

**My Story of a Global Art Educator: Exploring Creative Encounters with Ukrainian
Vernacular Art in Postmigrant Refugee Worldmaking**

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Abstract

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Mariia Kovalevska

The destruction in my native Ukraine intensified my need to critically and meaningfully locate the sense of self in relation to the world and the groundbreaking events surrounding the outbreak of the Russia-Ukraine war in 2022, alongside my role as an art educator in fostering peaceful and inclusive educational environments. I turned to Global Citizenship theory and explored the globality of forced migration and the issue of war by considering the migrant identity of a global citizen from my local perspective as a Ukrainian immigrant, as well as that of Ukrainian refugees in Montreal, Canada. My main question was how selected Ukrainian refugees experience identity, belonging, and difference beyond the traditional binary and exclusionary perspectives on migration. To understand their experiences, I investigated the notion of *worldmaking denizen* proposed by the postmigrant analytical perspective while applying narrative inquiry methods coupled with the artistic lens of Ukrainian vernacular art, particularly Petrykivka painting. This approach facilitated a nuanced and meaningful understanding of the participants' experiences as a transversal dialogue across differences and antagonisms. The understanding guided me in conceptualizing my globally oriented professional position through a hybrid confabulation of motif-motive—an inclusive and relational representational system that encompasses art, citizenship, and the significance of individual and community action in shaping the future.

Keywords: postmigrant, narrative inquiry, arts-based inquiry, Ukraine, refugees, global citizenship education, motif-motive confabulation, art education

Land Acknowledgement and Positionality

I would like to acknowledge my positionality in this study and my relationships with the participants as a Caucasian female scholar with an immigrant background, settled in Montreal/Tiohtiá:ke, on the unceded lands of the Kanien'kehà:ka Nation. I critically draw on contemporary Western philosophical thought, my lived experience, and that of Ukrainian refugees for whom Tiohtiá:ke became a home. As an heir to the longstanding immigration of Ukrainians to Canada, I recognize my complicity in the colonization of Indigenous lands in Canada, as well as its past, present, and future effects. Acknowledging the impact that colonization continues to have on Indigenous peoples and other marginalized ethnic groups, by doing this research, I aim to contribute to fostering a balanced national narrative that is inclusive of the voices and perspectives of all those who have built this country, reflecting their past, present, and future on these lands.

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Working on this thesis provided a unique and long-overdue opportunity for me to reflect on the place of Ukraine in my heart, what it means to be Ukrainian, and reconnect with the native culture and the people who share it. I am infinitely grateful to the participants for their trust, openness, and the genuine, rich, and moving conversations, as well as the inspiring artworks.

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To my little Emma, so that she may live in a better world.

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Glossary

Affect. I use an explanation delineated by Dernikos et al. (2020), who draw on the works of Deleuze & Guattari (1987) and Massumi (Sell, 2015, August 19), which are widely influential in education. Affects are “pre-personal and precognitive intensities or force-relations...registered across/in/between/on the bodies” (Dernikos et al., 2020, p. 5). They emerge within encounters that impact the body, intensifying or decreasing its capacity to act, resulting in changes or becomings. Affect is not what one feels, but an event that forces a subject to be(come) affected – to feel. Through affects, the body is constantly being redefined by “what it does and can do... rather than being a static and self-contained entity” (Dernikos et al., 2020, p. 5).

Attachments/detachments. In the postmigrant analysis, feelings of meaningful belonging and unbelonging are studied as contradictory sensations of attachment and detachment, shaped by social interactions, self-invention, and even temporary bodily experiences (Moslund, 2019).

Bigunets. It is a Ukrainian word for runner, fugitive. Bigunets is constitutive of *zernyatko* and *vusik*.

Conscientization. It is an “attitude that enables individuals to become aware of the reality (of oppression) as well as their power to transform it” (Freire, 1970; Tarozzi, 2023, p. 2), highlighting their capacity for action. It begins with the “critical understanding that humans are not just in the world, but with the world” and the ability to achieve an objective distance from the world and its processes to “gain self-knowledge and knowledge of the world” (Freire, 1970, p. 452).

Demigrantization. It is an intellectual spin proposed by the cultural anthropologist Regina Romhild (2017). It means the need to overcome the exceptionalization of migration and simultaneously start regarding the migrant as a norm and analytical unit in research on society and culture, hence, “migrantize” it.

Disidentification/identification. José Esteban Muñoz (1999) has developed the theory of disidentification as a means of negotiating the hegemonic public sphere by minoritized subjects who do not conform to normative models of citizenship, gender, race, heterosexuality, and majority cultural identity. Petersen (2019, pp. 372–373) develops this idea into a postmigrant identification/disidentification analytical pair to describe a dynamic process through which identities undergo change as subjects reject and negotiate unwanted aspects while ascribing to and adopting cultural and social identities and categories. Disidentification does not mean a total negation but rather an expansion of possibilities for self-identification.

Critical literacy. In critical Global Citizenship Education, it describes a level of reading a text or a depth of understanding events that involves hyper-reflexivity and a critical engagement with the matter, as well as skills that allow for situated and intersubjective “analysis and critique of the relationships among perspectives, language, power, social groups and social practices by the learners” (De Oliveira Andreotti, 2014, p. 27).

Ease of presence. In postmigrant literature, it is a sentiment consisting of affects that evoke familiar feelings associated with home while emphasizing the emotional and sensory responses that shape a situated and meaningful sense of identity, belonging, and difference (Moslund, 2019). The term derives from recent Black British literature, where it signals a post-racial sentiment in which sensations of displacement and unbelonging caused by racialization and internalized racial identifications appear to be disappearing, or at least to have lost their power over the subject (Moslund, 2019, p. 356).

Figuration. This concept was introduced by Rosi Braidotti (2012). Intersectional, figuration offers contextual knowledge about how the subject perceives and experiences the world while performing its multilayered identity. It is also a situated gaze—a vision of the subject that emphasizes the specific perspective of the viewer. It represents an experimental, imaginative, self-aware, and situated articulation of what one aspires to become by opposing static and homogenized conceptions and defining the system through its changes, transformations, mutations, and hybridizations.

Global Citizenship Education (GCED). It is target 4.7 of Quality Education for All, one of the 17 Sustainable Development Goals, a framework for the future advancement of humanity towards sustainable living on the planet and global social justice.

Hyper-reflexivity. It is a quality of mind; it is “not a form of hyper-rationality” but rather a continual re-evaluation of one’s positionality concerning others, aimed at remaining “open to modes of being not anchored in (allegedly) universal reason” (De Oliveira Andreotti, 2011, p. 395).

Images from afar. Petersen and Schramm (2017, p.3) use this term in the discussion of postmigrant aesthetics. It emphasizes that contemporary images and the viewer are in circulation and cannot be confined to national or cultural boundaries (Appadurai, 1996). The migratory and mobile nature of the contemporary image (along with sentiments, ideas, views, and political convictions they convey) espouses with that of the viewer who “translates and negotiates cultural symbols and meanings of artifacts” (Papastergiadis, 2013, p.102).

Intersectionality. Coined by Kimberle Crenshaw (1989), in feminist studies, the term describes how everybody is simultaneously positioned in different social categories that intersect with one another in ways that produce complex, multifaceted identities, possibly limited by structures of oppression in some respects (for example, economy or race) and with scope for self-realization, emancipation and the enjoyment of privilege in others (for example, gender and sexuality) (Petersen, 2019, pp. 372-373).

Petrykivka. It is a Ukrainian traditional vernacular art that originated approximately around the 17th-18th centuries in the village of Petrykivka, Dnipro region, central Ukraine.

Possibilizing power of imagination. In postmigrant literature, it is “imagination’s potential to provide a locus for the emergence of new and different thought” (Meskimon, 2013, p. 23, crediting Casey, 2000, p. 15).

Postmigrant. It is a paradigm in Social Studies and Humanities that originated in Germany. It rethinks how migration is studied in relation to Western societies by analyzing and regarding its processes from the perspectives of difference and ethnic and racial marginalization to articulate variations within a single national culture. The prefix “post-” means distant from stereotypes, essentialisms, minority ascriptions, and nationalistic claims or assumptions” (Bromley, 2017, p. 39) surrounding migration and migrants.

Response-ability. Coined by Donna Haraway (2016), the term encompasses political resistance as a mental habit to respond situationally and relationally, embracing responsiveness and openness to the lived experiences of others rather than relying on pre-established frameworks.

Ridnorivka. It is a name Illarion gave to his artistic style of self-expression, echoing the name Petrykivka.

Ridni. It is a Ukrainian word for people, folk united by kinship.

Sense-event. It is a concept discussed by Gilles Deleuze in his work, *The Logic of Sense* (1969), regarding the social functions of language. Sense-event may be defined as an epiphenomena, expressed linguistically and immanent to corporeal causal interactions (happening, event), but not reducible to that interaction and affecting the responses and actions of agents and their becomings. It exists at the surface as a boundary between the linguistic preposition, the speaker, and the object (the “state of affairs,” as Deleuze calls it), as a sense of what happened with/in/about the bodies and the statement about it, in relation to the state of affairs and time. It is an elusive meaning that then becomes, through the words, the meaningfulness of the expression, which surpasses the representational of the expressed (Byrne, 2022, January 7; Patton, 1997).

Vusik. It is a Ukrainian word meaning "vine runner."

Worldmaking denizen. Introduced by Marsha Meskimon (2017), this intersectional concept describes an imaginative and creative way of making oneself at home in the world, embedded in dwelling with others. It represents a dynamic interplay between travel and dwelling, home/not-home, which produces a hybrid form of belonging/unbelonging, as well as transcultural identity narratives.

Zernyatko. It is a Ukrainian word for seed

I undertook this research to contribute to the efforts of the Ukrainian diaspora in Montreal in accommodating and supporting Ukrainians who found refuge in Canada following the outbreak of the Russia-Ukraine war in 2022. As a desired outcome of the research, I envisioned enhancing the visibility of the refugee community and their participation in social discourse by integrating their voices into my pedagogical practice. From a professional development standpoint, I aimed to develop my narrative of becoming a global art educator as a pedagogical strategy (Garnet & Sinner, 2019) to inform my practice under the principles of critical and transformative Global Citizenship Education (hereafter, GCED, with potential applications in the classroom.

Incorporating arts-based elements into narrative inquiry, I examined the migrant aspect of global citizenship and the effects of forced migration on identity, belonging, and difference, considering the interrelation of individual, national, and global aspects. I sought insights from the migration stories of the selected Ukrainian refugees in Canada to understand the transformative lived experiences of forced migration due to war and the refugee experience. Motivated by the goals of social justice in GCED, my main question was how selected Ukrainian refugees experience identity, belonging, and difference beyond the traditional binary, categorizing, and exclusive perspective on migration as departure-settlement, native-migrant, citizen-non-citizen, belonging-non-belonging, etcetera (Dogramaci & Mersmann, 2019; Gaonkar et al., 2021). The research findings subsequently sparked a broader conversation about how an art educator can foster inclusive, equitable, and diverse systems of representation and expression that recognize migration's normative presence and transformative impact as a fundamental component of globalization.

To unpack these questions, I examined the potential of broadening the binary understanding of the refugee experience to include the *postmigrant* dimension of *worldmaking denizen figuration*, serving as a form of sociability and global citizen identification (Meskimmon, 2017). In contrast to the national and place-based conception of citizenship, the notion of worldmaking denizen emphasizes the processes of *identification/disidentification* (Petersen, 2019), as well as the modes of *attachments/detachments* (Moslund, 2019) formation that create a mutable sense of belonging in the world and host country. This perspective also considers the sensory and emotional experiences of identity, belonging, and difference that emerge from the “day-to-day ordinary and spectacular performances of migration” (Moslund, 2019, p. 355).

To explore the dimension of worldmaking in the lived experiences of the selected Ukrainian refugees, alongside the narrative inquiry methods, I employed the lens of Ukrainian vernacular art, specifically *Petrykivka* painting. To unfold the arts-based component as a worldmaking, creative and aesthetic encounter with the vernacular artform, I posed the following sub-questions: What emotional and sensory responses do encounters with vernacular art in the context of forced migration evoke? How does one experience identity, belonging, and difference in these encounters? How can one materialize the acts of identification/disidentification, and articulate the various modes of attachment/detachment that form in the daily context of forced migration? Furthermore, I explored the instances of *hyper-reflexivity* and *conscientization* relevant to critical GCED and the *possibilizing power of artistic imagination* to enable these instances. Lastly, I asked how one can articulate through the vernacular symbolic visual language the sense of migrant identity as constitutive of transitions, changes, and movement and articulate the interrelation of individual, national and global.

To answer the questions and inform my perspective on the participants' experiences as worldmaking denizens, I harnessed the *possibilizing power of artistic imagination* to envision alternatively real forms of being and knowing (Meskimmon, 2017). Thereby, I proposed that participants engage with Petrykivka art form and articulate their sense of identity and perception of the self. It allowed me to access the sensorial and emotional dimensions of the forced migration experiences, making them visible and materializing a Ukrainian refugee's told world through the *images from afar* (Petersen & Schramm, 2017) that reside in the aesthetics, motifs, and signifier of Petrykivka. The artistic expressions were also called upon to unfold and anchor in physical places, events, and bodily experiences the moments of *hyper-reflexivity* (De Oliveira Andreotti, 2011) leading to *conscientization* (Freire, 1970) that pertains to the global citizen mindset, as proposed by the critical stance of GCED. Furthermore, the arts-based interventions were viewed as an "architecture for conversations" (Sinner et al., 2022, p. 1) regarding the interrelations of individual, national and global in the migratory account of a global citizen in GCED, with positioning the Ukrainian refugees' voice in this discussion. Overlayed with the refugees' stories, the visualizations became tangible embodiments of the refugees' worldmaking denizen figurations, highlighting the emotional and sensory dimensions of migrant identity, belonging, and difference as an *ease of presence* (Moslund, 2019) of migrant subjects beyond national confinement and binary models.

Viewing the participants' visual and textual narratives as "sense-events" (Garnet & Sinner, 2019, p. 55) gave me an intimate and nuanced understanding of their experiences, making the sensory and emotional dimensions apparent. This empathic engagement highlighted the relationality and connectivity of experiences across places, time, and events. Consequently, this research became a site marked by *affect* (Dernikos et al., 2021), which prompted a quality

change in engagement leading to conscientization for both the subject/learner and the researcher/teacher, while acknowledging the plurality of forms it may take.

Rationale

As an artist, researcher, and teacher with an immigrant background working in a global context, I find the questions surrounding migration, particularly those related to refugees, crucial to contemporary education in our interconnected, diverse, and globalized world. Additionally, the issue of refugees resonates with me as my mother left Ukraine due to the war and became a conventional refugee in Canada.

By the end of 2023, 117.3 million individuals were forcibly displaced worldwide due to persecution, conflict, violence, human rights violations, or events that significantly disrupt public order (UNHCR, 2024, June 13). This statistic reflects a significant increase in numbers over the past few years. Simultaneously, nationalist populism, protectionism, and anti-immigration rhetoric have gained traction in many democracy-oriented countries around the globe, including Quebec. The evidence can be seen in the instances of far-right Marine le Pen, who won the first round of presidential elections in France (Dodman, 2024, June 30); the election of Donald Trump in the USA in 2024 along with the mass illegal immigrants deportations that followed (Dorn & Bohannon, 2025, February 21); and Quebec lowering its annual admission quotas for immigrant intake (The Canadian Press, 2023, May 10) with imposing more requirements on the French language use and proficiency, along with the prohibition of religious symbols in government institutions, the Bill 21 and 96 (Publications Quebec, 2019; Migrants Rights Network, 2019, October 9; Canada Civil Liberties Association, n.d.; Publications Quebec, 2022; Cheung, 2022, July 18). “Mass migration and its consequences have become political issues of great urgency” (Petersen & Schramm, 2017, p. 1), amplified by the recent evidence of Russia and Belarus

instrumentalizing refugees as “weapons of mass migration” employed to destabilize borders of European Union, raise fears and strike the democratic world (Greenhill, 2010, 2022; Škopková, 2023; Skutaru & Pavel, 2024). It becomes urgent and imperative for educators to address migration topics in the light (or, ironically, darkness) of the increasing people movement due to military conflicts and environmental and social factors worldwide to ensure the continuity of the human rights concept and condition.

Fear of otherness is prevalent worldwide, and learning to coexist remains the most significant challenge (Pigozzi, 2006, p.1). The diversification of societies due to migration and urbanization does not help this issue. Instead, it elevates concerns and heightens anxiety over a threat for local identities from the immigrant ones (Pigozzi, 2006). The categorization into non-citizens and citizens, or “(uprooted) migrants and (rooted) non-migrants” (Moslund, 2019, p. 353), creates confrontation and division among people within a single nation-state. To manage global and local tensions, research, experimentation, and the exchange of experiences are essential (Pigozzi, 2006). This is a critical time for engaging in more sustainable strategies for coexisting under the UN 17 Sustainable Development Goals (SDGs) (UN, n.d.) to create a peaceful and non-violent future. There is significant hope for education, especially Global Citizenship Education, as outlined in SDG target 4.7, to facilitate and promote the necessary change (Bourn & Tarozzi, 2023; Pigozzi, 2006; UNESCO, 2013, p. 3).

A special place in the work concerning globalization and social justice should be given to a refugee. Thomas Nail (2019, p. 61) names the migrant and refugee an “iconic figure of late modernity whose image... conditions of travel and even their death... is among the most popular contemporary images”. He is referring to the photograph of Aylan Kurdi, the deceased three-year-old Syrian boy who tragically did not survive the crash of a refugee boat in the

Mediterranean Sea, which is now one of the most influential images of all time (Vis & Goriunova, 2015). I discuss global citizenship education in the context of migration and refugees because I view the plight of refugees as a result of global processes and as reflective of the struggles for social justice prompted by globalization. The existence and movement of refugees became a true test for democracy and human rights worldwide, exemplified by the so-called “refugee crisis” of 2015 in Europe (Spindler, 2015, December 8). There is a connection between individuals seeking refuge, safety, and justice across borders and the performance of global citizenship. This is because when people flee their native lands and states into the world and cross the border of another country seeking refuge, they become homeless and can be considered citizens of the world in its extreme understanding as they have to find their place in the world. Crossing borders also activates a moral and legal responsibility of others in the world towards these individuals, urging the practice of global citizenship. However, the typical approach by nation-states tends to involve the denial of this responsibility, cutting social assistance programs for newcomers, restricting refugee intake, and imposing anti-immigration and anti-refugee laws, which fundamentally violates human rights and perpetuates social injustice toward vulnerable groups, such as those seeking refuge (Head, 2002). Lastly, the refugee case is the ultimate test of global democracy because “without the right to live securely with full political and social rights, democracy itself is meaningless” (Head, 2002, p. 74). Moreover, the scholar reminds us that:

“Once a precedent is established for the denial of basic democratic rights, first for the most vulnerable members of society, refugees and others without citizenship

status, it can more easily be extended to others whose commitment to the state is called into question.” (p. 75)

Theoretical Foundations

My research is framed by the Global Citizenship Education theory, which I apply through the postmigrant analytical perspective of the migratory turn in social studies and humanities—particularly in relation to art and culture—since I engage with the topic of migration. It allows me to explore the global dimension of my professional identity in the “age of migration” (De Haas et al., 2020) while engaging with my unique perspective and experience as an immigrant and inviting the viewpoints of fellow Ukrainian immigrants into a sensitive conversation about forced migration and refugee experiences. Considering the potential implications for my professional practice in Global Citizenship Art Education, I employ the theoretical framework to present an account of a global educator who acts in a sensitive and *response-able* (Haraway, 2016) manner through inclusive representational systems characterized by diversity and equality and enabled by the possibilizing force of artistic imagination. My approach acknowledges the global mobile forces, migratory movements, and the everyday ordinary and spectacular performance of migration.

Critical and Transformative Global Citizenship Education Framework

Global Citizenship Education is embedded in the UN's 17 Sustainable Development Goals' target 4.7. This educational concept is based on the principles of lifelong learning. It cultivates competencies in learners, providing them with the tools needed to exercise citizenship, human rights, and responsibilities, while fostering a better future for the world (UNESCO, 2013). At the core of GCED are human rights, sustainable development, international and

intercultural understanding, education for peace, and key universal values, including a commitment to social and economic justice, respect for the human rights of future generations, and care for the greater community and the diversity of life. Knowledge and understanding of global issues, trends, and key universal values are prerequisites and common grounds for global citizenship education. The pedagogy of global citizenship operates through critical, creative, and innovative thinking, empathy, and openness to the experiences and perspectives of others. It encourages interpersonal and communication skills, focuses on networking, and promotes interaction with people from diverse backgrounds and origins. Additionally, it develops behavioural capacities to initiate and engage in proactive actions (UNESCO, 2013, p. 3). GCED is grounded in community partnerships that connect local and global environments, critically examining real-life experiences and issues to amplify the voices of underrepresented groups and allow diverse narratives to engage in the discourse. GCED is transformative, fostering a mindset and a habit of mind that translates into a habit of action and a way of being in/with the world.

The concept of global citizenship originated within the Western knowledge system and faces criticism for its potential to become both a product of and a means for the workings of modern colonialism. As a result, it is challenging to ensure that “just action is attained amid the complexity and complicity of relationships” (Shultz, 2007, p. 256), to prevent teachers and learners from inadvertently reproducing colonial power dynamics and hierarchies embedded in the master narratives. The cornerstone questions in GCED revolve around how we educate for global citizenship and navigate local identities, histories, agendas, and realities alongside global aspirations, colonial power dynamics, traumatic histories, and capitalist and neoliberal economies. Furthermore, what elements make the GCED pedagogy transformative in fostering ethical agency towards social justice? Who qualifies as global citizens, and what defines their

identity (de Vries, 2020; Juntunen & Partti, 2022)? Whose values, beliefs, and traditions are considered common, and what processes lead to their universalization? These were guiding questions as I applied the principles of GCED in my engagement with participants and crafted my narrative as a global art educator building on the works of critical scholars, such as De Oliveira Andreotti, Pashby, Shultz, Torres, Davies, Goren, Yemini, among others. I focused on networking, social justice advocacy, critical, creative, innovative thinking, empathy, and openness to others' experiences and perspectives (UNESCO, 2013, p. 3). My perspective was shaped by the “soft versus critical” approach to GCED that aims to develop critical literacy through hyper-reflexivity (De Oliveira Andreotti, 2014; 2014a), which ultimately may lead to conscientization by the subjects (Freire, 1970; Torres, 2023).

Vanessa de Oliveira Andreotti introduced the concept of soft versus critical GCED (2014), basing the distinction in critical literacy: a “space to reflect on our contexts and those of others... and attempt to understand the origins of ontological and epistemological assumptions” shaped by “relationships among perspectives, language, power, social groups and their practices” (p. 27). Unlike soft GCED, the critical approach does not focus on finding a singular truth or determining what is good or bad, or what actions must be taken to rectify injustices. Instead, it emphasizes the ability and skill to see, think, exist, and act interdependently. For example, the scholar presents three questions from the perspective of critical GCED to assist educators in moving away from universalist categories and critically identifying their positionality, which I will address in my story:

“How educators imagine the ‘globe’ in global citizenship and education... the second is how educators imagine themselves as ‘global educators’ and their students as ‘global

citizens'... the third is how educators imagine knowledge and learning beyond Eurocentric paradigms." (De Oliveira Andreotti, 2011, p. 392)

To exercise a critical GCED that leads to transformative action, Andreotti (2014) considers it essential for nations, communities, and individuals to recognize the extent of their complicity in the issues stemming from modern globalization, such as increased forced migration. It necessitates a change of mind and heart to accept responsibility for what is occurring and to treat the disenfranchised other as an equal, rather than a victim or inferior, in need of protection and help. On those grounds, global citizenship may become an empowering act of social justice arising from the understanding of equality rather than an act of pity and protectionism. Thus, as conceptualized by Lynette Schultz (2007), global development is achievable as a collective effort and responsibility among all global actors realized through an extensive network of global citizens. Through their agency, these networks acknowledge the presence of marginalized groups and work collaboratively towards social justice through compassion, enhancing opportunities for a decent life, development, and prosperity for all. The networks function as democratic spaces that embrace diversity and are propelled by a shared purpose, connecting local experiences with shared global insight. Within this framework, the role of a global citizen is to foster such networks.

In educating a critical global citizen, other than critical literacy, I focus on the concepts of "hyper-reflexivity" (De Oliveira Andreotti, 2011, p. 395) and "conscientization" (Freire, 1970), that may present the essential qualities and abilities that learners must develop. Hyper-reflexivity is a quality of mind; it is "not a form of hyper-rationality" but rather a continual re-evaluation of one's positionality concerning others, aimed at remaining "open to modes of being not anchored in (allegedly) universal reason" (De Oliveira Andreotti, 2011, p. 395). Within the GCED

philosophy, thinking is meaningless without transformative action towards social justice; this is why Paulo Freire's (1970) concept of conscientization comes to the forefront. In brief, conscientization is an “attitude that enables individuals to become aware of the reality (of oppression) as well as their power to transform it” (Freire, 1970; Tarozzi, 2023, p. 2), highlighting their capacity for action. It begins with the “critical understanding that humans are not just in the world, but with the world” and the ability to achieve an objective distance from the world and its processes to “gain self-knowledge and knowledge of the world” (Freire, 1970, p. 452).

Postmigrant Analytical Perspective and the Migrant Turn

To bridge globalization, migration, and art while developing a more accurate contemporary account of a migrant global citizen capable of navigating individual, national, and local dimensions amidst global challenges, I sought insight in the emerging migrant turn within the field of humanities and social studies, particularly regarding its implications for Arts and Culture and its post-migrant analytical perspective on studying postmigrant societies and generations. Both theories normalize migration and the migration experience, along with migrant art production and cultural expression, as integral to social, political, and cultural historical and contemporary processes rather than as an “exception or a state of emergency” (Petersen & Schramm, 2017, p. 5). The migrant turn scholars propose studying these elements as constitutive of a broader socio-cultural fabric. The role of art in the migrant turn and postmigrant analytical perspective can be conceptualized as the “possibilizing action of imagination” (Meskimmon, 2017, p. 32) and serves to “story the transcultural and postmigrant belonging... to create new modes of representation, interaction, and recognition” (Petersen & Schramm, 2017, p. 2). Powered by the “aesthetic embodied imagination overcoming binary

oppositions in the new worldmaking”, artistic agency is mobilized to enable alternatively real worlds and forms of being and knowing that are “discursive, rather than given concrete realities, even if they always “materialize” (Petersen & Schramm, 2017, p. 8).

In the migrant turn, artistic identities and the concepts of identification, belonging, origin, and difference are negotiated transculturally through migration processes. “Widely contesting the nation-state as an analytical unit”, they are rethought with a “view of connectivity, negotiated between people and cultures” (Petersen & Schramm, 2017, p. 2). The migrant turn values hybrid, mutable, nuanced, and fluid manifestations of migration experiences. Drawing from these states, it questions what defines one’s origins in the context of global movement: not the papers, not the territories with national borders, “but movements that cross borders and trace a dynamic existence” (Dogramaci, 2019, p. 31). Consequently, the concept of “migrant” (functioning as both a noun and an adjective) is “redefined by its movement: its displacement and becoming” and is “destabilizing... the conventional binary model of migration mobility based on the moving and settling phases”(Dogramaci & Mersmann, 2019, p. 10).

The postmigrant analytical perspective rethinks how migration is studied in relation to Western societies. It aims to normalize the migrant experience and challenge the perception of migration as “an exceptional matter of otherness and minority politics” (Moslund, 2019, p. 352). This approach shifts the narrow focus from migrants to society, moving from the differences between cultures to the variances within a single culture (Braidotti, 2002). It seeks to “dissolve the binary distinction between the migrant and the presupposed norm of a non-migrant identity” (Moslund, 2019, p. 352). The prefix post- does not signify a lack of migrant conditions and their associated issues but instead indicates a distance from them: “Distant from’ captures numerous features of postmigration: distant from stereotypes, essentialisms, minority ascriptions, and

nationalistic claims or assumptions” (Bromley, 2017, p. 39). In this sense, postmigrant may even be “more accurate than ‘global’” (Bromley, 2017, p. 39) as an analytical lens within critical GCED and postcolonial thought.

From postmigrant philosophical thought, I borrowed the notion of worldmaking denizen as an alternative way to think about the experiences of refugees and global citizens within the context of globalization and migration. In my analysis, I will discuss how I utilised analytical categories from the postmigrant perspective, which allowed me to develop an analytical framework to explore the concept of worldmaking in relation to the participants’ experiences. Marsha Meskimmon (2017) articulated the notion of worldmaking as an imaginative and creative way of making oneself at home in the world embedded in dwelling with others. It calls for “attention to the complex and dynamic interplay between travel and dwelling, home and not-home” (Petersen & Schramm, 2017, p. 8), which makes for a different, hybrid form of belonging and produces postmigrant narratives of complex subjectivities “told from a transcultural perspective” and “emphasizing a present and future trajectory rather than anchorage in an ‘original’ culture” (Bromely, 2017, p. 37). In the most postmigrant way, “materializing different possibilities for the future from within the material legacies of the past and present” responsible world citizenship as worldmaking “is not a thing that one finally, once and for all, produces, attains or owns” (Meskimmon, 2017, p.26).

Reinforcing the critical GCED perspective with the postmigrant analytical framework allowed me to focus on “marginalization and struggles over ‘diversity’ within so-called white nations” (Moslund, 2017, p. 377), as the study was conducted in the context of Canadian society. The issue of diversity and multiculturalism became even

more prominent in the case of Ukrainians seeking refuge in Canada, which emphasizes the unequal and discriminatory attitudes towards refugees. Unlike other refugees, Ukrainians were not seen as aliens or a burden in Canadian society but rather as “deserving of assistance” (Zogata-Kusz et al., 2023, p. 1) due to their close association with Western “whiteness” and shared values, along with a long history of immigration to the country (Bejan et al., 2023). Similar “generous greeting... unprecedented as the world has never seen before” (Sipahiöğlu, 2023, p. 194) Ukrainian forced migrants received in European Union countries and United Kingdom (Dražanová & Geddes, 2023). Employing the postmigrant analytical perspective also facilitated a discussion on the interrelation between the local and global dimensions of refugees’ experiences. It provided opportunities to examine, through a transcultural lens, the categories of identity, belonging, and difference beyond national, colonial, and state analytical frameworks (Bromley, 2017), while still accounting for the “repressive structures of ... colonial, postcolonial and national systems” (Moslund, p. 377) that render migrants an exceptional category in relation to the national context.

Methodology

Narrative Inquiry with Arts-Based Elements

I utilized a narrative methodology with art-based elements, as it facilitated collaborative engagement with the participants, which is essential for implementing the critical transformational approach in GCED (Shultz, 2007; de Oliveira Andreotti, 2014). Both artmaking and narration acted as vehicles for postmigrant thinking, doing, and making (see, for numerous examples, Dogramaci & Mersmann, 2019). It is stated that narrative research is most suitable to “collaboratively access” (Leavy, 2020, p. 50) and capture a detailed account of the life

experience of a small number of people in a context of place and time (Creswell, 2013), “to reveal multidimensional meanings and present an authentic and compelling rendering of the data” (Leavy, 2020, p. 50), which I was interested in. I conducted a biographical study to document and explore the participants’ lived experiences of forced migration and seeking refuge in Canada. However, it also incorporates aspects of an autobiographical study as I drew upon my personal and professional experiences of immigration and teaching in international and multicultural environments to create, as a pedagogical outcome of the research, my narrative as a global art educator shaped by the findings of this research and the voices of the participants.

My Story

As an educational and pedagogical response to the aforementioned issues, I wanted to explore the concept of *my story*. Drawing on my professional and personal experiences in international and multicultural settings, I began to view it as a pedagogical tool that allows me, as a global art educator, to navigate the complexities of personal narratives intertwined with global relationships to “illuminate my own and that of others unique topography of values, desires, memories and attachments” (Sinner, 2021a, p. 310) constitutive to worldmaking denizenship as a form of global citizenship. Searching for “more expansive pathways” (Sinner, 2021a, p. 301) to knowledge, meanings, and understandings of my pedagogical practice was a natural continuation of my ongoing professional development process. The initial encounter with “positionality as knowledge” (Sinner, 2021a, p. 302) that the concept of my story offers occurred during the first year of my master’s program when a course lecturer, Dr. Anita Sinner, introduced the My Story assignment to the class. The concept unfolded for me “as part of a dynamic apparatus that takes form as artifacts in the development of identity for a teacher-researcher” (Garnet & Sinner, 2019, p. 51). Being “more than a reflective task” but “reading of data as sense-

event" (Garnet & Sinner, 2019, p. 55), it asked me "to make "sense" of [my] paths to the vocation of education by crafting [my] own educational story" (Garnet & Sinner, 2019, p. 54). My story was employed "to build from and develop connections to a wider web of educational professionals and experience" (Garnet & Sinner, 2019, p. 59).

Pertinent to art education, Anita Sinner (2021a) conceptualizes the stories of aesthetic encounters entangled with art and experienced as "pedagogical pivots" (p. 301) within the contexts of situated in time, place, and events positionality. Holding the "sense of presence with art" experienced as a "condition of intense sensory response" that is "predicated on personal narratives," this type of story "holds the potential for a different sense of purpose, degree of analysis, and compositional expression" (Sinner, 2021a, p. 309) "inclusive of feeling" (p. 301) and "sentimental attachments" (p. 307). These conditions may generate knowledge that prompts to agency that "problematizes and changes the nature of teaching and learning" (Coulter et al., 2007, p. 120).

Drawing from Sinner's work, I investigated my story of a global educator as an aesthetic and intellectual encounter with the participants' narratives and artworks and their aesthetic, temporal, corporeal, and material dimensions constituting the participants' worldmaking as a form of global citizenship. Focused on the concepts of responsiveness and response-ability, and situated in the intersection of textual, intellectual, and visual narratives of self and others, these stories of aesthetic encounters evoked a "feeling of correspondence, a sensual proximity" alongside the sense of "relationality that is attentive and sensorial, as well as deliberative" (Sinner, 2021a, pp. 310 - 311). The approach provided "opportunities 'to humanize [us]' by increasing empathy and advocating for social change" (Sinner, 2021a, p. 308), which could expand pedagogy beyond mere instruction into "a form of consciousness, and intensity of

feeling, and energy for action” (Sinner, 2021, p. 302, citing Rancière, 2009, pp. 12-14). This pedagogical quality may support the enactment of critical and transformational GCED.

Vernacular Artistic Lens

In Global Citizenship Art Education, thinking and creative expression serve the pedagogical purpose of being "generative of meaning and content" and fostering “artful activations” (Sinner et al., 2022, p. 4) of hyper-reflexivity and conscientization, thereby becoming a “habit of mind” (Sinner et al., 2022, p. 4). Artistic agency can nurture ongoing awareness, responsiveness, and ethical action toward global social justice. To establish an “architecture for... conversations” about uncomfortable topics (Sinner et al., 2022, p. 1), engaging with art in diverse forms opens a space for mutuality and togetherness, creating opportunities for relating to each other’s life stories and understanding across borders, nation-states, and national cultures in a meaningful manner.

“Materializing different possibilities for the future from within the material legacies of the past and present” (Meskimmon, 2017, p. 26), I called for the “images from afar” (Petersen & Schramm, 2019, p. 3): artful vernacular motifs and signifiers of Petrykivka art, those of *zernyatko* (seed), *vusyk* (vine runner), *bigunets* (runner) and *perehidny mazok* (transitional stroke). In the artistic lens of this research, *zernyatko* performed as a step and unit of movement, an embodiment of “going an unknown distance” of displacement (Sinner et al., 2021, p. 38) (Figure 1). Meanwhile, *vusyk* and *zernyatko* built the fluctuating curve of *bigunets* that filled the space between the more prominent elements made with *perehidny mazok* (e.g., a flower, a cluster of grapes, a bird, etcetera) and marked the fluidity and movement across places and events constituting the migrant and refugee identity.

Figure 1

Zernyatko Operating as a Step and Building the Fluctuating Curve of Bigunets

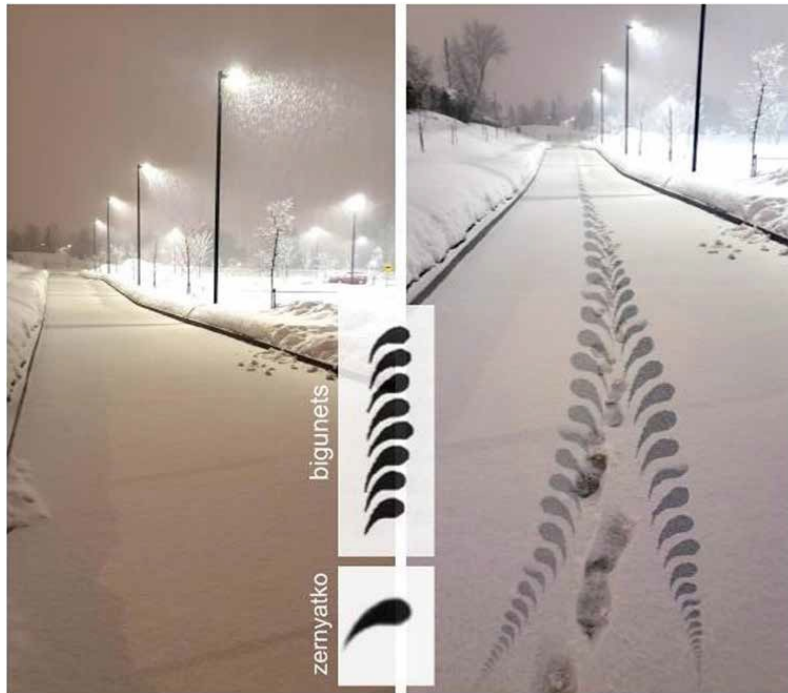


Figure 1. Zernyatko Operating as a Step and Building the Fluctuating Curve of Bigunets

Note: This image is a materialized exploration of distance and belonging within the project “Gradients-in-Relation” (Sinner et al., 2022). Author Mariia Kovalevska. Medium: digital collage, photography.

I embedded the stylistic qualities of my native art and culture in the inquiry to activate sensory and emotionally rich metaphors that relate to motion and mobility, enhancing the sensorial perception of the explored concepts of identity, belonging, and difference (Sinner et al., 2021), thus generating a creative, pedagogical, and research impulse. I drew knowledge and meanings from the vernacular art of Petrykivka painting, as it holds a special place in the hearts of Ukrainians, including my own. Petrykivka is cherished in Ukraine, in the Ukrainian diaspora worldwide and celebrated globally since it was inscribed on the UNESCO Representative List of

the Intangible World Cultural Heritage in 2013 (UNESCO, 2013b). It is widely practiced in Ukraine and beyond its borders in the Ukrainian diaspora (Voloshyna, 2019). I have been practicing this art since I was ten, as part of both pedagogic and artistic careers back home in Ukraine and immigration. Through international workshops, I had the opportunity to witness the responses of Ukrainians in the diaspora as they evoked ancient native ornaments, colours, and symbols in their artworks. The unique style of Petrykivka painting and its symbolic visual language communicate to the world and remind Ukrainians of the essence of what it means to be Ukrainian, while embodying a sense of home and national pride. Petrykivka art as a cultural phenomenon gained even more popularity after the tragic events of the Ukrainian Revolution of Dignity in 2014, whereafter there was a surge in the rise of the national identification and consciousness among Ukrainians both within the country and in the diaspora (Voloshyna, 2019). One can rightly state that Petrykivka is a vernacular cultural phenomenon with local and global significance and performing across borders.

Narrative inquiry accommodates various data sources, enabling me to incorporate arts-based elements to better unfold, understand, and capture the sense of movement, place, and context while accessing the sensorial and emotional dimensions of the migratory experience and identity formation in relation to a vernacular artistic practice. The arts-based methods were incorporated to evoke the possibilizing power of artistic imagination integral to worldmaking dwelling. This facilitated more open, insightful, and collaborative conversations, providing access to the deeper levels of sensorial and emotional experiences of identity, belonging, and difference in the everyday ordinary and spectacular performance of migration. I also employed arts-based methods because art, particularly visual art, is intimately connected to the issues of representation (Leavy, 2020, drawing on the work of bell hooks, 1995). This issue is consistently

present in the marginalization related to migration. By creating a space within the research for participants to explore their identity through the lens of their native vernacular art and to express their experiences through artmaking, I helped to assert the visibility and representation of this group within the local social and cultural discourse. As informed by such considerations, professional agency promotes social justice orientations in critically transformative GCED.

To summarize the argument for the choice of research methodology and methods, I would concur with Patricia Leavy (2020) that “the creative process and verbal follow-up could be an empowering experience for the research participants as well, where they retain control, share their experiences, and have their feelings and perspectives taken seriously” (p. 252).

Data Sources and Data Collection Techniques

Data Sources

The study utilized data from various sources, including semi-structured interviews and artworks. It aimed at an adult population of Ukrainians aged 18 and older who left Ukraine due to the outbreak of the Russia-Ukraine war in February 2022 and found refuge in Montreal. The data sampling comprised five participants and the researcher. For recruitment, I reached out to Ukrainians I met personally through the initiatives of Ukrainian diasporic organizations in Montreal in which I participated. Including these individuals as participants ensured they had artistic backgrounds, were familiar with Petrykivka art, and were interested in and connected to this art form, enhancing accessibility and engagement.

Data Collection Techniques

The data collection techniques I employed included semi-structured interviews and artmaking. I met them individually over two iterations: an interview and an artmaking session.

The interviews collected individual stories of lived experiences related to forced migration due to war and reflections on the artworks and the artmaking process. Participants were encouraged to narrate and reflect on their experiences of forced migration, their adaptation to the new socio-cultural reality, and their self-perception within local, national, and global contexts. The participants were then invited to articulate their sense of identity and self-perception using the artistic means of Petrykivka. The conversation began with an open-ended question: What is the role of art and culture in your life? I would then ask follow-up questions to explore and clarify the transformative experiences of forced migration and the effects of war, the experience of being Ukrainian, connections with native culture and homeland, changing perspectives on the world and one's place in it, as well as the sensory and emotional aspects of everyday experiences of identity, belonging, and difference (see Appendix C for the complete list of interview questions). After creating their artworks, the participants were asked to describe their pieces and the artistic process, reflect on the emotional and sensory effects of artmaking and their experience with Petrykivka painting, clarify the use of its visual and symbolic language, and elaborate on how their engagement with vernacular art influenced their perception of national and global aspects of identity, as well as their feelings of belonging and difference. The infusion of artworks and narratives, the textual and visual components of the research, materialized into a holistic view of the lived experiences of the selected Ukrainian refugees. In the “synergistic practice” (Leavy, 2020, p. 252), “the juxtaposition of words and images opened up new meanings that would not otherwise emerge” (Leavy, 2020, p. 242).

Data Analysis, Interpretation, and Dissemination

Data Analysis and Interpretation

After transcribing the interviews in Ukrainian or Russian, I read them from the *postmigrant analytical perspective*, using the theory to “open up the data to new interpretations and alternate meanings” (Leavy, 2020, p. 68). As suggested by my story concept, migrant turn, postmigrant analytical framework, and critical and transformative GCED, I interpreted the participants’ narratives and reflections not merely as data but as creative encounters with the vernacular aesthetics and symbolic language of Petrykivka art. I read them as moments of hyper-reflexivity and conscientization, filled with antagonisms and instances of negotiation that resulted in hybridizations and mutations. I viewed them as processes of identification/disidentification, the formation of connections and attachments/detachments, and the interplay of national and global dimensions, as well as the past and the present, providing openings into the future. I experienced them as sense-events, sensorial and emotional manifestations of the sense of identity, belonging and difference in the context of migration, with the attention to movement and change.

In my analysis, I worked with the already predetermined categories/concepts proposed by the postmigrant analytical perspective and critical GCED, such as images from afar, ease of presence, identification/disidentification, attachments/detachments, possibilizing power of artistic imagination, hyper-reflexivity and conscientization. My inductive analysis focused on articulating how these categories performed across the participants’ unique experiences. This approach generated a complex and multilayered narrative of my perspective on their experiences, encompassing diverse identities, events, responses, and modes of being and belonging, which are sometimes antagonistic and contradictory. Several themes emerged, enabling me to discern the

performative features of the worldmaking denizen figuration and enhancing my understanding of the global citizen migrant dimension.

Data Dissemination

In re-storying the participants' narratives, I did not aim to present a chronological order within the journeys (Creswell, 2013, p. 74). The goal was to articulate the formation of an experimental worldmaking denizen figuration as a possibility for global citizen identification, to distinguish its features, and to inform my story of a global art educator as a pedagogical device for professional development and as a literary form for data dissemination. Drawing from participants' input and my prior international and transnational experience in teaching, learning, and artistic practice, I also utilized my story format to determine whether I could transgress the binary categories associated with traditional views of migration. Furthermore, I aimed to create a migrant account of a global citizen, explore the concept of worldmaking denizenship as a form of sociability and global citizenship, and contribute to the broader discourse surrounding these examined concepts, with implications for Global Citizenship Art Education in multicultural societies.

Ethical Considerations and Validation of the Research

Ethical Considerations

Global educators work “beyond land and air boundaries,” remain interconnected, and live, act, and think “beyond the local perimeters” (UNESCO, 2013, p.2) to foster a more just, peaceful, tolerant, inclusive, secure, and sustainable world guided by shared universal values. However, whose values, beliefs, and traditions became common, and what processes contributed to their universalization? Vanessa de Oliveira Andreotti (2014) raises this critical question to

caution against the reproduction of Eurocentric, Western epistemological and ontological centrism from the Global North in implementing GCED. As one attempts to answer the questions and explore the definitions of the globe and global, Andreotti suggests that it is important to consider which political and ideological views shape our understanding of modernity. Furthermore, it is essential to recognize whose notions of these concepts are in place and what power relationships of the time and place produced them. Finally, we must ask, “What counts as knowledge, and whose knowledge counts?” (De Oliveira Andreotti, 2011, p. 393). I adapted those questions to conduct ethical research and engage with participants concerning globalization, modernity, migration, and global citizenship.

Given that this research highlighted the sensitive experience of refugees facing forced migration due to war, I recognized that there could be instances of emotional and psychological tension and discomfort between the researcher and the participants. In addition to the interview questions, I created a topic selection form on which the participants could indicate the themes they were comfortable discussing and to what extent (Appendix D). Besides, I disposed of several informational resources and contacts of organizations to provide psychological help for the participants if a crisis occurred. I was also prepared to engage in internal dialogue as we entered interviews and artmaking by being attuned to “carnal, psychological, and intellectual indicators” (Leavy, 2020, p. 68) to mediate unsettling data alongside the emotional responses of both participants and myself, which “is vital to building authentic and trustworthy knowledge when using arts-based practices” (Leavy, 2020, p. 68).

In addition to the ethical considerations relevant to all qualitative methodologies (see Creswell, 2013), specific ethical issues arise within narrative and arts-based research. The researcher's voice is crucial in narrative inquiry and plays a significant role in arts-based research

(Leavy, 2020). These methodologies are highly collaborative, and the resulting story or other outcome is always, to a varying degree, co-constructed between the participant and the researcher (Creswell, 2013). This could signify an ethical and validation issue in other qualitative approaches. However, I embraced this feature in my study for several previously mentioned considerations. Such a research configuration enabled me to engage in an ethical dialogue by referencing the participants' voices within and outside the research in my professional practice. By incorporating the participants' voices into my pedagogical practice, I maintain and expand a sustainable network of relationships with them beyond the research setting, aligned with the Global Citizenship and postmigrant theories.

Another issue to consider is what happens when words, emotions, senses, and experiences are translated into images, and then those images are translated back into words and themes. Regarding word-picture relationships, what is lost and what is added (Leavy, 2020)? Which is more trustworthy: the original or its interpretation? To address these concerns, the interview questions were framed within the theoretical framework and predetermined analytical categories to generate insightful data that may inform the postmigrant perspective on the participants' experiences. The expectations for the interpretations were established from the outset, recognizing the respect for the participants' perspectives and contributions while clarifying my role as a subjective interpreter of their migration stories, along with the research goal to inform my pedagogical practice.

The cornerstone was the ethical question of ownership regarding the stories and artworks. To deliberate on this issue, Creswell (2013, p. 76) presents Pinegar and Daynes's (2007) valid considerations: "Who owns the story? Who can tell it? Who can change it? Whose version is convincing? What happens when narratives compete? As a community, what do stories do

among us?” Furthermore, third parties are always implicated in these stories, and respect for their indirect contributions and confidentiality must concern both the researcher and the participants.

Dustin Garnet (Garnet & Sinner, 2019) shares his experience of engaging with stories:

“The literary and engaging form that story offers is central to my own understanding and expression of educational experience, and yet, those same story-objects live beyond me; in practice, the stories are no longer just mine” (p. 56)

Then, he expands by proposing an approach to “constructing stories” as an “engagement in creating a relational sense” (Garnet & Sinner, 2019, p. 58). Coulter et al. (2007) also emphasize the significance of a collaborative method between the researcher and participants in constructing narratives, where the aim is not to seek a “literal account of history, but rather the fiction that faithfully represents the participants’ lives as they perceive them” (p. 108). However, Coulter cautions that participants may not view the representation as faithful, suggesting that “collaboration is a key” (Coulter et al. (2007, p.108). Patricia Leavy (2020) discusses the issue of the researcher's and participants’ voices competing in the “re-storying” of narratives and how participants may disagree with the researcher’s interpretation. Referring to Ruthellen Josselson (2011), she suggests that the researcher and participants “hold ‘doubleness,” meaning that the researcher both writes about the participant but also “is using what is learned from them to write about the topic under investigation” (Leavy, 2020, p. 69). From the beginning, participants were clearly informed about the opportunity to work towards consensus through dialogue if they felt an objectification concerning the researcher’s interpretation of the narratives. They could also withdraw from participation and cancel their data if needed.

In the research design, data interpretation, and use of language, it was important for me to maintain a “relational sense” regarding authorship and to set expectations with the participants

clearly. I believe that respecting and acknowledging the authorship and contributions of the participants fostered relational ethics within the research (Leavy, 2020, referencing Carolyn Elis, 2007): “where relationships are valued and everyone is treated with dignity and mutual respect,” ensuring that “we do not speak for others, nor do we give voice to others” (Leavy, 2020, pp. 279–280). In my interpretation, I maintained the relational aspect and upheld the notion of doubleness by clarifying my use of language, wherein I invited the participants' voices and referenced their insights. I also presented my interpretations of what they shared as open-ended suggestions rather than as absolute and generalizing conclusions about their experiences. Describing the participants' experiences as figurations supported and advanced this endeavour while highlighting my positionality throughout the text. This is important, as figuration is, by definition, a situated gaze—a perspective on the subject that emphasizes the viewer's contextual standpoint.

Validation of the Research

While adding more humanness to social science research, narrative research encounters questions of truthfulness (Leavy, 2020). The critique of narrative inquiry typically arises from the notion that the knowledge produced is “too subjective” (Leavy, 2020, p. 68). The validation of my research lies in maintaining adherence to the procedural and relational ethics established for the study, alongside participants' feedback and their acceptance of the portrayal and the trustworthiness and sensitivity of the stories to their subjectivities. Another validation point is the alignment and coherence between the research questions, theoretical frameworks, methodology-generated data, and findings that informed my pedagogical practice.

To ensure validation at various stages of the research projects, I applied reflexivity as suggested by John Creswell (2013, p. 257, referencing Richardson & St. Pierre, 2005) and

Patricia Leavy (2020, p. 280): “constantly examining your own position in the research endeavour, including your assumptions, feelings, and decisions,” and being “attentive to the issue of voice” to ensure “we do not speak for others, nor do we give voice to others.” As previously stated, the researcher's application of the theory during data collection and engagement in internal dialogue with attention to physical, psychological, and intellectual indicators could also serve as a validation point.

Discussion

Guided by the goals and principles of global social justice within critical and transformative Global Citizenship, I explored the pedagogical possibilities of art education to access the participants' experiences of identity, belonging, and difference. I researched how selected Ukrainian refugees experience these categories beyond the traditional essentializing, binary, categorizing, and exclusive view of migration (Dogramaci & Mersmann, 2019; Gaonkar et al., 2021). Informed by the postmigrant analytical perspective, I examined whether a creative encounter with vernacular art can activate access possibilities and alternative modes of knowing and meaning making. Ultimately, I examined the migrant aspect of global citizen identity. I explored how it can manifest and function through inclusive, equitable, and diverse systems of representation and expression, facilitated by creative encounters that acknowledge migration's normative presence and transformative influence as a fundamental force of globalization. To that end, I employed the postmigrant premise to view the subjects' migrant identities as worldmaking denizens and their migration experiences as a worldmaking dwelling shaped by the possibilizing power of artistic imagination that facilitates “new forms of being or making oneself at home in the world” (Petersen & Schramm, 2017, p.8).

Marsha Meskimon (2017) introduced the notion of a *worldmaking denizen*, a long-time resident of a place, as an alternative way of thinking about the possibilities for global citizen identification. As also actively discussed by Ann Ring Petersen (2019) and Moritz Schramm (Petersen & Schramm, 2017), Meskimon's concept describes a figuration encompassing a subject's intersectional identifications and emphasizing how the subject emerged through performative dynamics (agency) and intersubjective relationships with others. Worldmaking denizen challenges the binary of differences by focusing on "what binds us together" (Petersen, 2019, p. 378). The concept engenders a more inclusive sense of belonging that operates within and beyond the systems of recognition designed to create strangers, "outsiders-inside" who are intrinsically "out of place" and entities that do not belong (Petersen, 2019, pp. 378–379, crediting Ahmed, 2000). Within the postmigrant perspective, globalization, migration, and multiculturalism are identified as historical modes that generate this category of the stranger as an outsider-inside marking the limits "of today's communities, dwelling, and belonging" (Petersen, 2019, p. 379). Meanwhile, the worldmaking denizen is an experimental concept encompassing multiple identifications and modes of belonging, existing within various forms of attachments/detachments, and the meanings generated by the identification/disidentification processes. The worldmaking denizen negates the essentialization of identity, belonging, and difference by "opening up the field to the importance of relationships" (Papastergiadis & Trimboli, 2019, p. 42), and proposing to reconceptualize "who 'we' are as a community toward what 'we' want to become as a community" (), as the world and the denizen emerge together in worldmaking.

Worldmaking can be described as contextual, intersubjective activities of belonging. It is an embodied and participatory act of dwelling in a place by "developing a mutable yet enduring

sense of belonging to a new country and community” (Petersen, 2019, p. 369), while still maintaining ties with one’s country and culture of origin, as seen in the cases of refugees, expats, or exiles. It challenges the limitations of exclusive and normative citizenship, transforming it into an open-ended concept and extending it from a status to a process. It achieves this by employing negotiation strategies that foster transversal and transcultural dialogue across differences and antagonisms, shifting the focus from the differences between cultures to considering the differences within a single culture.

In worldmaking, the subject and the world/system come into being mutually and simultaneously through the dynamics of intersubjective relationships. The new world emerges conceptually and discursively from existing worlds/systems (Petersen, 2019, p. 381, crediting Goodman, 1978) at different levels and spheres/sections, making it an intersectional concept. Thus, worldmaking enables intersectional identifications of the subject, opening the dimension of figuration, which challenges the binary oppositions of differences produced by dualist thinking that essentializes identity, belonging, and difference. The postmigrant worldmaking perspective on de-migratizing the arts and art-making may relate to the critical and transformative GCED in a manner that "opens up the past to the present for future change" (Petersen, 2019, p. 381) by considering the artworks not as mere aesthetic objects, but rather as functions constitutive to a wider social fabric (Petersen & Schramm, 2017) and woven in by the possibilizing power of creative imagination that involves practices of hyper-reflexivity and conscientization. Worldmaking can materialize in artistic works as an invention of new forms of being and belonging that involve reclaiming one’s place or voice while also embedding the subject’s intersecting positions, whether in the narrative, public space, social sphere, or history.

Figuration, a concept introduced by Rosi Braidotti (2012) and articulated by Ann Ring Petersen (2019) as constitutive of her framework for art theory based on postmigrant and migrant turn. Building on Meskimon's notion of worldmaking denizen figuration, Petersen uses it in the postmigrant analytical perspective as an alternative way to think about globalized and mobile artistic identities. Figuration represents an experimental, imaginative, self-aware, and situated articulation of what one aspires to become by challenging representational systems' static and homogenized nature. Rather, figuration is a multilayered idea that emphasizes the processes and defines the system through the changes, transformations, mutations, and hybridizations that occur within it. It is also a situated gaze, a vision of the subject that emphasizes the specific perspective of the viewer. Existing at the intersections of social lines, it offers contextual knowledge about how the subject perceives and experiences the world while performing its complex, multilayered identity. "A figuration is a living map, a transformative account of the self – it's no metaphor" (Braidotti 2012, 13 f.).

Figurations emerge through the processes of *identification/disidentification* that challenge the notion of identity as a stable construct at the core of a unified subject (Petersen, 2019, p. 372, building on Muñoz, 1999). Identification is closely linked with disidentification, which signifies different strategies for performing, perceiving, and situating the self within representational systems. This perspective transforms the concept of identity from a static category into a dynamic process, where the formation of the subject's self-perception is contingent upon changing relationships, positioning the subject as an active agent exercising choice and self-awareness. The identification/disidentification bundle may be conceptualized as a coping strategy employed by a non-normative subject to negotiate the unwanted, ascribed identity, belonging and estrangement.

Below, I will perform an inductive postmigrant reading of the participants' experiences engendered in the artworks and narratives to create an account of a worldmaking denizen figuration. To do that, I will trace how worldmaking unfolds in the creative encounter with the vernacular art of Petrykivka painting facilitated by conversations with the participants. In articulating the postmigrant perspective from an art educator standpoint, I will engage with the images from afar that reside within the aesthetics and symbolic visual language of Petrykivka. Petersen and Schramm (2017), in conceptualizing the migratory and mobile nature of the contemporary image, define the images from afar (along with the ideas, meanings, affects, sentiments, and political convictions they convey) as "an integral part of local worldmaking practices in what has been termed the postmigrant condition" (p.3, drawing on the work by Appadurai, 1996). In the digital age of the Internet, images "cannot be easily bound within the local, national, or regional spaces" (Appadurai, 1996, p. 4), nor can the viewers as they "circulate across cultural boundaries" (Papastergiadis, 2013, p. 102).

To gesture towards a *demigrantized* understanding of the participants' experiences of identity, belonging, and difference—namely, that of post-migrant, post-national, and post-authentic (Romhild, 2017)—I will regard the creative encounter and the artworks as sites marked by the *ease of presence*. The latter concept, borrowed by Sten Pultz Moslund (2019) from the black British literature, conveys a sentiment, "describing the heterogeneous and entangled mesh of (fleeting and more enduring) affects that create or thwart sensations of belonging" (p.356). Contesting the vertical system of rooting and uprooting mode of belonging, the sentiment of ease of presence spreads horizontally evoking familiar feelings associated with home, while emphasizing the emotional and sensory responses that shape individuals situated and meaningful senses of identity, belonging, and difference (Moslund, 2019). Consequently, the feelings of

displacement and unbelonging, stemming from both external and internal categorization, “appear to be disappearing” as they seem to be “losing power over the subject” (Moslund, 2019, p. 356).

As the analysis of the artworks unfolds on various levels, further attention to the processes of identification/disidentification will articulate the participants’ figurations that emerge as a multitude of sensory and emotional responses, along with modes of attachments/detachments, which creative encounters with people, places, cultures, and more may evoke. Furthermore, discussing the possibilizing power of creative imagination as a mode of hyper-reflexivity leading to conscientization will highlight the worldmaking denizen creating their figuration and the world as an inclusive, diverse, and egalitarian system of representation—open-ended and experimental—reflecting a “snapshot of the intersecting subject’s positions” (Petersen, 2019, p. 382), characterized by the ease of presence. Hereby, the ease of presence can be viewed as a political strategy for countering estrangement and asserting a demigrated, meaningful, and situated sense of belonging, identity, and difference by a subject who dwells in place, rather than being categorized as out of place, an outsider-inside.

I will conclude by developing my story of a global art educator by exploring the possibility of articulating a more inclusive, equitable, critically oriented, and self-aware conception of the global citizen as a worldmaking denizen. In this context, I will conceptualize the relationality between the subject and the world within the shared universe of creative practice, characterized by the possibilizing power of artistic imagination as a form of hyper-reflexivity and conscientization. Hereafter, I will discuss my postmigrant pedagogical agency aimed at transforming the limits of the contemporary globalization, migration and multiculturalism by fostering inclusive, diverse and equitable representational systems in art education that acknowledge migration's transformative impact and normative presence. To

unfold this discussion, I will engage with the notions of irregularity, movement, hybridization, confabulation, hyper-reflexivity and conscientization as worldmaking and transformational activities. The strong presence of these notions throughout the participants' experiences suggested that they may be regarded as constitutive features of a worldmaking denizen figuration activating the dimension of global citizen that is response-able, reflective and reflexive of the world. I will argue that in postmigrant approach to Art Education, these transformational activities, if facilitated and engendered through the shared universe of creative practice and artmaking as a "transversal and transcultural dialogue across differences" and antagonisms (Meskimon, 2017, p. 29, crediting Yuval-Davis & Werbner, 2005), are indispensable in enabling representational systems and modes of expression that are grounded in more inclusive, diverse, and equitable epistemologies, ontologies and methodologies, expanding the multiculturalism and globalization models and shifting the focus from the difference between cultures to regarding the difference within one culture, as Braidotti (2002) challenges us.

Evoking the Ease of Presence Through the Images from Afar

As the focus of the art-making aspect of the research, the participants were asked to articulate how they experienced their identities in the context of forced migration due to the war, viewed through the lens of the traditional vernacular art of Petrykivka painting. In this act of artistic expression the artworks were regarded not as mere aesthetic objects, but rather functions constitutive to a wider fabric that shapes the participants' figurations, situated in the moment, place and events. In this section, I argue that establishing a framework of familiar notions, symbols, and signifiers—essentially, images from afar—can facilitate the subject's self-articulation as an ease of presence that negotiates the "boundaries of our place" and questions the "demarcation line between us and them" (Petersen, 2019, p. 379). Here, I would like to explore

how the participants evoked the images from afar embedded in the vernacular aesthetics of Petrykivka art and what aesthetic narratives of ease of presence they produce that de-migrantize their subjects.

All the participants were aware of Petrykivka art and its aesthetics, with three having prior experience with the Petrykivka painting technique. For the others, exploring new artistic forms and gaining insights into their culture was exciting due to their background and general artistic inclination. When asked about the associations that come to mind when hearing the name Petrykivka, the participants collectively described it as “a very Ukrainian art.” They described its aesthetic appearance as vegetative ornaments made of large-scale elements—primarily flowers—that stand out against a contrasting, mainly white background.

Valentyna had more profound insight into the specificities of Petrykivka's vernacular aesthetics because she studied and practiced it professionally. Her teacher possessed a vast collection of traditional painters, which he used to teach the fundamental aesthetic principles of this vernacular art form. According to Valentyna, the composition is traditionally constructed based on principles of antagonism expressed through scale, colour contrast, and the relationships between objects and backgrounds, all guided by a fundamental sense of proportionality, balance, and harmony orchestrated through symmetry. For instance, even though traditional ornaments are intricately detailed, the relationship between the background space, the number of elements, and their size remains impeccably harmonious. This balance allows each element to “breathe” while “surrounding them with aura,” as Valentyna put it. The analysis indicates that these visual principles, perceived by the participants, influenced their artistic expressions, where various elements, experiences, perspectives, mental states, and emotional and sensory responses often contrasted while coexisting. Nevertheless, they united in compositions orchestrated by an

inherent sense of harmony and balance. For instance, while I reflected on the content of the artistic expressions through a postmigrant analytical lens, the vernacular motifs prompted a reflexive consideration of the deeply personal and intimate aspects, such as a participant's connection with her husband through love and its extension into the family, such as embedded in their children's representations. Then, the war interwove into the composition...and the native Ukrainian... In artmaking, these antagonisms were harmonized to create unity and peace.

Perceived by the participants as a system of codes, the vernacular symbolic language and aesthetics of Petrykivka painting operated as artful activations and architecture for conversations about the participants' experience of identity, belonging, and difference. The aesthetic world of Petrykivka sparked imagination and revealed not only the authentic, culture-based, national, and vernacular dimensions of identity, belonging, and difference. It also prompted a conversation about the native as primordial, universal, or ancestral, exceeding the nation-based norm and expanding into a broader body of cultural heritage shared among different people worldwide. Eliana felt a deep connection with the native residing in the notion of a homeland, which evoked a pleasant feeling in her. Simultaneously, she experienced an extension of that connection to what she called Slavic culture, sensing the chthonic provenance of the Petrykivka symbolic language shared with other nations of Slavic origins.

Whenever he encountered its visuals, sounds, or folklore, Illarion typically felt resonance with something profound, an expansive national culture. Understanding the coded language and its knowledge would stir sensations and foster awareness of his connection to the origins, the centre, embodied in intangible feelings of belonging. However, this time, he transcended the native and homeland dimensions, extending his experience into a connection with the self. What prompted him to relate to his origins was that we were two Ukrainians sharing culture and

language, connecting through the interview and artmaking instances. This insight also highlights the aspect of relationality in the experience of belonging.

Illarion called for the images from afar in the creative act of experiencing the self as a fusion of two representational systems (Figure 2). He executed familiar elements of his authentic artistic theme, *Ridnorivka* (derived from the title of his animation studio “*Ridni*”), using a new technique of Petrykivka art. As defined by Illarion, the form of *Ridnorivka* features very distinctive and stable formal elements that can simultaneously morph, adapting to the moment and its varying contexts and the effects produced by encounters, feelings, and emotions. The flexibility and inherent hybrid nature of *Ridnorivka* quickly gave rise to a new system of expression and representation. The mass-culture symbols, drawn from the “old-school tattoo and pseudo-heraldic principles,” fused with the vernacular world of traditional Ukrainian art, while incorporating the creator’s situated gaze alongside the local and global contexts interwoven into the themes of the shared conversation between Illarion and myself. This interplay unveiled the relationality and globality of Illarion’s migrant condition. In his case, the artwork, viewed as integral to a broader social fabric, may be read as an experimental articulation of Illarion’s intersecting positions, expanding into a figuration. It is characterized by a balance of the ease of presence and struggle, embedded in the almost perfectly symmetrical composition that reflects both the simultaneous serenity and melancholy of the blue illuminated by flashes of yellow that, as Illarion describes, hint at mental frenzy.

Figure 2

Illarion



Figure 2. *Illarion*

Note: Author Illarion, 2024. Medium: acrylics on paper.

Nadya contextualized her aesthetic experience of Petrykivka within the primordial and universal aspects of human origins as imagined across various cultures she knows about (Figure 3):

“I feel that our Ukrainian traditional elements reflect the structure of the Universe. As I worked with this spiral element, the *vusyk*, it sparked associations with the spiral of *Tchumatzky Schlyakh* (the Ukrainian name for the Milky Way galaxy, which is also an important symbol in the Ukrainian cultural framework), the swirl in water, and many other natural forms that exhibit this geometric element in their structure. I felt a profound connection between Ukrainian ancestors and nature, which forms the foundation of our

traditions, customs, and worldview. I am strongly connected to nature, Ukraine, and the Universe.”

Figure 3

Nadya



Figure 3. Nadya

Note: Author Nadya, 2024. Medium: acrylics on paper.

Valentyna, drawing on the traditional vernacular knowledge of the old Petrykivka masters, also explored solar themes and constructed her composition around the central element of a sunflower (Figure 4). She linked it to the positive and life-giving female nature within the family dimension, from which Valentyna perceives her centre and roots growing. “This is a

sunflower imbued with solar energy, circular and potent, female; alongside the two smaller flowers, the triangular structure signifies the family as well,” interprets Valentyna.

Figure 4

Valentyna



Figure 4. Valentyna

Note: Author Valentyna, 2024. Medium: colouring pencils on paper.

Meanwhile, in Nina's artwork (Figure 5), the central element—a cluster of grapes—signifies a sense of fulfillment, serving as a symbol in Ukrainian tradition that conveys the notions of abundance, fullness, and prolificacy associated with the harvest, an essential aspect of an agricultural nation's calendar year. Accompanied by the two smaller elements—flowers representing the participants' children—the triangular structure represents the space Nina allocates for herself, where she feels self-contained and fulfilled, and where her sense of identity and belonging flourishes: that of family and children. The analysis highlights the importance of family as one's site of meaningful belonging and identification, irradiating the ease of presence. These examples also articulate how a creative aesthetic encounter with vernacular art evokes personal and universal dimensions of one's identification that emerge in mutuality and open the dimension of worldmaking denizen figuration.

Figure 5

Nina*Figure 5. Nina*

Note: Author Nina, 2024. Medium: gouache on paper.

Another common theme generated by the aesthetic encounter was the sense of motion and change. Nina (Figure 5) and Eliana (Figure 6) harnessed the sense of growth, evolution and development intrinsic to the vegetative elements of Petrykivka ornaments to evoke the past in the present for the future change. It is still very much present for Nina to look back into her past and strive to relive the sense of identity and belonging she used to experience back then. Meanwhile, other participants, embodying a true worldmaking spirit, focused on “looking forward to where

they are and will go” (Meskimon, 2017, p. 33) while creatively envisioning what they aspire to become in the future and what they strive for. The asymmetrical mono-composition some of them chose as an alternative approach to thinking about the self, alongside their choice of colour palette, further enhanced the motion toward the light, representing a more defined future and a clearer understanding of the self in the new socio-cultural context.

Figure 6

Eliana



Figure 6. *Eliana*

Note: Author Eliana, 2024. Medium: acrylics on paper. The caption means, “Be yourself...stand out, shine!” (Ukrainian).

The motion appears in various forms throughout all the artworks, whether as an intense mental and emotional labour of defining the self, a striving for change, the dynamic relationships among individuals within a family, or the tranquillity and serenity of being at peace with oneself and the world while navigating a life set in motion by forced migration. Additionally, motion is

represented as a dynamic state of connectedness to oneself and one's origins, characterized by a back-and-forth movement between the central, universal aspects, the self, and the margins of the migrant experience of identity, belonging, and difference. In this architecture of the migrant self, the margins of the migrant experience, as I call it, seem to alter the motion's linear trajectory between binary categories, bending and curving it. Thus, the participants' expression of motion emerges as mediation and reciprocity, articulating a continuous exchange that blurs dichotomies, such as the superposition of universal and individual, local and global, and central and marginal. Such an articulation of motion may transform worldmaking denizenship into a process rather than a status, by framing the worldmaking denizen figuration as dynamic, relational, and performative, perpetually reinventing itself and the forms of being and belonging in and with the world.

The participants' principal impression of the vernacular aesthetics and symbolic visual language of Petrykivka art, along with their reflections on the connection to the larger cultural body—Cosmos, as Nadya refers to it—resonates with their sense of identity, belonging, and difference. The analysis indicates that the Cosmos and the polis (Meskimon, 2017) intersect in the participants' narratives and worlds. In Nadya's narrative, the convergence of the Cosmos and the polis is the most remarkable and prominent. Enabled by the *possibilizing power of creative imagination*, the Petrykivka vernacular representational system merges with the representational system of Nadya's artistic world. This hybridization involves the vernacular and personal knowledge systems intricately intertwined and activated by the sensory and emotional response to the creative encounter. The unique mix connects the past to the present critically and reflectively, allowing for new ways of meaning-making, identity formation, belonging and experience of difference in the world. Nadya's narrative supports this conclusion by how she

connects the spiral element of the bigunets, which frequently appears in her artwork, with its universal presence and merges vernacular aesthetics with the sensorial and emotional state of a meditative experience in artmaking. Further deliberation invites other connections to the personal reference of a labyrinth's spiral, inspired by Nadya's other artwork, where she draws from a specific type of labyrinth created by monks and nuns for inner journeys, self-discovery, and reflection during meditative walks. As Nadya explains, it is designed so that one in motion, embarking on a reflective journey, can always reach the physical and metaphorical centre. By laying the spiral-vusyk on the paper, step by step, embodied in the element of zernyatko, which may also act as a unit of movement and change, Nadya creates the curve of bigunets. She creates that labyrinth as she walks, imaginatively. She arrives at the centre, her polis, where she finds her identity and sense of belonging, rooted in art and family, the two most significant aspects of her life. Reflecting on the aesthetic insights sparked by the creative artistic encounter, Nadya described the world created in her artwork as a micro-Cosmos of human relationships, particularly relating to her sense of identity revolving around art and family. In this micro-Cosmos/polis, everyone is unique and interacts with one another in authentic ways while uniting as part of a larger whole.

As the conversations and artmaking unfolded, the complex and multilayered nature of the artworks emerged as a transversal and transcultural dialogue between the participants' figurations and the images from afar embedded in the vernacular aesthetics of Petrykivka art. The artistic expressions "acted less as representations" of the participants and more as "forms of diffractive agency through which the world and the citizen/denizen (the cosmos and the polis) emerge in mutuality" (Meskimon, 2017, p.25). Constituted of entangled relationships among diverse visual, verbal, and human elements, simultaneously intertwined and existing in dimensions defined by

the space-aura around them, the artworks illuminated the ease of presence that arises from the antagonisms and contradictions of the migrant experience. This was conveyed through the symbolic and aesthetic language of Petrykivka art, paired with the subjects' struggle to reinvent themselves in the ordinary and spectacular day-to-day performance of (forced) migration. Such an articulation of the ease of presence also captures a glimpse of the intersecting subjects' positions, potentially sparking a conversation about world-making denizen figuration as it performs across past and present, the differences of cultures and places through the universal language of feelings, emotions, human relationships, hopes, and beliefs that may be embedded in the symbolic vernacular visual languages around the world.

The analysis of the participants' diverse narratives highlights the common value placed on creative and artistic practice, family, human relationships, connections, and encounters. The participants even identify these elements as pivotal and transformative in their migration journey and fundamental to their lives, shaping their experiences of identity, belonging, and difference. Nadya shares:

“As I meet people from other countries here in Canada, I realize that individuals of any nationality are fundamentally the same. They share common desires and essentially seek the same things: peace, health, prosperity, safety, and a bright future for their children. This is especially true for women who want their children to live in peace, thrive and have promising futures. They hope their children will not perish in war. They wish for happiness. Those who chose to live in Canada immigrated here seeking a better, more beautiful, and more peaceful life. Here, as nowhere else, one can see that all people are alike at a fundamental level.”

Engendered in creative practice, human connections, and one's sensory and emotional responses to encounters, experiences, and life events, the ease of presence in the world may serve as a political strategy to counter the essentializing and exclusive representational systems that categorize identity, belonging, and difference among individuals. However, it is essential to consider that categories may be assigned externally and internally by the subject itself, and how one deals with their effects—such as experiencing feelings of impostor syndrome and estrangement—may operate within the same binary logic that produces the estrangement. One of the participants shared that what helps her feel at least a bit more at home in this new environment is associating certain places with those in her home city: the entire town she currently lives in is divided into the same landmarks and administrative districts as her hometown. Placing the experience of belonging, identity, and difference in the images from afar may also lead to dismissing or overlooking the unique opportunities for identifications that may emerge through the relationships with one's place of dwelling. That gap may exacerbate the rupture caused by forced migration and lead to denying the subject's presence and dwelling. By calling for images from afar to counter the feeling of being “out of place” and not belonging, to mitigate and negotiate the rupture, the distance from home, and the struggle of finding and defining oneself in the space and time disrupted by war and forced migration, this participant's strategy, however, lacks an important dimension of the relationship to the place fostered by human connections and possibly cultural encounters. What she experiences may be characterized by the absence of the mutable movement between the cosmos and the polis, which is embedded in the modes of forming attachments/detachments, as well as the dynamic processes of identification/disidentification. These processes produce a dynamic, relationally grounded, situated, articulated, and self-aware figuration of a worldmaking denizen that counters the binary

and essentializing logic of belonging rooted into a place, state, and nation, divided into us and them. Instead, the figuration of worldmaking denizen can relate to the world through sensorial and emotional responses and emerge together with the world as being response-able, reflexive and reflective of its performative nature: “postmigrat worldmaking ... posits a radically open cosmos that emerges in mutual exchange with a response-able and responsible polis” (Meskimon, 2017, p.25).

The role of the arts in this movement from the cosmos to the polis, channelled through the figuration of a denizen, may involve materializing a participatory and embodied dialogue among creative intersectional agency, world citizenship, and global demographic change (Meskimon, 2017), specifically regarding migration. By focusing on participation and relationality, educators may have the opportunity to inspire a “change of heart” in learners, fostering a broader sense of denizenship among them, which could lead to “affective renegotiations of boundaries of ourselves with the world” (Meskimon, 2017, p.34). In the next sections, I will explore in more detail the emotional, sensorial, and transformational— in other words, affective— dimensions of worldmaking. I will also trace how the processes of identification/disidentification occur in this context, mediated by various modes of forming attachments/detachments. Ultimately, I will explore the modes of being and knowing evoked by the mutable movement within the open-ended cosmos/polis of the worldmaking denizen, considering the possibilizing force of creative imagination as a form of hyper-reflexivity and conscientization.

The Sensorial and Emotional Dimensions of Worldmaking

This section delves deeper into the “ordinary and spectacular” aspects of a migrant's daily life (Moslund, 2019, p. 355). It investigates the sensorial and emotional dimensions of world-making within the encounters with Petrykivka art. By analyzing the sensorial and emotional responses expressed through the artworks, I explore how these creations serve as sites for participants to affirm the ease of presence that encompasses the demigrantized experience of belonging, identity, and difference.

Every participant, calling for the images from afar, could forge authentic and meaningful connections with the vernacular art, its medium, technique, and visual language, which manifested in sensorial and emotional dimensions. Expressed through different words, colours, and shapes, the artistic works conveyed fear, sorrow, and a “feeling of uncertainty to the point of gnashing teeth,” as Illarion articulated his state. In the creative worlds engendered by the participants, the red of love and life coexisted with the red of war. The artistic creations superposed the national pride residing in the blue and yellow colours of the Ukrainian national flag, with the blue conveying a particular state of mind and yellow irradiating mental frenzy. In another interpretation, the blue and yellow embodied one’s origins and sense of home, which is simultaneously tied to the physical place in Ukraine and the family and children, where one’s spiritual home resides. The vivid, clear colours contrast with the sombre ones as they strive to define the self within a world that emerges at the intersection of contradictions, antagonisms, contrasts, and differences.

Since appealing to the Petrykivka visual language and technique for self-expression was relatively new for most participants, they found themselves navigating the discomfort of the unknown and unfamiliar to articulate their worlds and make sense of their experiences. Illarion

shared that "the repetition of the same element provided a sense of control as I practiced it more, and success interchanged with failure. However, it requires time, focus, and a specific mindset." Despite some struggles, the participants throughout the experience shared a sensorial response to their encounter with vernacular art, experiencing varying degrees of meditation and serenity that prompted a sense of harmony, responsiveness, sensitivity, and empathy. The nature and materiality of the painting technique required precision and accuracy in realizing the miniature and fine elements of *zernyatko*, *vusyk*, and *bigunetz*, along with transitional strokes. This called for slower gestures, reflections, and a focus on both bodily and mental dimensions. This prompted the need to slow down and connect with vernacular art to connect with oneself. Illarion described it as having a "meditative, calming effect" from the practice that does not accept rush and encourages you to take your time and immerse yourself, which improves your state, making you feel better. It was a good feeling to connect with the self." Orchestrated by the principles of balance, the intense emotional state and the complexity of the participants' forced migration condition still seem to coexist in the state of peace, as Nadya described it, where diverse and contrasting elements, symmetrical and asymmetrical, converge in the artistic composition invoked by creative imagination. In the case of the participants, particularly as Nadya expressed, the artmaking may have been experienced as a structuring of the self, sorting and mapping out the dimensions of one's figuration while recognising that many dimensions exist simultaneously, similar to how the compositions came to life as an "organized chaos... of symmetrical and asymmetrical, structured and less structured elements".

For Eliana and Illarion, accustomed to working in a completely different artistic medium, it led them to experience Petrykivka art in a way that pushed them outside their comfort zone. It challenged their sense of control over the process, allowing emotional and sensory aspects of the

self to take precedence, prompting them to seek guidance from emotions and feelings rather than rational thought. “I let the feeling guide me,” Eliana shared. This sentiment resonates with Illarion’s experience of attempting “not to think but to assume the role of a mediator” between the Petrykivka aesthetics, elements, and technique and the artistic themes and aesthetics inherent to his own artistic identity embedded in Ridnorivka.

Eliana experienced the artistic encounter as a desire to elevate above the overwhelming turbulence, anxieties, uncertainties, and obstacles associated with forced migration amid wartime conditions; the desire to open toward her potential and spread her wings, “rediscover oneself and learn who you truly are.” As she navigated the uncertainty of this creative experiment and developed relationships with vernacular art, she gained a deeper understanding of the technique, its elements, and its symbolic language. Starting with dark colours and loose strokes, Eliana stated that she “overcame the fear of being herself” and learned to trust herself. While developing the artwork, she transcended the sombreness to attain a clearer understanding of vernacular art and its techniques, along with a more precise concept of the self expressed through brighter colours and more assertive strokes, creating elements distinguished by greater detail and more sophisticated shapes:

“...I was very scared to start. I kept delaying the work until the last moment. I began sketching. Then, I erased everything and allowed the creative process to unfold by starting right off with the paint. I started in one bottom corner and worked my way up, thinking and having a mental conversation with the flowers that emerged from underneath my brush. I considered how each flower is different; they are not obligated to meet anyone’s expectations; they have a right to exist just as they are, in any colour, and be appreciated for that. These two flowers, the first ones I created, are infused with

worries and anxiety as if they were forced into existence while struggling for their place in life. In contrast, the last one is flourishing above all else, self-contained and self-fulfilled, possessing her own space in the world that she can comprehend and navigate.”

Nina, for whom artmaking usually evokes good feelings, experienced some dissatisfaction. The creative encounter with Petrykivka art embodied her overall forced migration experience, highlighting the leitmotif of lacking control over her life due to circumstances that overpower an individual's free choice. She had to submit to the circumstances surrounding her primary artistic idea, which she had nurtured for a long time. Instead, lacking proper means of expression—specifically, artistic materials—Nina had to rely on her feelings and emotions to guide her artistic expression and make sense of her figuration in the moment. Exploring the sensory and emotional dimensions facilitated a more sincere and honest conversation with herself. It highlighted what truly mattered in Nina’s life at that moment: her family, children, and the brighter, more defined, fulfilled, and contained vision and experience of the self. The latter is expressed in the vegetative motifs that showcase vivid, rich, and complex colours, conveying growth, vitality, and prolificacy.

Living in the moment, here and now, and dismissing material attachments to any location, the two birds in Valentyna’s artwork—free to move across borders and choose to reside anywhere—embody a sense of well-being, fulfillment, peace, and overall satisfaction from her immigration experience to Canada and life here, despite the hardships of immigration and the disrupted connection with her family. The sensation also emanates from the symmetry of the composition and the harmony that orchestrates contrasting colours and elements. The ease of presence is encapsulated in the central element of the sunflower, a symbol of Ukraine as well, surrounded by more minor floral elements. Altogether, the elements form a triangle, a feminine

and familial symbol in the Petrykivka vernacular visual language, as Valentyna explains, where the participant positions herself in relation to the world as an overall happy place for her.

The postmigrant reading of the participant's figurations, expressed through the creative encounter with Petrykivka vernacular art, showed a deep intertwining of identities with sensorial and emotional, national and personal dimensions, while revealing complex, multidimensional meanings and identifications. It surfaced that the participants' experience of identity is marked by the intense labour of senses, emotions and feelings directed toward the possibility to genuinely experience their identity under disruption of space, time, and life by forced migration and war.

The Figurations Performed Through the Process of Identification/Disidentification

The participants shared the impression that the attitudes towards immigrants that are interwoven into the socio-cultural fabric of the place influence the immigrant experience of identity and difference, as well as feelings of belonging. All participants described Canada as a "welcome" country, as Illarion put it, meaning they generally feel at ease, safe, and accepted here. Valentyna recalled her years spent in Europe and spoke of feelings of longing for home and an inability to develop a sense of belonging in the new place, nor to experience herself as an equal member of society due to the prevailing negative attitudes towards immigrants. In comparison, her experience in Canada is marked by a sense of satisfaction that stems from her growing attachment to the place.

All the participants spent their first weeks and months in Europe. