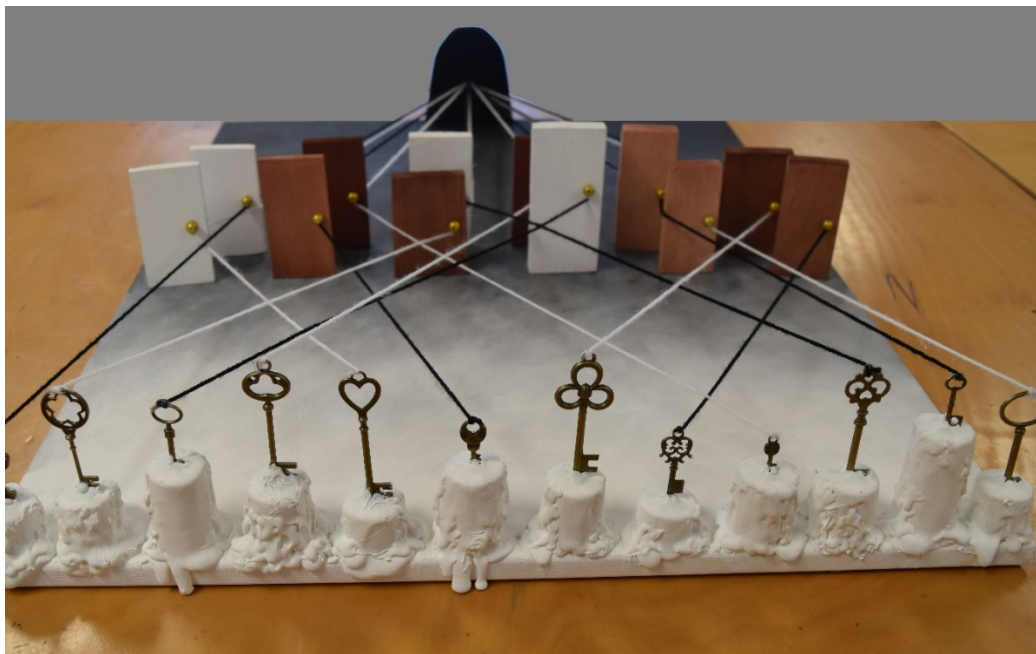
Figure 5.3 Nadia, aged 20 (2017): *Art work that considers life choices and their potential consequences* - Year 12 student artwork

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[82] This belief is unfortunately likely to be true. Most performance artists in Australia participate in what is known as the 'gig' economy where they are paid only when they have performance events, with no security or other benefits associated with a salaried position (Morgan & Nelligan, 2018). The 'gig' economy has been severely impacted by Covid-19 as it often relies on face-to-face interactions (Jeon & Ostrovsky, 2020).

Another student similarly moved from a very rigid idea of what art should be to creating work that reflected her own feelings and perceptions. This was also evident in the student's choice of media which allowed her to create layers of nuanced meaning (Fig. 5.2) (Danielle, aged 19, Student Interviews, 2019). In my reflections on this interview (available in Appendix C and the journal *Sgáthan*), I commented that this student needed to develop further in this regard. However, by Danielle's own admission, studying art helped to reduce her naivety in terms of the world and her place within it (Danielle, aged 19, Student Interviews, 2019). Understandably, educating students in this way often causes concern for parents, particularly in a conservative environment. However, awareness of how the world really works is essential if a person is going to develop in terms of their tolerance, empathy and critical thinking (Biesta, 2019). The artist-teacher-witch's role in helping students to interact with the world "in a grown-up way" (Biesta, 2019, p.11) is dependent on this element of risk.

Figure 5.4 Danielle, aged 19 (2017): *Art work relating to gun violence and cycles of human behaviour.* Mixed media with encaustic - Year 12 student artwork

Another student (Brandon, aged 24, Student Interviews, 2019) admitted that he did not relate to the academic emphases of senior studies and rebelled against it by making minimal effort. Similarly, his efforts in art were often nominal until he connected with photography as a way of responding to the world around him. The following photograph (Fig. 5.3) is from a series he made investigating the "in-between" phases of life: periods we often ignore but which constitute a large part of our time and

therefore hold significance in some way. During the interview, Brandon was critical of the photographs from a technical viewpoint and could articulate the ways they could be improved, indicating that his continued participation in this activity has taught him more about the art form as well as persistence and patience. Further, when I interviewed this student, Brandon was working in his "dream job" as a graphic designer for a high-profile national sports team. This position followed some years working in retail before deciding to change direction. Such action indicates a rejection of neoliberal ideology that points to the necessity to remain in stable employment, even if it is no longer satisfying, to fulfil societal economic expectations. Deciding to leave the retail position involved considered risk, and necessitated lateral thinking and resilience in order to ascertain the kind of position he desired. Further, Brandon's example of taking the time to decide on his future pathways rejects ideas about how long education should take, while underlining the efficacy of the "marinage" process where depth of flavour and nutritional value are considered as important as the economic value of the resulting baked goods (Connell, 2013).

Figure 5.5 Brandon, aged 24 (2012): *Part of series considering "in-between" phases of daily life*- Year 12 student artwork.

Another student who found visual art more suited to her way of learning credited it as the place she learned to "prototype" (Willow, aged 24, Student Interviews, 2019); a skill developed as a result of the broad experimentation, and "trial

and error" approach to making. This was echoed by other students, including one who is now studying to become a primary school teacher (Madi, aged 23, Student Interviews, 2019). Madi's experience with art has helped her to develop her own pedagogy which incorporates art as a way of helping students to express moods and feelings, develop mindfulness and facilitate richer cross-curriculum and life-learning (Madi, aged 23, Student Interviews, 2019).

In the case of these students, the study has found that engaging with visual art under the artist-teacher-witch's pedagogy has enabled students to develop some of the skills necessary for the 21st Century. The interviewed students have learned resilience; critical and creative thinking; persistence; ways of approaching problems and road blocks; and of functioning well within a challenging and changing society. As such, these students have developed ways to disrupt and critically reimagine negative ideologies implicitly communicated to them and to act in ways that demonstrate their capabilities.

5.3 Step 3: Sifting the Mix: Auto-Ethnographic and Reflexive Findings

The "brew" would not be fully developed without including the process of sifting survey and interview findings through the cloths of auto-ethnography and reflexion. This is how the components from the *Hansel and Gretel* metaphor (the witch; gingerbread house; forest; and Hansel and Gretel) were refined and combined by means of cyclic inquiry. As indicated in the methodology Chapter Three, this was done through two main methods: journaling and "marinage."

5.3.1 Findings Through Journaling as Part of the Witch's Library of Spell Books

As mentioned, six journals[83] which together constitute the witch's library of spell books have developed as documentation of the process and research outcomes for this project. They variously contain auto-ethnographic reflective and reflexive findings pertaining to the four elements of the *Hansel and Gretel* tale which have been metaphorically superimposed onto four elements of education.

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[83] Refer to Chapters Three and Four for more information regarding the journaling as a method and creative outcomes.

Embodiment of the witch archetype has been a necessary form of creative subversion and strategy for me in reclaiming the value of the artist-teacher. The application of the metaphorical approach of embodying the witch archetype has enabled a critical consideration of the artist-teacher-witch and the many complexities affiliated with her positioning(s) (Cornelissen et al., 2008), by concurrently disrupting stereotypes associated with the older female and artist-teacher. The project further underscores the significance of interconnecting the multiple roles and identities of the artist, teacher, and witch; emphasising the complexity of this positioning in its multiplicity; thereby reclaiming her power (Biesta, 2019) and her "femaleness" (Stratton & Kalleres, 2014).

In the journal *Sgáthan*, I have documented many examples of my experiences in education as the artist-teacher-witch. One such instance was following a seven-year period of community teaching away from the instrumentalisation of the education system, which heightened my artist-teacher-witch qualities, including the sense of "otherness". As a result, the power of my teaching "magic" developed in direct proportion to the extent to which I was becoming de-institutionalised. On my return to classroom teaching, acquiescence to institutionalised ideologies communicated through the hidden curriculum reduced the potency of my magic as both an artist and educator (Booth, 2003).

Considering the artist-teacher-witch's practice as a kind of "magic" automatically elevates visual arts beyond societal and educational hierarchies, as asserted by Ewing (2018) in Chapter Two. This allows for the exploration of visual art as an activity with considerably more potency than is usually credited within current secondary school contexts (Ewing, 2018). In this way, this study points to a better understanding of secondary art education, and how the artist-teacher-witch's power can be utilised to enhance education through reclamation of the witch archetype.

As an extension of her contemporary artist epistemology (Chua, 2019), the artist-teacher-witch believes that art should be accessible to everyone. As per methodological data findings distilled in journals; many students have come to my art classes with the belief that art making was something available only to those with significant innate ability. The idea that art is only for the gifted is in keeping with the instrumentalised approach to education in schools, where results and grades appear more important than the learning that takes place, despite rhetoric to the contrary. It

also attests to the position of art as a separate and peripheral part of education while discounting the ability of art making to change perceptions and attitudes (Eisner, 2002; Pink, 2005). As educator and author of the key works *Drawing on the Right Side of the Brain* and *Drawing on the Artist Within,* Betty Edwards asserts, encouraging only those who appear talented in visual art is similar to encouraging and teaching only those who seem "talented" in reading or writing (2008, p. 6). As a consequence, many people have been discouraged and dissuaded from pursuing artistic activity, with many adults having not undertaken such activity since their early years at school (Edwards, 2008), (*Sgáthan, 2020*). The ability of art making processes to change the *way* that people think; disrupting binary thinking and beliefs perpetuated through the hidden curriculum underlines the importance of universal access to quality arts education, acknowledged annually through UNESCO's International Arts Education Week. The thought processes art develops manifest as tolerance, understanding and empathy, as individuals embrace new possibilities. Most importantly, they are able to develop a critical approach to the inundation of information and misinformation received from a range of sources, particularly those imparted through the hidden curriculum (Biesta, 2019; Chua, 2019; Robinson, 2015).

In Chapter Four, I have outlined the way that the art studio gingerbread house, as the depository of my "Wunderkammer", facilitates the development of my own creative work (*Preas Cidsin,* 2020). In addition to having somewhere to leave a work to "marinage" without having to clean up or pack it away, the studio acts as a space away from the constraints and expectations imposed by society in other places. In a sense, the space is an extension of myself as an artist, decorated and organised according to my own needs; where I can explore ideas and issues that are important to me and where creatures, concepts and environs from the imagination can be brought into realisation (*Driogadh*, 2018-2020). As a learning space, its liminal position allows for the acquisition of skills and knowledge that I may previously have thought of as outside my capabilities; in turn altering former entrenched attitudes and beliefs. All of these aspects mean that it is a safe space that contributes to my mental health and well-being (Finkel & Bat Or, 2020).

