

Toward an Aesthetic of Unfolding In/Sights through Curriculum

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In recent times, analytic reasoning and rationality rooted in detached cognitive ways of knowing have found new life in government created policies, laws and curricula. As someone witnessing this regressive move, I am fully conscious of a public desire to simplify the chaotic, structure the unordered, and deny the ambiguous. This harkening back to the Enlightenment is a search for certainty and predictability, standardization and conformity. Yet, there exists a countermovement encouraging diversity, transformation, and innovation. This transition from scientific domination toward the social sciences is a move toward understanding chaos and order paradoxically suspended in the dynamic tension found in complex organizations. Innovative organizations thrive in an environment appreciative of complexity. Cultivating an appreciative way of knowing is an act of cultivating an aesthetic way of knowing, an aesthetic that values sensory awareness, perceptual acuity, attunement, wonderment, novelty, and emergence. Perhaps more importantly, an aesthetic way of knowing appreciates the awkward spaces existing between chaos *and* order, complexity *and* simplicity, certainty *and* uncertainty, to name a few dialectical relationships. Just as with the dialectical relationship of theory *and* practice, both entities are valued

equally. However, if one should have an edge over the other, it would be practice over theory, for practice without theory is active and relevant, whereas theory without practice is abstract and lacking significance. It is in this in-between space, the *and* or the / (slash) that an aesthetic way of knowing unfolds in/sight into curriculum. It is in this in-between space that chaos is appreciated alongside order, complexity alongside simplicity, and uncertainty alongside certainty. These complex spaces are attuned to invention and the possibility of poetic wisdom. Our minds and bodies are inseparable, making perceptual awareness simultaneously felt, imagined and abstract. We actively create knowledge through sensing, feeling and thinking. Through aesthetics of attunement, unfolding, and/or surrender, we linger in dynamic in-between spaces.

Complexity theory (Davis, 2003) suggests individuals become interested in self-transformation when they accept and linger between stability *and* instability held within minimal structures richly connecting individuals to one another. Information flows freely while recognizing restraint, and diversity is celebrated while recognizing conformity. Tensions between these polarities are held within a dialectical balance, a balance that invigorates novelty, surprise, and humour. Tensions entice shifting arrangements ensuring fluid, yet dynamic stability *and* instability. Temporal rhythms provide enough regularity for coordinated actions while allowing for change, shifting patterns, and spontaneous responses. Spatial connections ensure comfort while offering opportunities for innovation.

Lingering in the in-between space, the *and* or /, is an active space for knowledge creation, and particularly, an active space for unfolding aesthetic sensibilities. Unfolding, opening, evolving, expanding, manifesting, laying open one's sensory awareness, understandings of beauty, and perceptual sensibility. An aesthetic awareness is open to wonder while suspending belief and trusting uncertainty.

Insights are penetrating discernments guided by perceptive understanding. Insights delve into the inner structures of things, beings, and ideas. Insights perceive and apprehend self-knowledge. In/sights open up or unfold implicit aesthetic sensibilities held within seeing. The / (slash) embellishes the typically unperceived inner space between in *and* sights. *In*, meaning held by, surrounded by, amidst, within the boundary of, or within the confines of a category, is held in dialectical tension with *sight*, meaning the act of seeing, things worth seeing, viewing, and the range of vision. In/sight amidst things worth seeing, in/sight held by the act of seeing, in/sight surrounded by viewing, in/sight within the confines of a range of vision. In/sight, at once

looking within while seeing beyond: a delicate balance between seeing possibilities *and* recognizing limitations.

Unfolding in/sights is an active opening of the spaces between possibilities and limitations. An aesthetic of unfolding in/sights requires an embodied experience rich with sensory perception. This is in direct contrast to anesthesia or disembodied experiences lacking sensory awareness. Rather than defending detachment through anesthesia, aesthesia unfolds in/sights by choosing attunement.

An Aesthetic of Unfolding

What would our educational institutions look like if curriculum leaders and teachers were “encouraged to recapture a poetic wisdom, to be suspicious of comfortable routines, to create provocative learning relationships, to see appreciation and affirmative engagement as a core task and to value wonder over suspicion, surrender over defensiveness and listening and attunement over self-promotion (Barrett, 2000, p. 244)?”

Barrett uses jazz improvisation as a metaphor for studying dynamic complex systems suggesting that jazz musicians work within a world where changing relationships between people and sound continuously transform the event at hand.

Jazz improvisers cultivate an aesthetic that senses the dynamic unfolding of creative human action and appreciates the emergent, incomplete, mistake-ridden nature of human activity that often in retrospect leads to coherent, creative production. . . . what is appropriate for grasping social complexity is an aesthetic of the dynamics of unfolding, an aesthetic that values surrender, appreciation, trust and attunement as seeds that sprout dynamic, novel social action. (2000, p. 241)

An aesthetic of unfolding resides in the active space between the fold *and* the not folded (see Springgay, under review). It is concerned with the process, the dynamic process of trusting an unfolding aesthetic that cultivates “an appreciative way of knowing, an aesthetic that values surrender and wonderment over certainty, affirmative sense making over problem solving, listening and attunement over individual isolation” (Barrett, 2000, p. 229). Although jazz improvisation metaphorically highlights an aesthetic of unfolding, I wish to render a slightly different metaphor that illustrates an aesthetic of unfolding in/sights.

In Jane Urquhart’s award winning novel *The Underpainter* (1997), Austin Fraser narrates his experiences as an accomplished painter moving through emotional, intellectual, geographic and artistic

landscapes that simultaneously carry unexposed ideas or memories *and* fully revealed experiences. His artistic life is built around the process of underpainting only to gradually erase the work in order to problematize the object. Conceptually, these paintings and the space between them, that is the underpainting and the final painting, illustrate for me an aesthetic of unfolding in/sights. As I described earlier, in/sight means to be amidst things worth seeing or to be held by the act of seeing. Austin Fraser sought to paint over his underpaintings in an effort to obscure yet reveal elements of the original. What began from a place with-in sight, gradually unfolded through in/sights to a place of insight. Seeing led to insight and in the process, an aesthetic of unfolding in/sights emerged.

Austin Fraser himself begins from realism and moves to abstraction, from seeing to insight.

I will begin the underpainting for my next picture. I will paint Sara, the inherited house... her hands, the Quebec heater, the slowly fading fires. I will paint the small-paned window, the log walls, a curtain illuminated from behind by winter sun, the skein of grey I never saw in Sara's hair. Then carefully, painstakingly, I will remove the realism from it, paint it all out. (p. 15)

Both seeing and insight are important for the process and the final product. What is first seen may be hidden, only to emerge years later.

It wasn't long before I discovered that the underpainting – the original scene – was going to be at least as crucial as the overpainting, not only intellectually but also visually since I had decided that carefully chosen parts of its line, form, and composition were to be faintly visible in the completed painting. I was plagued for months, however, by premonitions of pentimenti: those ghosts of formerly rendered shapes that the artist had intended to paint out forever. In the future, I feared, they would rise to the surfaces of my pictures like drowned corpses, bloated and obscene, regardless of glazes or the number of layers of zinc white, titanium white, and lead white I applied to the canvases. (p. 181)

There is danger in emphasizing the process over the tentative product found within the underpaintings and the product found within the final paintings. Each is important.

It was a critic who came up with the term 'erasure' when I first exhibited the series. There is nothing, you understand, like an obscured subject to give the critics something to talk about. Even those who had been

indifferent or hostile to my work in the past wrote long, reflective essays about the hidden subject matter that, under the circumstances, they were forced mostly to imagine. This led to interesting fantasies. Some of the others ignored titles such as *The Sawhorse* or *The Lost Jane Eyre*... and refused to speculate about what was underneath the various layers. They wrote, instead, about the 'act' of erasure; about absence, vacancy, abandonment... . Not one of them, however, not one, had a word to say about the casting off of despair, about catharsis, anesthetic. (pp. 183-184)

Yet if we never keep an underpainting, how can we know what was originally seen?

Mrs. Boyle is very impressed with the carefully rendered scenes and landscapes of my underpainting.... [She said:] "If you'd just leave those places you've painted alone when they're all filled up with those lovely trees and water and people and houses, then everything would be fine. You always come back and muck around afterwards and ruin them. If you'd just let them alone, they'd be the most wonderful paintings in the world." (p. 219)

These excerpts from Urquhart's book narratively illustrate the process of underpainting. As a reader and an artist who uses underpainting as a way to start my paintings, I am struck by the metaphorical connection between the improvisational characteristics found within both jazz and the act of painting over an underpainting. For me, both originate in an aesthetic of knowing: each started with perceptual awareness through the senses. An aesthetic awareness open to wonder and surrender, while being attuned to what is unfolding. Rather than relying on structures or routines to form final products, surrendering to the unknown often brings disruption and surprise that in turn allows aesthetic knowing to emerge. Artists practice, over time, developing repertoires of understanding before forcing themselves to move beyond comfortable patterns through acts of surrender. Barrett elaborates on an aesthetic of unfolding, suggesting that an aesthetic of surrender is complemented with an affirmative aesthetic. There is an implicit belief that something positive will come from what is noticed, used, and appreciated. In jazz:

[r]ather than engaging in fault finding or holding one another responsible for inevitable errors that happen when one is experimenting on the edge of one's familiarity, each player is committed to sustaining the ongoing dialogue. To do this, musicians assume that there is an affirmative potential direction in every interaction and every utterance. (p. 242)

As jazz musicians listen attentively and contribute to an improvisation, they are attuned to one another through an implicit willingness to co-create a responsive and creative musical work. As artists see attentively and create layers upon layers of visual images one upon the other, they are attuned to the relationship between them and the work of art. In other words, they are attuned to the aesthetics of unfolding in/sights.

So how might our educational institutions look if curriculum leaders and teachers chose to be guided by aesthetic sensibility and attunement rather than comfortable routines, surrender rather than defensiveness, affirmative engagement rather than faultfinding? What follows isn't an answer but an exploration into these ideas.

Unfolding In/sights through the Act of Painting: Underpainting/Overpainting

Elsewhere I have elaborated upon aesthetic inquiry as political performance (Springgay & Irwin, in press), the aesthetics of curriculum/leadership (Irwin, 2003), and a/r/tography as a visual/textual methodology of living inquiry through the arts (Irwin & de Cosson, 2003; under review; Springgay, Irwin & Wilson, under review). The ideas developed in these articles are complemented by my paintings because the process of painting was integral to the aesthetic inquiry based within a/r/tography. The same holds here. Two paintings created around the theme of forest meditations reveal an aesthetic of unfolding in/sights.

Before I Wake may appear to be a finished painting, and in fact is considered a finished painting now, but only because I stepped back from the work and so enjoyed its composition, imaginative appeal, and implied meaning, that I decided to consider it finished. It was intended to be an underpainting for another painting. Once I decided to keep *Before*



“Before I Wake”

I Wake, I repainted a similar version and moved on to complete the overpainting entitled *Dusk*. Whereas Austin Fraser gradually erased aspects of the underpainting through glazes, I gradually painted over and over, layer upon layer, as a way to make the work more complex. This required a surrendering, on my part, to a relationship with the image being created. Although I worked from a photograph at the beginning of the process, it was soon released (Fraser might say erased) to an aesthetic



"Dusk"

of unfolding. I was gaining insight into the ideas, feelings, and meanings embedded within the images. I affirmed the unfolding process and worked through the surprises that might have seemed to be errors, only to discover a richer and more complex resolution. I was attuned to the process and to the image being created. Through a recursive process, the painted landscape was created and recreated bringing forward embodied insights through an aesthetic of unfolding in/sights. I stress in/sights here, for the process of unfolding lingers in between *in 'and' sight*. *In*, meaning amidst, held by, surrounded by, and within the boundary of, is dialectically bound to *sight*, meaning things worth seeing, the act of seeing, and a range of vision. The slash embellishes the unperceived held within the perceived. The slash highlights a space where we are able to consider what is left out of sight, what is hidden from sight, what is

camouflaged, what is buried beneath the sand, what is veiled by fog, what is ignored, and what is painted underneath. Insights into in/sights. Austin Fraser painted over his underpaintings in order to obscure reality. I painted over my underpainting in order to make more complex a perceived understanding. Through complexity, I was lingering in moments of chaos and disorder, yet I was also creating new appreciations of my perceived world.

An Aesthetics of Unfolding In/sights through Curriculum

Robert Henri (1960), Austin Fraser's mentor (yet real life artist), felt visual art was a response to life enacted through the energy embodied in the world. My paintings speak to this energy yet my curricular experiences speak to this energy as well (see also Sumara & Davis, 1998). Using the aesthetics of unfolding as metaphorically revealed through jazz and/or painting, I wish to consider the implications for curriculum practices.

Just as I created an underpainting destined to be re-painted, teachers re-create plans for instruction, researchers re-imagine the design of their research programs, and curriculum leaders re-envision projects, events and policies. When this happens, teachers, researchers, and curriculum leaders are moving beyond comfortable practices and imagining new futures, and, I would suggest, if these changes contain elements of unfolding, an affirmative aesthetic will emerge. Without an unfolding aesthetic, it is more likely these plans will remain unquestioned, unproblematized, and under-developed. What is needed in our educational circles is an attunement to an aesthetic of unfolding in/sights. If this were the case, as groups of teachers join in collaborative communities to imagine possible changes to their current programs, they would be attuned to the qualities of their experiences, perceptions and ideas. They would work with one another through an affirmative engagement, trusting in the process and the expertise of their colleagues. They would surrender to searching for ideas rather than defensively maintaining tradition. Teachers would quickly respond to unanticipated learning, thereby cultivating excitement for an aesthetic of surprise (see also Eisner, 2002; Upitis, 2003).

Aesthetics stems from the Greek root word *aisth*, and especially the verb *aisthànomai*, to mean feeling through a heuristic act of perception. It holds then that curriculum specialists desiring an aesthetic approach to curriculum would be responsive to all aspects of a setting: smells, voices,

shadows, silences, gestures, colours, placement of objects, glances, utterances, lighting, and so much more. Their attunement to others would be apparent through their presentation of ideas (or lessons or meetings) that arouse feelings, energy and interest in others. Together, teachers and students, or teachers and administrators, would linger in a sense of satisfaction or pleasure knowing that the decision(s) they made were, in essence, beautiful decisions. As an approach to learning environments, learning activities, and decision-making, an aesthetic of unfolding in/sights would allow for awareness of sensory appreciation and understanding. Rather than being preoccupied with explanations or rationales, educators would be closely attuned to their tacit knowledge, accepting that knowledge isn't entirely verbal and thereby includes knowledge derived through one's senses and intuition. Knowledge is created through these alternative forms of inquiry and as educators, it seems to me that sensitizing ourselves to these ways of knowing opens up deeper understanding toward our day-to-day negotiations with others and ourselves. It also points to the myth of rationality permeating many organizational and curricular practices. We cannot rely on objective, universal notions of rationality to interpret our work, the contexts in which we live and work, and how we perceive our worlds.

Strati's (2000) views on an aesthetic approach to organizational studies may be helpful in understanding how we might conceptualize an aesthetic approach to curriculum. He begins by distinguishing aesthetics from contemplation, art, and emotion. Aesthetics is certainly linked to all three of these ideas, but it is qualitatively different. For instance, aesthetics is not just receptive or passive, as in contemplation, but is rather receptive *and* expressive, passive *and* active. Aesthetics and art are two forms of understanding. Everyone can have an aesthetic experience while everyone may not have artistic talent or knowledge of art. Moreover, while aesthetics is derived from knowing through the senses, art is derived from knowing through the transformation of ideas and materials. Finally, emotions are aroused through our sensory experiences. Aesthetic perceptions evoke and provoke emotional responses and, in turn, affect the reception of our aesthetic awareness.

There are many aesthetic categories including the beautiful, sublime, ugly, comic, gracious, picturesque, agogic, tragic and sacred (and others). Taking some time to consider each of these may point to a deeper understanding of the *currere* in which we live and work. Starting from the perception of beauty within our curricular practices, we might notice, through contemplation, the dynamics that connect people with ideas and with events. The sublime, on the other hand:

involves the mysterious pleasure aroused by contemplation of tragic events. . . . Whereas the beautiful evokes serenity and harmony, the sublime excites pleasure mixed with pain; a state of mind which, according to Kant, pertains to the personality in its non-logical, emotional aspect. (Strati, 2000, p. 21)

Ugliness occurs in relation to beauty. For curriculum specialists, ugliness would be found in the purely mundane: ugly relationships, ugly surroundings, ugly policies, ugly experiences. Without beauty, there is ugliness. And yet, “whereas beauty is the exclusion of ugliness, comicality fraternizes with it; it dispels the repugnance provoked by ugliness and transforms ugliness into comedy, thereby evidencing its paltriness with respect to beauty (p. 22).” In education, joking abounds in an effort to dramatize the ridiculous, the paradoxical, the ironic. Graciousness, within curricular practices, attends to gentleness, care, charm, elegance, generosity and pleasure evoked by people and phenomena. It is embodied loveliness.

The picturesque is an effect whereby something that happens to us reminds us of a painting, film, musical production, performance, etc. Agogic notions of movement, rhythms and patterns found in the arts become reminiscent of patterns within the curriculum. Stepping into a classroom, students’ shoes clustered together may remind me of an artistic installation recently seen; rhythms in the school year may remind me of the importance of flow.

The tragic and sacred are ineffable categories. In an ethically oriented world, unexpected occurrences happen, plunging us into the unknown. In curricular practices, tragedy may happen around us or within our own circles, and each affects our experiences. The passions of one affect the passions of another. Sacredness, on the other hand, stems from the indissoluble connections between reality and the unknown, divine, or mysterious, and brings us to a place of reverence. For educators, we may need to consider that which we hold sacred, that which we will not problematize out of loyalty to our relationship with a higher power (divine or otherwise).

Returning to my paintings, I am reminded of my need and desire to perceive beauty, to interact with the sublime, to deny the ugly, to have fun with colour, light and shadow, to walk gently into my forested ideas, to find rhythms in my artistic life, and to resist remembering the tragic while searching for the sacred. Through this aesthetic inquiry, I was unfolding in/sights. I began with my first impressions, perceptions,

sensations, and curiosities, and painted the underpainting. I started from an aesthetically rich place of appreciation and creativity. And just as I was going to make the ideas and perceptions more complex, I found myself stopping to notice what had been created.

What would we notice if we allowed ourselves to stop and attend to the aesthetic qualities in our lives, work, surroundings and relationships? How might our interactions with others change if we contemplated the aesthetic qualities embedded within our collegial discussions, our lessons, or our decisions? How might we open ourselves up to appreciating the aesthetic qualities of experience before acting upon those we want to change? There are so many questions to consider.

It might be helpful to imagine a *currere* experience that metaphorically represents my underpainting and over painting experience. Let me try to render a recent classroom decision. This may seem like a small point within a curriculum. Yet, I believe that it is in the perceiving of experiences, the attunement we feel with pedagogy and the qualities of experience, that unfolding aesthetic in/sights emerge. Aesthetics is about slowing down and attending to the qualities of our experiences. I invite you to slow down, to imagine, and to be with me in this experience.

Last night, I met with a graduate art education class for the first time. The semester is just beginning, and all around me, people are anxious with excitement and concern: a new year, a new group of friends to make, and a new start to learning who we are and who we could become. Possibilities abound. As a teacher, I feel just as much excitement and concern as students, but my experiences likely contain different qualities. I am team-teaching this class with a PhD candidate whom I supervise. Several months ago, we met to organize the course outline, readings, assignments, and activities. One could say we created our underpainting. At the time, we discussed what was important for both of us, what we hoped to achieve with the class, and how our work and intentions fit within the current debates in the field. Our relationship is framed around the dyad of a research supervisor and PhD candidate in one instance, but in another, we are colleagues. We meet regularly with students/faculty members in a study group, and together we have been working on the creation of a visually oriented form of research particular to education. As colleagues, I am as much a learner as she is: she is as much a teacher/researcher as I am. In fact, in the formal dyad, I feel like I am learning as much or more than she is. When we met to create the course outline, there was great energy between us. We both wanted an elegant fit between the content and processes we were developing in our research

methodology and the form and function of the course itself. We clustered readings around the rendered themes in our work. We made sure there were opportunities for students to meet artist/researcher/teachers creating works that exemplify the content and processes we were exploring. We thought about who would be taking the course, what they could reasonably be expected to accomplish within the course, and how the course should be experienced. We imagined a beautifully designed course: a course where individuals would spontaneously connect with others' ideas, where class sessions would be filled with intense discussion keeping many of us wanting more and wishing the time had not passed so quickly, where our circular arrangement of seats would engender strong feelings of community that sparked humour, empathy, and openness to difficulty. I imagined the beauty embedded in the course while leaving myself open for sublime moments of deep understanding, where tragedy brings out passionate convictions caught in difficult life dilemmas. I imagined myself allowing my feelings to be recognized while appreciating the depth of passion held within others. I imagined there would be times when either a student or I might resist problematizing a topic out of loyalty to another. In each of these instances, I imagined attunement through my senses, at first visualizing the light and shadows within the classroom and the placement of chairs, tables and people. Then, hearing in my third ear the tone of our discussions, or the sincerity, empathy, sense of humour, and surprise of revelation, I felt inspired to orchestrate a rhythmic flow of learning experiences.

In a quiet contemplative moment I thought about the artist Faith Ringgold and her work (see Meskimmon, 2003, pp, 35-43). She tells stories through her quilts. In her *French Collection* story quilt series, the first quilt in the series is entitled *Dancing at the Louvre* (1991) and portrays two adult women with one woman's three daughters dancing in front of the Mona Lisa—a space which is usually partitioned off for subdued deliberation. It appears the girls are dancing with great excitement by being in the presence of the art. Ringgold reclaims dance as a form of celebration in this piece, an act that is seldom experienced in Western fine art museums. She also reclaims the positioning of Black women and the art of Black women through this portrayal, while also offering us a chance to reclaim a bodily way of knowing our world. Thinking about Ringgold's work in relation to my imagined course prompted me to imagine being open to unfolding in/sights as the course emerged or to dancing metaphorically where dancing had never before taken place.

Those images happened two months ago when we were planning the course. Last night, as the course began, I could see some of my perceptions being realized while others were greatly enhanced. Still others startled me. Perhaps the greatest shift for me was becoming attuned to the weight of the course. The readings might be too heavy for first time graduate students. The amount of work could be perceived as overwhelming. The content could seem confusing, incomprehensible and massive. As co-instructors, we were sensitized to this quickly. In order to nurture the tentatively developing flow, we rushed in to lessen the weight, to shift some of the burden away from perceived traditional expectations toward transformative acts of ongoing inquiry. We found room for humour as we shared stories about our own growth as academics. We responded to the unspoken anxiety, yet at the same time we tried to retain the integrity of what we were intending to achieve.

With every good learning experience, a place of difficulty causes us to attend to what matters. Unfolding in/sights, being attentive to details, perceptions, feelings and qualities of experience, offered up the possibility of bringing something aesthetically into sight that was out of sight. The heaviness and lightness of a course: what qualities of experience bring forth feelings and perceptions associated with weight?

In the coming months, the course will un/fold, not as I first imagined (though great similarities will exist), but rather as a new course. The course outline is similar to my underpainting while the course being re-created through an aesthetics of unfolding in/sights is similar to my overpainting. I stopped to notice the underpainting and made the aesthetic decision to consider it a finished painting. Not long afterwards, I painted a similar underpainting before continuing on to paint another finished painting. The qualities of the experience felt during the painting, following the initial decision, and during the continued painting process, were all a part of an aesthetic of unfolding in/sights. The same holds true for developing the course. The act of creating the course outline as well as the outline itself remains as an artifact valued as a curriculum document, one that embodies aesthetic decisions, imaginations and histories. The new course outline, or the course being enacted, is the *currere* of unfolding in/sights. It isn't bound to the other, though the other informs it. Rather, it is a new course. Just as I made the decision to value my underpainting as a completed painting before creating a new work, I value the course outline as a document embodying a particular place of understanding. It is important to keep it in view. Yet, I am also committed to re-creating the course into a new course through another enactment.

Following an aesthetic of unfolding in/sights caused me to stop and reflect at times when I might not have otherwise. It has caused me to think about curriculum and *currere* as the passive and active forms of what we do (see Pinar et. at., 1995). It has caused me to think about my relationship with others, objects, and events, while also reconceptualizing my actions, intentions, and understandings. All of this has happened within an aesthetic of unfolding in/sights. By metaphorically using my painting practices as a way to reconsider my understanding of aesthetic inquiry, I was able to step back from my curriculum practices and notice the aesthetic qualities that lead to an enhanced appreciation, sense of pleasure and commitment to beauty and grace.

The slash within in/sight embellishes the unperceived held within the perceived. It highlights the dialectic between insight and out of sight. It attends to the tacit knowledge that remains unspoken yet recognizable, honouring the mysterious and the ineffable. The aesthetic of unfolding appreciates the awkward spaces between chaos *and* order, complexity *and* simplicity, certainty *and* uncertainty, and cherishes the in-between space that values attunement. Unfolding appreciates creativity set within emergent, dynamic and awkward spaces that, given time and space, develops into complex aesthetic creations.

Metaphorically the time and space between underpainting and painting over is a period of attunement demonstrating an aesthetic of unfolding in/sights not only through the production of a painting but also through the act of being and becoming, the process of living an aesthetic of unfolding. It is also in this process of attunement where *currere* lives that curriculum may come alive with possibility and sheer pleasure.

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