Findings from the surveys and interviews reinforced my perception of the secondary school as a regimented environment, lacking in diversity and operating according to the business model of a plantation, rather than a wild and biodiverse forest

(*Sgáthan, 2020*). Causality relates to the pressure students feel to achieve well academically by learning according to a linear approach delivered in a prescribed way (Survey and Interview Data, 2019). The embodied process of making art, by contrast, promotes critical and creative thought, increases confidence and offers alternative ways to learn. Its potential as the medicinal brew required to "cure" the forest of its ailments is nonetheless generally regarded as an unnecessary (albeit pleasantly tasting) elixir by many involved in the formulation and application of secondary education policy (Eisner, 2002). My reflections in this journal, particularly as they relate to feedback from students and my own auto-ethnographic experiences contributed strongly to the development of art work, particularly for the *Kitchen Shelves* and *Kitchen Hutch*.

As occupants of the forest, students therefore need to have access to art allowing individuals to access non-binary thinking, and apply these skills not just to problems of secondary school education, but also to personal and societal issues (Pink, 2005; Robinson, 2015). As previously argued, secondary art students are able to develop a contemporary artist's mindful approach in order to develop their own art work *and* skills such as patience and resilience (Biesta, 2019). Broad experimentation increases self-awareness, enabling a better understanding of what is most important to students as individuals and in their relationship with the world (Biesta, 2019). As such, it is crucial that this creative experimentation is allowed to take place, without pre-conceived expectations of the results (Eisner, 2002). As discussed by Robinson (2015), the school as an institutionalised perpetuator of an overarching ideology is not predisposed to open-ended experimentation (Robinson, 2015). This is due to the performative measures such as external benchmarking data which are increasingly evident in the Australian education sector. Further, across Australia, results from rigorous assessment still determine opportunities for students after graduation (Graham, Tancredi, Willis, & McGraw, 2018). This research has confirmed that assessment instruments do not necessarily indicate that learning has taken place, particularly in relation to 21st Century skills (Giroux, 2012) and as such confirms the need for educational re-enchantment through art education.

The journal titled *Recipe Book* is a collection of specific lessons that I have used to encourage students to think creatively and critically, experiment broadly and consider their place in the world as "apprentice" artist-teacher-witches. "Recipes" in

the book include a list of ingredients and method (lesson plan); chef's samples (teacher demonstrations); student samples, serving suggestions (what other aspects of the curriculum the lesson could be used in); and side dishes (studies of artists relevant to the practical lesson). The lessons included in the book are indicated by the following table:

Lesson Title	Activity	Aims/Objectives	Relevant Artists
No Fail Recipe for Jellyfish in Spring Water	Felt pen drawing of jellyfish, diffused with water, embellished with choice of media	Students work beyond simple contour drawing, encouraging exploration, experimenting.	Dennis Nona (indigenous), Brian Robinson (indigenous), Jeannie Baker (female illustrator), Kim Toft (female illustrator).
Scrambled Heads with Zesty Mayo	Blind contour drawing of face/s, embellished with choice of media	Develop observation skills/right brain thinking Experimentation, work outside the 'norm', self reflection	Albrecht Durer, Artemisia Gentileschi, Vincent Van Gogh, Frida Kahlo, Marc Quinn, Louise Bourgeois, Gillian Wearing (range of socio-historic backgrounds).
Earthy Nuggets in Milky Whey	Acrilyic space painting with oil pastel planets	Acrylic and oil pastel techniques, understanding of tone, light, space, experimentation and exploration.	Art with a Social Conscience: (could use any relevant artist) e.g. F-AYN-T, Igor Morski.
Organic Bubble and Squeak	Automatic Drawing	Understanding 'flow', meditation, therapeutic value of art, choice, experimentation, creative process.	Symbolists and Surrealists: Gustav Klimt, Jean Delville, Salvador Dali, Leonor Fini, Renee Magritte, Fantastic Art: MC Escher, Shaun Tan, John Howse, Anthropomorphism: Claes Oldenberg, Patricia Piccinini,

Lesson Title	Activity	Aims/Objectives	Relevant Artists
			commercial art, illustration.
Char-grilled Herb in a Hot Red-Crust	Acrylic painting with texture paste of outback scene with red dirt and a dead tree	Acrylic painting techniques, colour combinations, tone, texture, Australian landscape/wildlife	Australian Landscape artists: Australian impressionists, Grace Cossington-Smith, Fred Williams, William Robinson, Jeffrey Smart, Margaret Preston etc.

Figure 5.6 Table outlining the format of 'recipes' in the Recipe Book

5.3.2 Marinage: The Secret Step in the Recipe

The use of "marinage" as a making method in this project has brought to light an adaptable approach and method to enhancing creativity. The "marinage" concept underlines the value of art-related thinking. It is not, however, just a way of working in visual art; "marinage" can be adapted to any maker-spaces regardless of the intended outcomes. Borrowing from the gingerbread house metaphor, my analysis of "marinage" will relate to cooking and the witch's kitchen.

The artist-teacher-witch's pedagogy revolves around a cyclic learning approach, drawing on a variety of ingredients including research, reflection and development, which are brought together to create complex and nuanced flavours. However, it has become apparent through this study, that there needs to be a method of mixing the brew that will more reliably help students develop necessary 21st Century skills. Taking what is at hand (bricolage) and steeping it in the juices of reflexion (marinate) over an extended period of time through "marinage" allows for ingredients, flavours and textures to fully combine, develop and mature. Dependent on appropriate time and an absence of instrumentalisation, "marinage" is easily displaced due to the busyness and the machinations of secondary school life. Underlining the value of art-related thinking, it is not, however, just a way of working in visual art; "marinage" can be adapted to any space created for making, regardless of the intended outcomes.

By integrating the artist-teacher-witch pedagogy and the marinage process into art classes, students have developed divergent and inventive thought processes (Graduate Student Interview Data, 2019). Combining "marinage" with the ability to safely explore and experiment leads to an adaptability and resourcefulness students are less able to acquire in traditional classrooms. For example, one of the interviewed students (Willow, aged 24) reported that when she encountered a problem in her making, the student's familiarity with the "collection" that was made available to her, both personally and at school allowed Willow to resource objects and materials to help her solve her creative problem. Very often, the solution required the student to adapt or alter resources, and experiment further but her preparedness to do so was born of the "marinage" process. This way of "thinking outside the box", is a degree of resourcefulness that is not obligatory when the ingredients and process of a recipe are prescribed and provided with a particular outcome expected. The study's findings therefore show that allowing makers (including students) the time and space to fully "marinage" their work develops critical and creative thought processes resulting in a resourcefulness that is unquestionably advantageous in other life contexts (Pink, 2005; Robinson, 2015). The marinage method also has the benefit of releasing subtle "flavours" in objects and enabling the maker and viewer to more easily access them. As well as progressing creativity, "marinage" can therefore develop skills relating to problem solving and project management by teaching about resources and resourcefulness.

Often, an essential ingredient for a potent "brew" is time – extended time to simmer, reduce or stew. "Time" is a resource that educators (including those surveyed for this study) often revealed as being limited (Robinson, 2015) due to crowded curricula, assessment deadlines and the assumption that education should take place within a prescribed thirteen years.[84] Consequently, time for deep reflection, a commodity this research has confirmed is essential to creativity and innovation has been almost completely eradicated from education (Robinson, 2015). The time it takes for an artwork to reach its resolution is highly varied: depending on the maker, the ingredients, the outcomes and implications of the reflective "marinage" process. The artist-teacher-witch must learn to allow sufficient time for her students' making;

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[84] In Australia, students generally attend school from Prep to Year 12, a total of thirteen years (ACARA 2016).

allowing for the fact that they will rarely have the same requirements in this regard. The education system makes it difficult for teachers to take this disparity into consideration (Teacher Survey Data, 2019), with lessons limited to definitive bites of time. Due to her pedagogy, though, the artist-teacher-witch sees differences in time requirements as a way of supporting differentiation – allowing students the freedom to choose, and extending themselves and their creativity as required (Eisner, 2002). This study found that students were particularly aware of and grateful for the opportunity to manage their own time within the art studio gingerbread house (Graduate Art Student Interview Data, 2019). Further, they began to see that allowing time for deep reflection was crucial to the flavours of the brew they were cooking. Consequently, using "marinage" as a metaphorical approach to time management would be valuable for all aspects of the school curriculum, allowing sufficient time and space for ideas, and solutions to problems, to fully develop and mature.

An important component of creativity, problem solving, and arguably 21st Century life is the ability to evaluate projects (large and small) and elaborate, improve and refine them as needed (Pink, 2005). These skills also imply the availability of sufficient time for reflection, something often not prevalent within the education system. According to Biesta (2018, 2019), assessment has taken the place of evaluation in schools, with an emphasis on binary and numeric appraisals; at times the only feedback students receive about their work.[85] This emphasis underlines the systemic preoccupation with grades, and a student's "usefulness" from a neoliberal viewpoint (Connell, 2013). As a result, students learn to focus on achievement rather than improvement and to concentrate less on aspects of life that are not easily measured with binary or numeric markers (Robinson, 2015). What is assessed often does not relate to the development of 21st Century skills, making the results largely irrelevant to the students' future. According to Robinson (2015) and Wagner (2007), as well as the surveyed teachers, this disparity potentially causes significant stress and anxiety in students. Similar to the "slow food" movement and "marinage" method, re-enchanting education requires slowing down, savouring each unique flavour and allowing each "dish" to take on the combined flavours of its ingredients in a holistic way. This study offers a renewed emphasis on evaluation rather than assessment and allows for greater

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[85] For example, the NAPLAN test plots student results individually and collectively as a percentile within numeric parameters.

differentiation and diversity; with a focus on individual skills, predilections and the potential of students.
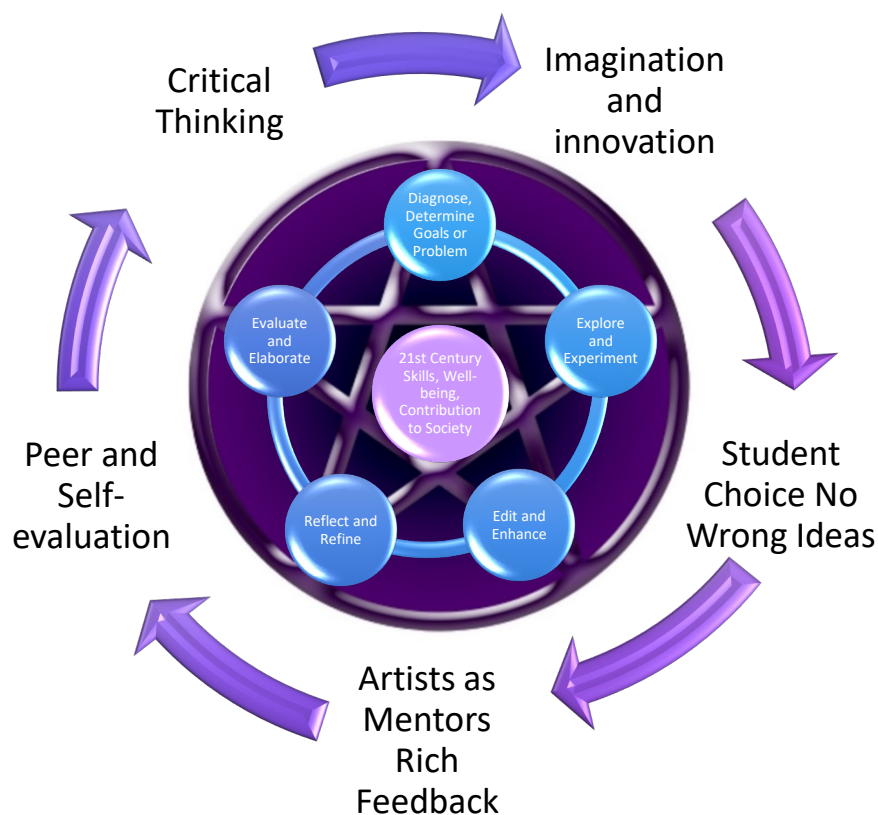
5.4 Artist-Teacher-Witch Pedagogy

The study has underlined the need for greater access to and development of art in education, in keeping with theories posited by educational experts such as Elliott Eisner (2002), Robin Ewing (2018) and Sir Ken Robinson (2015). Giving visual art greater importance within the school system would require revolutionary changes in both the secondary school curriculum and in the way it is delivered (Biesta, 2019). Equally, though, it would alter the way that art is viewed in education and in broader society, positioning it as of similar importance to the study of other subjects, including "core" subjects. In order to avoid an academic or instrumentalised approach to art, the research findings reveal that the making of art in schools needs to be overseen by an artist-teacher-witch (Chua, 2019; Daichendt, 2009), in order to utilise her powerful attributes to disrupt the hidden curriculum. This clearly has implications regarding art teacher training (Ewing, 2018) as well as ongoing professional development programs in terms of developing the artist-teacher-witch's epistemology to intentionally help students make connections and see refracted (alternative) ideas (Chua, 2019). Further, artist-teacher-witches need the time and space to pursue their own practice, requiring schools to allow teachers time to facilitate this.

Underpinning this study is a cyclic-based inquiry method previously discussed alongside my created diagram (Fig. 1.3) referred to in Chapter Three. This diagram reflects the cyclic and intersecting relationships which together constitute the process of making by the artist-teacher-witch. The cycle implies that the process does not necessarily end at a definitive point, but reflects the idea of becoming and implies a necessity to embrace transience, nonlinear approaches and non-binary thinking (Robinson, 2015). Reflections given by former students during interviews underline the assertion that the cycle continues beyond the limits of secondary school and into adult life. Further, it is arguably a more accurate depiction of life experience than the linear expectation delivered and received by students as a result of the hidden curriculum. Adoption of the cyclic approach defies the need to classify and categorise according to restrictive parameters evident in contemporary education and in broader society. Similarly, is an artwork ever truly complete? It is resolved, ideally at a place where its ability to evoke, bridge and communicate resonant meaning (Chua, 2019) is

at its highest level. This inquiry method of learning and creating is very different to ways of learning most prevalent in mainstream schools, particularly in what are considered "core" subject areas. It allows for greater choice, experimentation, and exploring than is generally allowed for within the curriculum. However, as this project has revealed, art making allows ways of learning that are unique; enabling a student's best pathway to learning skills that are more appropriate for dealing with the complexities of the 21st Century.

This way of making involves research and reflection in a way that considers personal attitudes, beliefs and values as components in the making *and* the "becoming" (Semetsky, 2006) of the researcher, artist or student. As such, this reflexive approach has been modified to become a pedagogical model for the artist-teacher-witch, which is an important contribution to this project and a research finding. The model avoids the instrumentalisation and assessment currently seen in most school subjects, including art (Biesta, 2019), relying instead on open and enriched feedback and communication throughout the creative cycle (Fig. 5.4).

Figure 5.7 Diagram to represent the cyclic inquiry process as it is applied the artist-teacher-witch's pedagogy.

In early and draft stages, students are encouraged to explore broadly, and all ideas are accepted; whether they eventually develop fully is not the issue at this early stage. This encourages imagination and innovation not limited by premature selection and/or rejection as noted by Ewing (2018); with editing, sorting and refinement occurring later in the process. Currently, pressures regarding time and achievement preclude this element of risk, resulting in a fixed mindset and fear of mistakes (Dweck, 2017). Notably, in art, this may mean that developed art work is not always technically brilliant as is often required by non-artist-teacher-witches, and instead is valued for the ideas and outworking of creative and critical thought processes.

It is arguably desirable that students encounter difficulties during the process as this will enhance their creative thinking and problem solving abilities. However, this also obligates the artist-teacher-witch to give rich feedback and encouragement so that students are inspired to develop and "marinage" a number of ideas and/or perspectives on ideas they wish to pursue; and to persist with the process. Knowing her own process allows the artist-teacher-witch to understand that creativity thrives with encouragement and declines with competition. Therefore, it is proposed that evaluation is performed by the students themselves and replaces the current practice of "assessment", which values some work over others, negates the learning process and reinforces the need to be "correct" (Robinson, 2015). As argued by Gert Biesta (2019), reconceptualising current assessment practices will encourage divergent thinking and weaken binary thinking, a key contributor to negative stereotypes and the perpetuation of unhelpful ideologies. This process of cyclic inquiry assists students to develop effective critical thinking which will empower them to evaluate and appraise all kinds of situations, problems and solutions, not *just* aesthetic ones. The artist-teacher-witch's pedagogy is an approach unique to the study of visual art and the artist-teacher who facilitates it. Allowing all students access to that pedagogy will alter some of the emphases and biases of secondary education and ultimately society itself, leading to a more equitable and sustainable future for emerging generations.

This practice-led study has revealed that there is a need to allow the artist-teacher-witch to exercise her power, in a way that negates a cry for her to be "burned at the stake" (Read 1990). Further, action research supported by a reflexive, auto-ethnographic methodology, has revealed that rather than the artist-teacher-witch being the villain in education, she has in fact emerged as its champion. When the artist-teacher-witch is provided with the appropriate platform to practice her magic according to her epistemology as a contemporary artist, she becomes the creator of the magic incantations which can re-enchant education. Her brew can sustain students well beyond their school life, and through them will impact positively on societal ideologies.

CHAPTER SIX. CONCLUSION: CASTING THE MAGIC SPELL

To conclude, the study has considered the use of visual art via my embodiment of the artist-teacher-witch, to disrupt the hidden curriculum and outdated educational values as well as to create an arts practice that opens a space for social and educational re-enchantment. This was done by means of a practice-led study that adapts and re-envisages the *Hansel and Gretel* fairy tale as a way of metaphorically analysing current Australian secondary education in light of its main "characters": the artist-teacher as the witch; utilising the third space of the art studio gingerbread house; the secondary school as the forest; and students represented by Hansel and Gretel, or both. As such, by embodying the witch archetype, I metaphorically describe the qualities of the artist-teacher; particularly how the artist-teacher is more broadly perceived as engaging in "unorthodox practices" and is, in turn, often positioned on the educational periphery. Drawing upon these parallels, my embodiment of the artist-teacher-witch takes on a subversive positioning that investigates the unique powers of the artist-teacher within the education system. As a practicing artist, the artist-teacher-witch is able to intentionally create evocative, provocative work that creates connections between ideas and understandings in our changing world (Chua, 2019). Further, through modelling and instruction she is able to teach this way of thinking to her students. Consequently, the artist-teacher-witch facilitates a reduction in binary thinking, thus stimulating creative and critical approaches to contemporary issues (Orr, 2011).

The study creates an open space for new possibilities in offering educational re-enchantment by highlighting the art studio gingerbread house as a third space (Bhabha, 2012), utilised by both the artist-teacher and the students. In doing so, the study also symbolically considers the current education system and secondary schools in particular as a "forest" and considers its "disenchantment" in the light of issues of engagement, diversity, and expected educational outcomes (Biesta, 2019). These outcomes are further considered in terms of what contemporary "Hansels and Gretels" need in order to survive and thrive in the 21st Century, such as creativity; problem solving; collaboration; and personal and social skills (Ananiadou, & Claro, 2009).

In the Introductory chapter, *The Witch's Gathering of Ingredients*, I outlined the background, scope and aims of the study by introducing the premise of the *Hansel*

and Gretel tale to metaphorically explore the effectiveness of current education systems in preparing students for a 21st Century world. I identified the challenges associated with neoliberalism as an overarching ideology of contemporary society and further explained how it permeates the education system via the hidden curriculum (Connell, 2017) due to schools operating as Ideological State Apparatuses (ISAs) (Althusser, 1968). I introduced the concept of my embodiment of the artist-teacher-witch, due to my own experiences as a post-menopausal female artist and artist-teacher; and explained how these experiences have informed my feminist framework for this study. The chapter introduced the cyclic reinforcement of ideologies between the education system and broader society, and the perception of environmental issues in terms of capitalist priorities (Orr, 2002). This was further informed by a cyclic inquiry approach, whereby I used research, development and reflection in a continuous cycle to resolve practice-led research (Artini, & Padmadewi, 2020). Within the qualitative study, I employed a practice-led methodology as the overarching methodological approach. I further outlined the supporting methodologies (action research, auto-ethnography and reflexivity), and methods (surveys, interviews, journaling using the self-devised "marinage" method). The participants of the action research (ten secondary educators and five former students) were introduced, along with the limitations of the methodologies and methods utilised.

In Chapter Two, *Creative Practice and Literature Review: Grounding the Fairy Tale Metaphor*, I drew on seminal theorists such as cultural and critical theorist Jack Zipes (2002; 2015) and educational theorist Sir Ken Robinson (2005; 2015) as well as pivotal artists such as Niki de St Phalle (France/United States) and Kiki Smith (Germany/United States) to ground the metaphor and further establish its efficacy in this project. The literature review both informed and contextualised the origins of the *Hansel and Gretel* tale and its intrinsic value in its relationship to the culture and social context across time periods. The chapter also explored how contemporary artists such as Dina Goldstein and Jay Younger similarly utilised the educational potency of fairy tales which have informed the educational re-enchantment strategies in my art practice.

In an explanation of the artist-teacher-witch, I discussed the historical and socio-cultural female gendering of the witch (Stratton & Kalleres, 2014; Woods, 2012) to further contextualise and underline the feminist interpretive framework of the project. The demonising of magical women from an historical and ideological point of

view was outlined (Warner, 1976, 2014; Zipes, 2012, 2015) and lent further weight to the use of the witch archetype as an antagonist of patriarchy. I also established the association of the witch archetype with nature (Barksdale, 2019; Estévez-Saá & Lorenzo-Modia, 2018; Merchant, 2016). The artist-teacher-witch's unique epistemology due to her continued involvement in artistic practice was established as leading to a pedagogy which allows her to intentionally make connections, evoke and provoke to facilitate more divergent thought for herself and her students. Subsequently, by casting her magic spell and having the ability to operate outside the overarching ideology of the school as an Ideological State Apparatus (ISA), the artist-teacher-witch is able to disrupt and re-envisage negative messages communicated via the hidden curriculum (Chua, 2019, Daichendt, 2010; Ewing, 2010; Hunter, 2018). In order to contextualise the artist-teacher-witch in contemporary art and art education, I included discussions of artists who I identify as "witch-like" due to their references to ritual, sacrifice, the spiritual, domesticity, and feminism (such as Niki de St Phalle, Kiki Smith, Judy Chicago, Ana Mendieta, Ann Hamilton, Jay Younger and Amy Gross). These artists' works have inspired and informed my practice-led research, particularly my own positioning as an artist-teacher-witch.

Chapter Two further established the art studio gingerbread house as a "third space", a liminal, threshold learning space, where new identities can be created (Bhabha, 2012; Fraser, 2020) and teacher-student scripts can intersect (Timm-Bottos & Reilly, 2015) to allow for transformative learning (Graham & Goetz Zwirn, 2010). Within the project, the use of the art studio oscillated between the artist/teacher and students, so discussion around the "third space" applied to each in turn. South Korean artist Jee Young Lee, is featured as particularly pertinent to the artist's use of the third space in that her studio is simultaneously the site for making, inhabiting and exhibiting her art work (Lee, 2014).

The latter part of Chapter Two discusses the forest as a place of learning where people "come of age" by facing and overcoming challenges inherent there (Tatar, 2003; Zipes, 2015; Warner, 2015). Similarities between the forest and the secondary school were examined in terms of diversity, sustainability and the impact of neoliberal ideologies in order to consider the success or otherwise of education in contemporary society (Chazdon & Brancalion, 2019: Derouin, 2019; Grant, 2018; Maitland, 2012; Ritchhart, 2012; Robinson, 2015). The industrialised, linear approach to education was

found to be deficient in its ability to adequately prepare students for 21st Century life in terms of skills such as creativity, critical thinking, collaboration and social skills (Chrysanthos, 2019; Giroux, 2012; Larsson et al., 2002). The chapter further outlined how both the making and critical thinking applied within visual art can counteract binary thinking, teach new ways of seeing, thinking and being in the world (Biesta, 2019, Elliott, 2002; Winner and Hetland, 2008). The final part of the chapter described "Hansel and Gretel" as adolescent students in terms of their neurological development (Blakemore & Choudhury, 2006; Dweck, 2008; Kumar, et al., 2019) and the risks they face in terms of the impact of neoliberal ideologies communicated by means of the hidden curriculum (Baines, 2017; Coker, 2014; Hamilton, et al., 2015; Lindquist, et al., 2015; Post, et al., 2014). Consideration of pathways for students in this section signposts progression and growth into the future.

Chapter Three, *Methodologies from the Art Studio Gingerbread House: "Fire Burn and Cauldron Bubble"* established the project as an interdisciplinary qualitative study, while also recognising Haseman's (2006) more emergent performative research paradigm which has informed the project's central practice-led methodology. The chapter explained the use of the project's supporting methodologies including action research to collect data from other secondary school teachers and former secondary school art students, along with auto-ethnographic and reflexive methodologies. The methods which were encompassed by these methodological approaches included an online survey, artefact-elicited interview, journaling and the self-devised "marinage" method. The significance of the "marinage" method, (defined as a combination of the words "bricolage" and "marinate") as an innovative complement to the cyclic learning inquiry approach underlining this project was established. Further, "marinage" facilitated the maturation of analysis and interpretation of data by complementing and exemplifying reflexivity (Attias, 2017). The chapter concludes with an explanation of the planned exhibition of the resulting body of work as an immersive installation in the physical form at the Caboolture Hub Gallery; and the website which became necessary to create due to restrictions caused by the Covid-19 pandemic.

Chapter Four, *Creative Outcomes: Witch's Incantation* details the process of development (labelled the "incantation") associated with the creation of the artworks for this project. The chapter positions my work as borrowing from the fairy tale vernacular and a contemporary kitsch aesthetic (Stewart, 2015) as exemplified by

Australian artist, Sally Stewart and I discussed the strong feminist positioning which underpins my work. By including abject materials (Kristeva, 1982) and drawing from kitsch in the selection and placement of objects, the works evoke irony, nostalgia, memory, and humour to subvert the perpetuation of neoliberal ideologies. The chapter further outlined and described individual pieces from the project, including *The Forest*, *Gaia*, *River Herstory*, *The Magic Mirror*, *Crouching Tiger Hidden Dragon*, the *Kitchen Shelves* and *Kitchen Hutch*. The latter two pieces are contextualised as a form of "Wunderkammer" (cabinet of curiosities) which houses ingredients for art making, relics, tools and other curiosities. The chapter also expanded on two of the journals: *Driaocht* and *Gretel's Journal*, which aside from being repositories for the documentation of my artistic process are also creative outcomes in their own right. *Driaocht* has substantiated and underlined aspects of the fairy tale genre and witch archetype; and the complex relationship between women and nature. *Gretel's Journal* enabled auto-ethnographic and reflexive consideration of education, society and the relationship between the two. Finally, I addressed the construction of the website as engaging with and exemplifying the cyclic process of making, as well as the way it adds flavour to the creative outcomes of the incantation. The website is described as being visually immersive and functioning as a liminal and virtual space.

Chapter Five, *Research Findings: The Witch's Brew from the Art Studio Gingerbread House* revealed the findings of this project by stepping through each of the methods outlined in Chapter Three as parts in the witch's brew recipe. As such, it considers the method in light of the metaphorical aspects of the *Hansel and Gretel* tale which have been imposed on significant components of secondary education; including the artist-teacher-witch; the art studio gingerbread house; the secondary school forest and the students as Hansel and Gretel. Step 1 in the recipe is "making the stock" by drawing on the findings from the teacher survey. Step 2 is to "taste test" the stock by considering the views and experiences of the former art students through their artefact-elicited interviews. This included their perceptions of my embodiment of the artist-teacher-witch that they remembered as "fair", encouraging and as giving rich feedback. Their experiences of the art studio gingerbread house established it as unlike other classrooms, and an enjoyable place to relax and be creative. Finally, there is reflection on their "braised morsels" (art works) which revealed how the students had learned valuable lessons for life by employing the cyclic inquiry method in their

making. Some of these observations, along with personal reflexive and auto-ethnographical data are sifted through the device of journaling to reveal and extrapolate on project themes and outcomes. The secret "marinage" step in the recipe reveals its usefulness in developing resourcefulness, time management and an improved implementation of evaluation (Eisner, 2002). Once all the ingredients have been combined by following the steps of the recipe, the resulting artist-teacher-witch's pedagogy is revealed and discussed in light of its sustenance for students while at school and into their 21st Century lives (Biesta, 2019).

By drawing from seminal literature, examining the work of other artists, soliciting perceptions from secondary school teachers and students, and mixing these components by means of an auto-ethnographic, reflexive, stirring of the cauldron, I have identified and explored my position as an older female artist-teacher and a (re)enchanter. Embodying the artist-teacher-witch has legitimised and strengthened the power with which I have to disrupt the hidden curriculum and challenge outdated educational values. The artist-teacher-witch does this by casting her spell through the consistent use of her cyclic pedagogy; which embraces choice and creates an atmosphere of safety and engagement with issues and ideas significant to students. Most importantly, it is a way of increasing creative and critical thinking; while simultaneously counteracting binary thought and its manifestations, including discrimination; perpetuation of stereotypes; lack of resilience and poor problem solving skills. As such, the benefits of the artist-teacher-witch's pedagogy would ideally mean it is implemented in all kinds of classrooms, but at least within art classrooms to disrupt outdated and unhelpful ideas and ideologies. Further, the pedagogy should be implemented by the artist-teacher-witch – someone who practices art making so that they can teach through it, rather than about it (Chua, 2019). As suggested in Chapter Five, this will necessitate significant, arguably revolutionary, changes to the way art is regarded, timetabled and accessed, within Australian education (Ewing, 2018). The study has confirmed that learning through art facilitates new understandings and ways of knowing. The incantation's universal application, therefore, should lead to broader perspectives and greater acceptance of ambiguity and fluidity in self and others. The project further shows that the liminal, virtual space of the internet can be effectively utilised to cast the spell more broadly than has hitherto been possible. The use of "marinage" and a cyclic approach to making and learning

will potentially result in a more tolerant, sustainable and creative society; due to the cyclic dynamic of influence between education and society. As such, the artist-teacher-witch can cast a spell that opens a space for social and educational re-enchantment. Using the artist-teacher-witch's pedagogy allows her *and* Hansel and Gretel to drop pebbles of sustainability, equality, tolerance, and creativity to create new pathways into the future and improve lives as the 21st Century progresses.

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Zwirn, S. G., & Graham, M. (2005). Crossing borders: The arts engage academics and inspire children. *Childhood Education, 81*(5), 267-273. doi:10.1080/00094056.2005.10521304

Zwissler, L. (2018). 'I am that very witch': On the witch, feminism, and not surviving patriarchy. *Journal of Religion & Film, 22*(3), 6.

Ten teachers were surveyed; half of whom were visual art teachers, and half who were teachers of other areas. The participants remained anonymous and associated transcripts have been saved in the University of Southern Queensland Data Storage facility. This appendix contains the ethics approval notification, and the complete survey as given to the teachers.

Ethics Approval Notification

[RIMS] USQ HRE – H18REA265 – Ethics Application Approval Notice (Expedited Review) Inbox ×

human.ethics@usq.edu.au
to U1047964, Beata.Batorowicz

Tue, Feb 12, 8:08 AM

Dear Ann

I am pleased to confirm your Human Research Ethics (HRE) application has now been reviewed by the University's Expedited Review process. As your research proposal has been deemed to meet the requirements of the National Statement on Ethical Conduct in Human Research (2007), ethical approval is granted as follows.

Project Title: H18REA265 - Recipes from the Gingerbread House: Exploring the Witch Archetype to Address the Hidden Curriculum in Queensland Schools
Approval date: 12/02/2019
Expiry date: 12/02/2022
USQ HREC status: Approved with conditions

(a)   responsibly conduct the project strictly in accordance with the proposal submitted and granted ethics approval, including any amendments made to the proposal;
(b)   advise the University (email: ResearchIntegrity@usq.edu.au) immediately of any complaint pertaining to the conduct of the research or any other issues in relation to this project which may warrant review of the ethical approval of this project;
(c)   promptly report any adverse events or unexpected outcomes to the University (email: ResearchIntegrity@usq.edu.au) and take prompt action to deal with any unexpected risks;
(d)   make submission for any amendments to the project and obtain approval prior to implementing such changes;
(e)   provide a progress 'milestone report' when requested and at least for every year of approval;
(f)   provide a final 'milestone report' when the project is complete.
(g)   promptly advise the University if the project has been discontinued, using a final 'milestone report'.

Additional conditionals of approval for this project are:

(a)   Nil.

Teacher Survey (as it appeared online)

1. I have read and understood the above information and consent to undertaking the survey

☐   Yes (If participant clicks yes, they are sent to the first page of the survey)

☐   No (If the participant clicks no, they are sent to the disqualification page of the survey (final page of this document)

Demographics

Please answer the following questions regarding your teaching experience.

2. Please indicate your years of teaching experience (full-time equivalent) by checking the appropriate boxes

	Less than 3 years	4-10 years	10-20 years	more than 20 years
Secondary Public School				
Primary Public School				
Secondary Independent (e.g. Catholic) School				
Primary Independent (e.g. Catholic) School				
Other Registered Training Organisation				
Community-Based Workshops or Tutoring				
Co-educational institution				
Single gender institution - male				
Single gender institution - female				

3. What is your specialised teaching area/s e.g primary Maths or secondary English?

4. Do you identify as

○ Male

○ Female

○ Non-gendered

Education Outcomes

Please indicate your views regarding education outcomes by answering the following questions:

5. Select what you believe to be the three most important qualities students should graduate from school with.

- ☐ Resilience
- ☐ Tolerance
- ☐ High academic achievement
- ☐ Creativity
- ☐ Religious faith
- ☐ High literacy and numeracy skills
- ☐ Self confidence
- ☐ Lateral thinking
- ☐ Business and economic acumen
- ☐ Physical fitness
- ☐ Organisational skills
- ☐ Presentation and public speaking skills
- ☐ Activism
- ☐ Takes considered risks
- ☐ Inclusive
- ☐ Politeness
- ☐ Obedience
- ☐ Cooperativeness
- ☐ Outspokenness
- ☐ Thoughtfulness
- ☐ Other (please specify)

6. Which subjects or specialist areas do you think are the most important in creating these outcomes (from question 5)? Select three.

☐ English/English expression

☐ Languages other than English

☐ Mathematics

☐ Technology

☐ Science

☐ Design

☐ Visual Art

☐ Music

☐ Dance

☐ Drama

☐ Social Sciences

☐ History

☐ Geography

☐ Home Economics

☐ Health and Physical Education

☐ Religious Studies

☐ Economics, Accounting, Business

☐ Legal Studies

☐ Other (please specify)

[ ]

7. Do you think that some subjects are more suitable for boys or girls?

○ Yes

○ No

○ To some extent

8. If yes, please state which subjects are more suitable for whom and comment on why you think that is.

```
┌────────────────────────────┐
│                          ▲ │
│                          ▼ │
│ ◄                      ►  │
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9. Do you think that the majority of students graduate with these desirable qualities?

○ Yes

○ No

○ To some extent
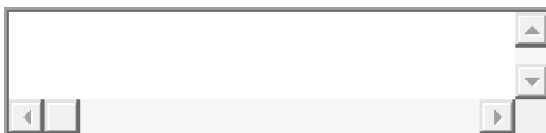
10. Please comment on why you think that is.

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┌────────────────────────────┐
│                          ▲ │
│                          ▼ │
│ ◄                      ►  │
└────────────────────────────┘
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11. Which subject or specialist area do you think is the most important for students to have access to?

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┌────────────────────────────┐
│                            │
└────────────────────────────┘
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12. Please comment on why you think that is.

```
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│                          ▲ │
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└────────────────────────────┘
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13. Do you think the current education system creates graduates who are well prepared for their adult lives?

○ Yes

○ No

○ To some extent

14. What do you think would improve outcomes for students and society?

- ☐ More emphasis on Maths
- ☐ More emphasis on English
- ☐ More emphasis on Science
- ☐ More emphasis on Technology
- ☐ More emphasis on the Arts
- ☐ Increased student choice in learning
- ☐ More assessment
- ☐ Less assessment
- ☐ More standardisation
- ☐ Less standardisation
- ☐ Updated curricula
- ☐ Higher professional standards for teachers
- ☐ More autonomy and choice for teachers
- ☐ More learning through play
- ☐ Stronger behavioural management of students
- ☐ Doesn't really need improvement.
- ☐ Other (please specify)

[_____]

Hidden Curriculum

Please reread the definition of the hidden curriculum and answer the following questions:

The hidden curriculum involves the beliefs and values that are implied (rather than made explicit) to students by means of teaching and administrative practices (Rodriguez & Mai, 2012). It both reflects and perpetuates beliefs according to ideologies of prevailing political power; often based on an erroneous or skewed understanding of historic and anthropological developments.

Reference:

Rodriguez, R. G., & Mai, D. (2012). The Hidden Curriculum. Military Medicine, 177(9), 999-1001.

15. To what extent do you feel you are aware of the hidden curriculum when you are teaching?

○ I haven't considered it before now

○ I am aware of it but I don't think about it much during my day to day activities

○ I am aware of it and I try to consider it when I am with my students

○ I am aware of it and I think that I am conveying good values to students

○ I am very aware of it and do my best to ensure my words and actions counteract negative messages.

○ Other (please specify)

[ ]

16. In each of the following areas, indicate the extent that you think the hidden curriculum impacts on student outcomes and whether you think the impact is positive or negative.

	Positive Impact	Negative Impact	Neutral or no Impact	Low Impact	Medium Impact	Significant Impact
Ability to take risks						
Compassion						
Acceptance of diversity						
Confidence						
Employability						
Self-control						

Preparedness for higher learning						
Resilience						
Creativity						
Lateral thinking						

17. Please rank in order the extent to which you think the hidden curriculum has an impact on student attitudes and behaviours, from the highest to lowest. A rank of 1 indicates the attitude or behaviour which is impacted to the greatest extent.

[▼]

Intolerance

[▼]

Lack of diversity

[▼]

Lack of creative thinking

[▼]

Reinforcing of stereotypes

[▼]

Over-emphasis on appearances

[▼]

Lack of resilience

[▼]

Decreased communication skills

18. How do you go about counteracting negative messages communicated via the hidden curriculum? Select any options that apply.

☐   I don't really try to.

(If participants select this response, they are directed immediately to the next question.

☐   I try to maintain open communication about matters important to students.

☐ I try to allow for maximum student choice within the constraints of the curriculum.

☐ I encourage student-directed learning wherever possible.

☐ I encourage broad experimentation and play with less emphasis on assessment.

☐ I use graphic note taking techniques to encourage different ways of thinking.

☐ I encourage students to pursue arts activities in order to develop higher levels of thinking.

☐ I try to make my teaching space safe for all kinds of students.

☐ I encourage diversity and actively discourage perpetuation of stereotypes.

☐ I let my students make 'mistakes' without fear of retribution.

☐ I focus more on improvement than on achievement and grades.

☐ I actively encourage gender equality.

☐ I include 'no fail' activities to encourage diversity.

☐ Other (please specify)

[text box]

19. If you chose the first option in question 16 (I don't really try to), please select any of the following reasons which indicate why you chose this.

☐ I am contracted to convey the ideals and beliefs of my employer, regardless of whether I agree with them.

☐ I don't believe that I imply values and ideals through my teaching.

☐ I don't have time to do anything other than deliver the explicit curriculum.

☐ It is not my responsibility to shape the ideals and values of my students.

☐ I am mandated to ensure that I do not talk about political or religious beliefs, so I don't.

☐ Parents might complain if my strategies are too unorthodox.

☐ The system which we all work in is not designed to encourage independent, divergent thinking.

☐ Other (please specify)

[ ]

20. Do you have an anecdote to describe a negative message delivered via the hidden curriculum? If so, describe the situation, the age and gender of the students impacted and what you think the impact was. Please do not include any names in your description.

[ ]

Final comments

Please add any further comments pertaining to the hidden curriculum. Thank you for participating in the survey.

21. Please add any further comments here.

[ ]

Thank you for your contribution to this study by participating in this survey. If you would like any further information or have any further questions, please contact one of the investigators.

Research Team Contact Details
Principal Investigator Details: Ms Ann Russell
Email: annrussellart@bigpond.com
Mobile: 0438 410 145
Other Investigator/Supervisor Details: Doctor Beata Batorowicz
Email: Beata.Batorowicz@usq.edu.au
Telephone: (07) 4631 1115

Disqualification Page

Thank You

You have chosen not to consent and continue with this survey. Thank you for your time, and should you reconsider, please return to the first page of the survey by 31/7/19

Former Student Interviews

Five former senior art students were interviewed individually. Audio recordings of these interviews were taken and subsequently destroyed. Transcripts have been saved in the University of Southern Queensland Data Storage facility. This appendix includes the Ethics Approval Notification, as well as the Interview Schedule and Set of questions asked of students.

Ethics Approval Notification

[RIMS] USQ HRE – H18REA265 – Ethics Application Approval Notice (Expedited Review) ⊅ Inbox ×

human.ethics@usq.edu.au
to U1047964, Beata.Batorowicz ▾

Tue, Feb 12, 8:08 AM

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(f) provide a final 'milestone report' when the project is complete.
(g) promptly advise the University if the project has been discontinued, using a final 'milestone report'.

Additional conditionals of approval for this project are:

(a) Nil.

Interview Schedule:

1. Participants will be made as comfortable as possible, preferably in a 'third' space.

2. They will be reminded of the key components of the research, including benefits and risks.

3. A summary of the procedure for the interview will be given.

4. Participants will be reminded of their right to withdraw and/or not answer particular questions

5. Consent to proceed, with audio recording will be checked.

Interview Questions

What was your favourite subject at school and why?
Why did you choose to include visual art in your senior studies?
How did you remember feeling when you were in the art room?
Was there anyone around you that thought you shouldn't study art? If so, why?
What do you remember thinking about when you created this work?
What were your intentions in creating this work? Do you feel you achieved your original intentions? How did you do this?
Why did you keep this piece of art?
What do you think the benefits of studying art were for you?
What did you learn about yourself by studying art at school?
What did you learn about world in general by studying art at school?
What differences are there, if any, between what happened in the art classroom and in other subjects you studied?
What impact did I make on you as your art teacher, and as an educator in general?
Do you still make art? Why/Why not?
What do you think is the value of offering visual art as part of the school curriculum?

Johns model of reflection (2000) was utilised for reflexive interpretation of former student interviews. This appendix includes Johns' model of reflection in its original form Oxford Brooks University. (2016), my adaptation of it, and an example of its implementation within this project from the journal *Sgáthan*.

Johns Model of Reflection
(Oxford Brooks University, 2016)

Johns model is based on five cue questions which enable you to break down your experience and reflect on the process and outcomes. John (1995) used seminal work by Carper (1978) as the basis for his model exploring aesthetics, personal knowing, ethics and empirics and then encouraging the reflective practitioner to explore how this has changed and improved their practice.
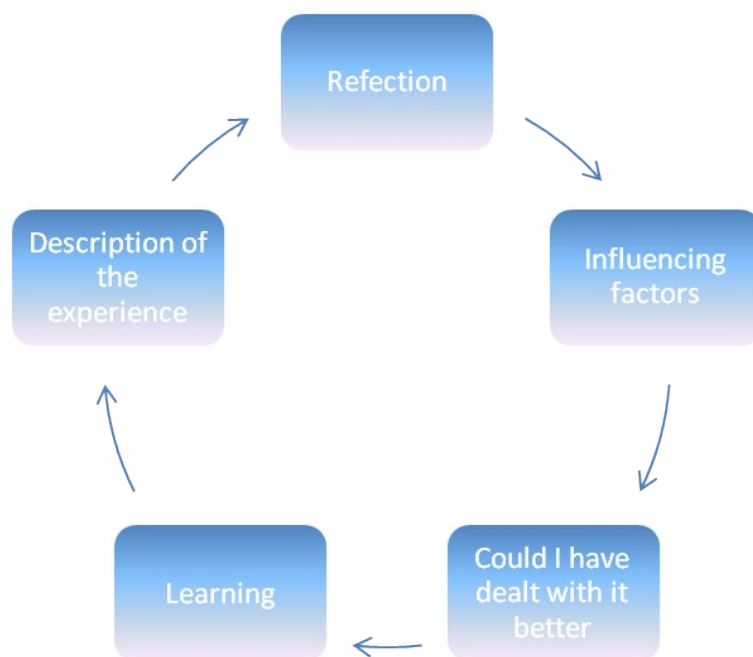
Johns Model of Reflection

Description of the experience

Describe the experience and what were the significant factors?

Refection

What was I trying to achieve and what are the consequences?

Influencing factors

What things like internal/external/knowledge affected my decision making?

Could I have dealt with it better

What other choices did I have and what were those consequences?

Learning

What will change because of this experience and how did I feel about
the experience How has this experience changed my ways of knowing

- **Empirics – scientific**
- **Ethics – moral knowledge**
- **Personal – self-awareness**
- **Aesthetics – the art of what we do, our own experiences**

Johns Model of Reflection – my adaptation for teaching artist experiences

Description of the experience

Describe the experience and what were the significant factors?

Reflection

What was I trying to achieve and what were the consequences?

Influencing factors

What things like internal/external/knowledge affected my decision making?

Could I have dealt with it better

What other choices did I have and what were those consequences?

Learning

What will change because of this experience?

How has this experience changed my ways of knowing?

- Empirics – scientific
- Ethics – moral knowledge
- Personal – self-awareness
- Aesthetics – the art of what we do, our own experiences

Example from journal Sgáthan
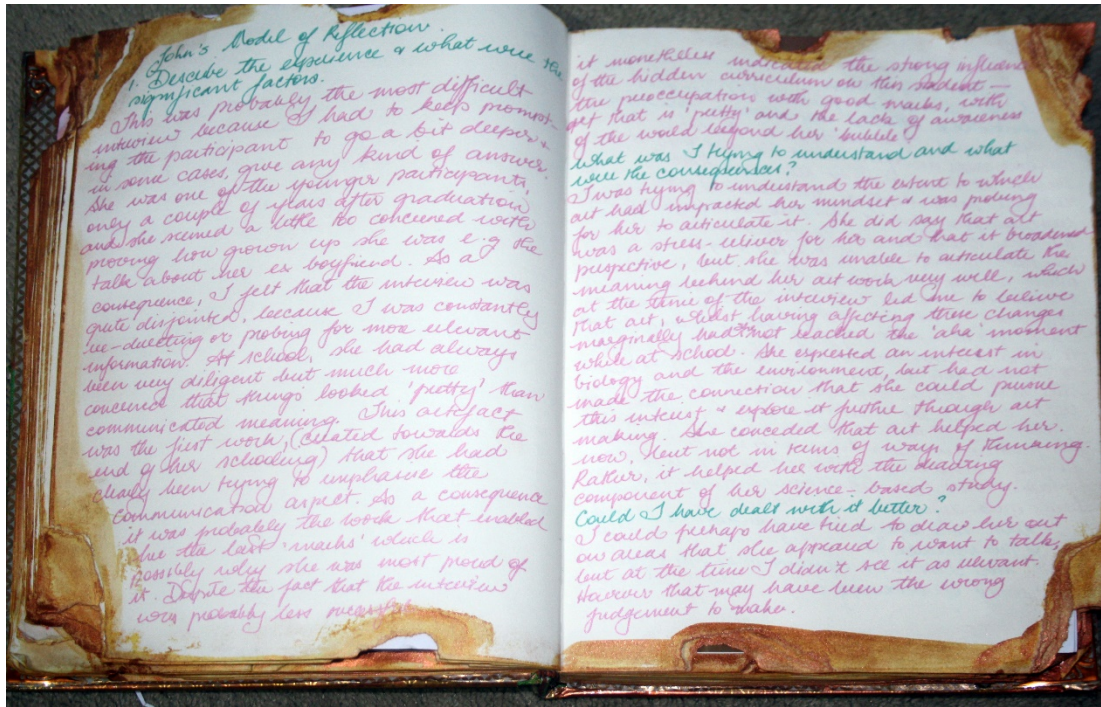
Figure C.1 Johns model of reflection as it is used in the journal *Sgáthan,* 2020
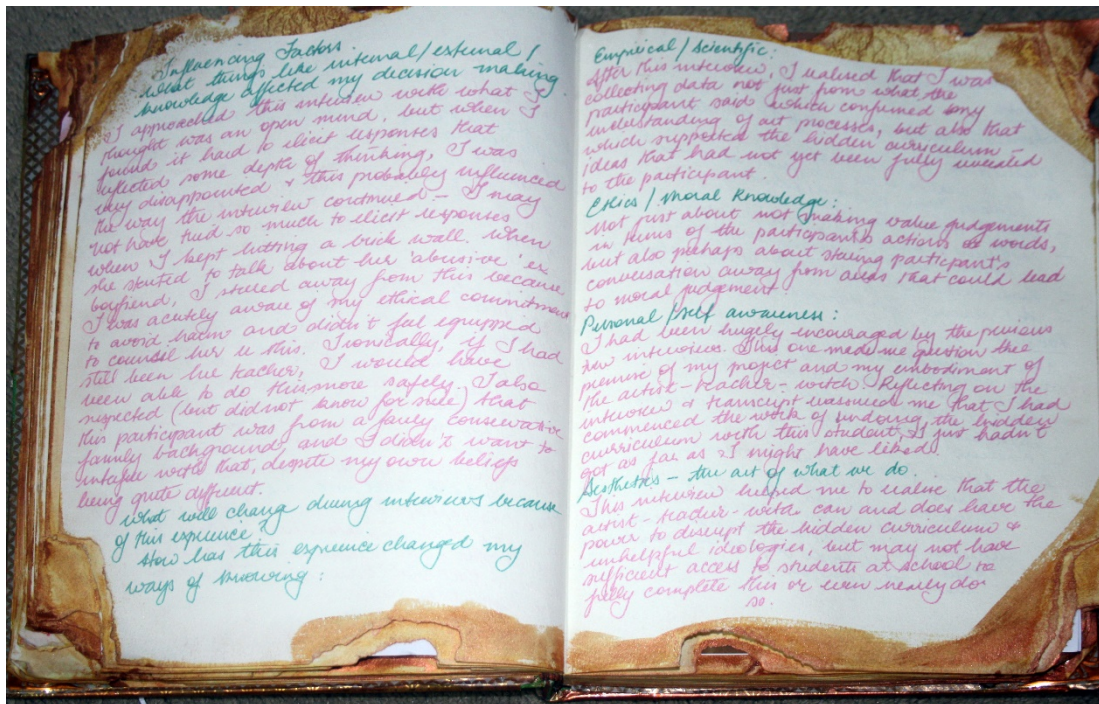
Figure C.2 Johns model of reflection as it is used in the journal *Sgáthan*, 2020

APPENDIX D: EXHIBITIONS AND RESEARCH OUTCOMES

Exhibitions and other Research Outcomes from during my candidature are listed below. Hyperlinks connect to further explanation on the website.

Exhibitions

Salvage 2016, Judith Wright Centre, Brisbane

Moreton Bay Regional Art Awards 2017, Pine Rivers Art Gallery, Strathpine

Winter Plinth Exhibition, 2018 Judith Wright Centre, Brisbane

Moreton Bay Regional Art Awards 2018, Pine Rivers Art Gallery, Strathpine

Inquisitive Creatures 2018, Foyer Gallery, University of Queensland, Toowoomba

Redcliffe Foyer Exhibition 2019, Redcliffe Art Gallery, Redcliffe

Pine Rivers Window Gallery 2019, Pine Rivers Art Gallery, Strathpine

Other Research Outcomes

Divergent Impacts WiP Conference, USQ, 2017

Art Education Australia Journal Article 2017, peer reviewed.

Monsters WiP Conference, UQ, 2018

Fishbowl WiP Conference, USQ, 2018

Introductory Page:

The Recipe Book contains suggested recipes designed to increase creative and critical thinking in order to disrupt the hidden curriculum.

Figure E.1 Introductory page of *Recipe Book,* 2019.

Recipe Page (lesson plan)

No Fail Recipe for Jellyfish in Spring Water

This no fail recipe is guaranteed to develop confidence and creativity, allowing students to go well beyond the binary, and solve problems in new and fun ways. Their line drawing will devolve and change, leaving them with lost and found edges and requiring them to work beyond their contour drawing.

Ingredients:

★ 1 piece A4 cartridge paper
★ 1 water soluble felt pen
★ A water mister
★ A variety of media to garnish: pastels, coloured pencils, felt pens, collage etc.

Method

1. On the A4 paper, use the water soluble felt pen to draw a simple jellyfish taking up most of the page. (N.B. the jellyfish can be substituted with any preferred sea creature or other object, as long as it can be drawn simply). See fig. 1
2. Spritz the drawing with the water mister, allowing the soluble ink to move around the page. Keep the paper flat after spraying. See fig. 2. Allow to dry thoroughly.
3. Once dry, decorate, embellish and extend using media of your choice.
4. Serve your jellyfish on its own or as a fluther.

Fig. 1

Fig. 2

Figure E.2 One of the recipes featured in the Recipe Book, 2019

Chef's Sample (teacher demonstration)

It is good practice to show students a sample of work/techniques in order to allow them to envisage one possibility of a solution.

Figure E.3 Chef's Sample as depicted for Jellyfish Recipe in Recipe Book, 2019

Student Sample

The Recipe Book contains student samples of each of the recipes to show the diversity of outcomes when students are given choice in the selection of media, materials etc.

Figure E.4 Student sample as depicted for Jellyfish Recipe in Recipe Book, 2019
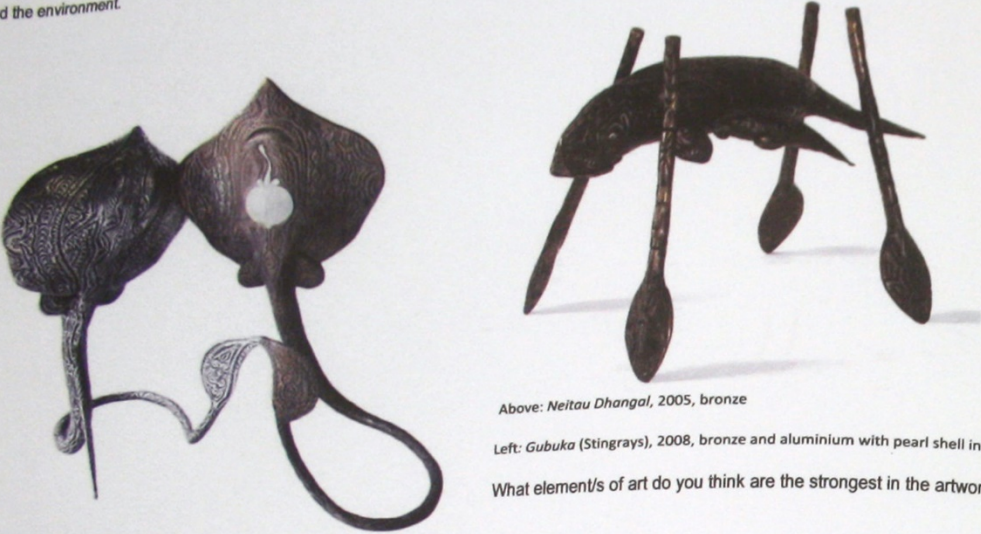
Student Sample

Figure E.5 Student sample as depicted for Jellyfish Recipe in Recipe Book, 2019

Side Dish: Relevant Artist

In this case, I have included handouts used with lower middle school students to expand on ideas in the activity. The handouts included in the next two pages explore the work of indigenous sculptor, Dennis Nona, and book illustrator/silk painter, Michelle Toft. Other artists are included in the recipe book.

Figure E.6 Side dish as depicted for Jellyfish Recipe in Recipe Book, 2019

Side Dish: Relevant Artist

Figure E.7 Side dish as depicted for Jellyfish Recipe in Recipe Book, 2019

My Reflection on Activity:

For each recipe, I have included a reflection on the purposes and use of the activity. This is part of the reflexive and reflective methodologies that inform the project.
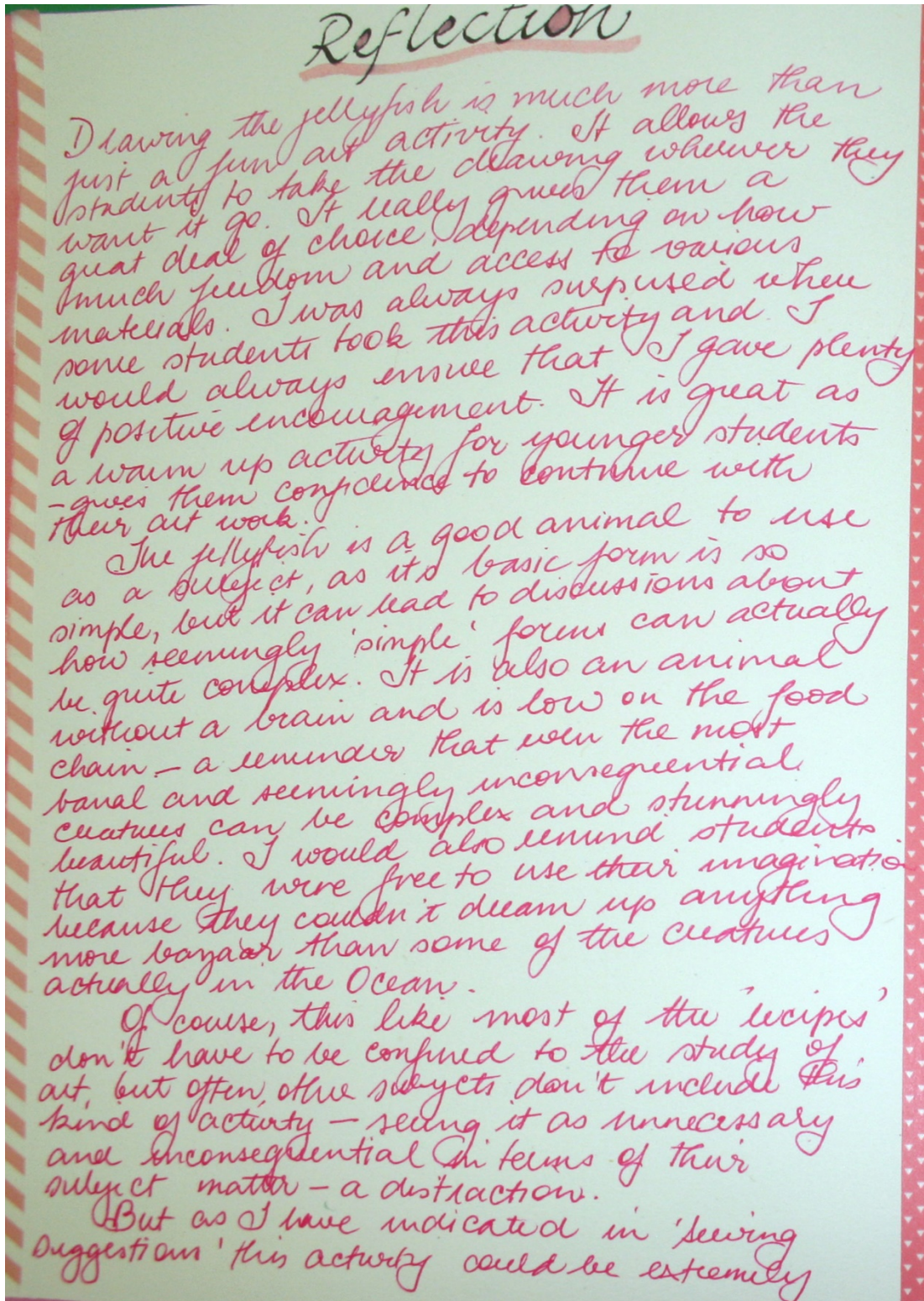

Figure E.7 Reflection as depicted for Jellyfish Recipe in Recipe Book, 2019

My Reflection on Activity (page 2):

useful in relation to other subject areas and could be a prompt for a number of useful discussions.

For instance, there are numerous species of jellyfish, some of which are venomous to humans and potentially lethal. In Australia the box jellyfish & irukanji both fit into this category. In northern Australia, it is not safe to swim in the ocean without protection. Numbers of these dangerous jellyfish are increasing due to increased ocean temperatures. Also, jellyfish's similarity to plastic bags means that one of their few predators – sea turtles – often consume plastic bags, thinking they are jellyfish. This eventually kills the turtles.

I have included 'side dishes' I have used in art. I have always felt that it was important that students knew about artists from all sorts of backgrounds and particularly introducing them to contemporary indigenous artists and female artists, although I try not to refer to the latter as female artists, in order to break down stereotypes. The questions I included on the worksheets are intended to help make the artists accessible and relevant to them as apprentice artists and citizens.

In a way the activity is 'magic' in the sense that strange and wonderful things happen to the form when it is sprayed with water. It can't be controlled by the student which is a good contrast to the strong message students constantly get that they must be in control and conform at all times.

Figure E.8 Reflection as depicted for Jellyfish Recipe in Recipe Book, 2019

Hansel and Gretel

by the Grimm Brothers

Hard by a great forest dwelt a poor wood-cutter with his wife and his two children. The boy was called Hansel and the girl Gretel. He had little to bite and to break, and once when great dearth fell on the land, he could no longer procure even daily bread.

Now when he thought over this by night in his bed, and tossed about in his anxiety, he groaned and said to his wife, "What is to become of us. How are we to feed our poor children, when we no longer have anything even for ourselves."

"I'll tell you what, husband," answered the woman, "early to-morrow morning we will take the children out into the forest to where it is the thickest. There we will light a fire for them, and give each of them one more piece of bread, and then we will go to our work and leave them alone. They will not find the way home again, and we shall be rid of them."

"No, wife," said the man, "I will not do that. How can I bear to leave my children alone in the forest. The wild animals would soon come and tear them to pieces."

"O' you fool," said she, "then we must all four die of hunger, you may as well plane the planks for our coffins," and she left him no peace until he consented.

"But I feel very sorry for the poor children, all the same," said the man. The two children had also not been able to sleep for hunger, and had heard what their step-mother had said to their father.

Gretel wept bitter tears, and said to Hansel, "now all is over with us."

"Be quiet," Gretel, said Hansel, "do not distress yourself, I will soon find a way to help us."

And when the old folks had fallen asleep, he got up, put on his little coat, opened the door below, and crept outside. The moon shone brightly, and the white pebbles which lay in front of the house glittered like real silver pennies. Hansel stooped and stuffed the little pocket of his coat with as many as he could get in. Then he went back and said to Gretel, "Be comforted, dear little sister, and sleep in peace, God will not forsake us," and he lay down again in his bed.

When day dawned, but before the sun had risen, the woman came and awoke the two children, saying get up, you sluggards. We are going into the forest to fetch wood. She gave each a little piece of bread, and said, "There is something for your dinner, but do not eat it up before then, for you will get nothing else."

Gretel took the bread under her apron, as Hansel had the pebbles in his pocket. Then they all set out together on the way to the forest. When they had walked a short time, Hansel stood still and peeped back at the house, and did so again and again.

His father said, "Hansel, what are you looking at there and staying behind for. Pay attention, and do not forget how to use your legs."

"Ah, father," said Hansel, "I am looking at my little white cat, which is sitting up on the roof, and wants to say good-bye to me."

The wife said, "Fool, that is not your little cat, that is the morning sun which is shining on the chimneys." Hansel, however, had not been looking back at the cat, but had been constantly throwing one of the white pebble-stones out of his pocket on the road.

When they had reached the middle of the forest, the father said, "Now, children, pile up some wood, and I will light a fire that you may not be cold." Hansel and Gretel gathered brushwood together, as high as a little hill.

The brushwood was lighted, and when the flames were burning very high, the woman said, "Now, children, lay yourselves down by the fire and rest, we will go into the forest and cut some wood. When we have done, we will come back and fetch you away".

Hansel and Gretel sat by the fire, and when noon came, each ate a little piece of bread, and as they heard the strokes of the wood-axe they believed that their father was near. It was not the axe, however, but a branch which he had fastened to a withered tree which the wind was blowing backwards and forwards. And as they had been sitting such a long time, their eyes closed with fatigue, and they fell fast asleep. When at last they awoke, it was already dark night.

Gretel began to cry and said, "How are we to get out of the forest now."

But Hansel comforted her and said, "Just wait a little, until the moon has risen, and then we will soon find the way." And when the full moon had risen, Hansel took his little sister by the hand, and followed the pebbles which shone like newly-coined silver pieces, and showed them the way.

They walked the whole night long, and by break of day came once more to their father's house. They knocked at the door, and when the woman opened it and saw that it was Hansel and Gretel, she said, "You naughty children, why have you slept so long in the forest. We thought you were never coming back at all." The father, however, rejoiced, for it had cut him to the heart to leave them behind alone.

Not long afterwards, there was once more great dearth throughout the land, and the children heard their mother saying at night to their father, "Everything is eaten again, we have one half loaf left, and that is the end. The children must go, we will take them farther into the wood, so that they will not find their way out again.

There is no other means of saving ourselves." The man's heart was heavy, and he thought, it would be better for you to share the last mouthful with your children.

The woman, however, would listen to nothing that he had to say, but scolded and reproached him. He who says a must say b, likewise, and as he had yielded the first time, he had to do so a second time also.

The children, however, were still awake and had heard the conversation. When the old folks were asleep, Hansel again got up, and wanted to go out and pick up pebbles as he had done before, but the woman had locked the door, and Hansel could not get out. Nevertheless he comforted his little sister, and said, "Do not cry, Gretel, go to sleep quietly, the good God will help us." <

Early in the morning came the woman, and took the children out of their beds. Their piece of bread was given to them, but it was still smaller than the time before. On the way into the forest Hansel crumbled his in his pocket, and often stood still and threw a morsel on the ground. "Hansel, why do you stop and look round, said the father, "go on."

"I am looking back at my little pigeon which is sitting on the roof, and wants to say good-bye to me," answered Hansel.

"Fool," said the woman, "that is not your little pigeon, that is the morning sun that is shining on the chimney." Hansel, however, little by little, threw all the crumbs on the path.

The woman led the children still deeper into the forest, where they had never in their lives been before. Then a great fire was again made, and the mother said, "Just sit there, you children, and when you are tired you may sleep a little. We are going into the forest to cut wood, and in the evening when we are done, we will come and fetch you away." When it was noon, Gretel shared her piece of bread with Hansel, who had scattered his by the way. Then they fell asleep and evening passed, but no one came to the poor children.

They did not awake until it was dark night, and Hansel comforted his little sister and said, "Just wait, Gretel, until the moon rises, and then we shall see the crumbs of bread which I have strewn about, they will show us our way home again." When the moon came they set out, but they found no crumbs, for the many thousands of birds which fly about in the woods and fields had picked them all up.

Hansel said to Gretel, "We shall soon find the way," but they did not find it. They walked the whole night and all the next day too from morning till evening, but they did not get out of the forest, and were very hungry, for they had nothing to eat but two or three berries, which grew on the ground. And as they were so weary that their legs would carry them no longer, they lay down beneath a tree and fell asleep.

It was now three mornings since they had left their father's house. They began to walk again, but they always came deeper into the forest, and if help did not come soon, they must die of hunger and weariness. When it was mid-day, they saw a beautiful snow-white bird sitting on a bough, which sang so delightfully that they

stood still and listened to it. And when its song was over, it spread its wings and flew away before them, and they followed it until they reached a little house, on the roof of which it alighted. And when they approached the little house they saw that it was built of bread and covered with cakes, but that the windows were of clear sugar.

"We will set to work on that," said Hansel, "and have a good meal. I will eat a bit of the roof, and you Gretel, can eat some of the window, it will taste sweet." Hansel reached up above, and broke off a little of the roof to try how it tasted, and Gretel leant against the window and nibbled at the panes.

Then a soft voice cried from the parlor -

"Nibble, nibble, gnaw
Who is nibbling at my little house."

The children answered -

"The wind, the wind,
The heaven-born wind,"

and went on eating without disturbing themselves. Hansel, who liked the taste of the roof, tore down a great piece of it, and Gretel pushed out the whole of one round window-pane, sat down, and enjoyed herself with it. Suddenly the door opened, and a woman as old as the hills, who supported herself on crutches, came creeping out. Hansel and Gretel were so terribly frightened that they let fall what they had in their hands.

The old woman, however, nodded her head, and said, "Oh, you dear children, who has brought you here. Do come in, and stay with me. No harm shall happen to you." She took them both by the hand, and led them into her little house. Then good food was set before them, milk and pancakes, with sugar, apples, and nuts. Afterwards two pretty little beds were covered with clean white linen, and Hansel and Gretel lay down in them, and thought they were in heaven.

The old woman had only pretended to be so kind. She was in reality a wicked witch, who lay in wait for children, and had only built the little house of bread in order to entice them there. When a child fell into her power, she killed it, cooked and ate it, and that was a feast day with her. Witches have red eyes, and cannot see far, but they have a keen scent like the beasts, and are aware when human beings draw near.

When Hansel and Gretel came into her neighborhood, she laughed with malice, and said mockingly, "I have them, they shall not escape me again."

Early in the morning before the children were awake, she was already up, and when she saw both of them sleeping and looking so pretty, with their plump and rosy

cheeks, she muttered to herself, "That will be a dainty mouthful." Then she seized Hansel with her shrivelled hand, carried him into a little stable, and locked him in behind a grated door. Scream as he might, it would not help him.

Then she went to Gretel, shook her till she awoke, and cried, "Get up, lazy thing, fetch some water, and cook something good for your brother, he is in the stable outside, and is to be made fat. When he is fat, I will eat him." Gretel began to weep bitterly, but it was all in vain, for she was forced to do what the wicked witch commanded.

And now the best food was cooked for poor Hansel, but Gretel got nothing but crab-shells.

Every morning the woman crept to the little stable, and cried, "Hansel, stretch out your finger that I may feel if you will soon be fat." Hansel, however, stretched out a little bone to her, and the old woman, who had dim eyes, could not see it, and thought it was Hansel's finger, and was astonished that there was no way of fattening him. When four weeks had gone by, and Hansel still remained thin, she was seized with impatience and would not wait any longer.

"Now, then, Gretel," she cried to the girl, "stir yourself, and bring some water. Let Hansel be fat or lean, to-morrow I will kill him, and cook him."

Ah, how the poor little sister did lament when she had to fetch the water, and how her tears did flow down her cheeks. "Dear God, do help us, she cried. If the wild beasts in the forest had but devoured us, we should at any rate have died together."

"Just keep your noise to yourself," said the old woman, "it won't help you at all."

Early in the morning, Gretel had to go out and hang up the cauldron with the water, and light the fire. "We will bake first," said the old woman, "I have already heated the oven, and kneaded the dough."

She pushed poor Gretel out to the oven, from which flames of fire were already darting. "Creep in," said the witch, "and see if it properly heated, so that we can put the bread in." And once Gretel was inside, she intended to shut the oven and let her bake in it, and then she would eat her, too.

But Gretel saw what she had in mind, and said, "I do not know how I am to do it. How do I get in."

"Silly goose," said the old woman, "the door is big enough. Just look, I can get in myself," and she crept up and thrust her head into the oven. Then Gretel gave her a push that drove her far into it, and shut the iron door, and fastened the bolt. Oh. Then she began to howl quite horribly, but Gretel ran away, and the godless witch was miserably burnt to death.

Gretel, however, ran like lightning to Hansel, opened his little stable, and cried, "Hansel, we are saved. The old witch is dead."

Then Hansel sprang like a bird from its cage when the door is opened. How they did rejoice and embrace each other, and dance about and kiss each other. And as they had no longer any need to fear her, they went into the witch's house, and in every corner there stood chests full of pearls and jewels.

"These are far better than pebbles," said Hansel, and thrust into his pockets whatever could be got in.

And Gretel said, "I, too, will take something home with me, and filled her pinafore full".

"But now we must be off," said Hansel, "that we may get out of the witch's forest."

When they had walked for two hours, they came to a great stretch of water.

"We cannot cross," said Hansel, "I see no foot-plank, and no bridge."

"And there is also no ferry, answered Gretel, but a white duck is swimming there. If I ask her, she will help us over. Then she cried -

"Little duck, little duck, dost thou see,

Hansel and Gretel are waiting for thee.

There's never a plank, or bridge in sight,

take us across on thy back so white."

The duck came to them, and Hansel seated himself on its back, and told his sister to sit by him. "No," replied Gretel, "that will be too heavy for the little duck. She shall take us across, one after the other."

The good little duck did so, and when they were once safely across and had walked for a short time, the forest seemed to be more and more familiar to them, and at length they saw from afar their father's house. Then they began to run, rushed into the parlor, and threw themselves round their father's neck. The man had not known one happy hour since he had left the children in the forest. The woman, however, was dead. Gretel emptied her pinafore until pearls and precious stones ran about the room, and Hansel threw one handful after another out of his pocket to add to them. Then all anxiety was at an end, and they lived together in perfect happiness.

My tale is done, there runs a mouse, whosoever catches it, may make himself a big fur cap out of it.

English translation by Margaret Hunt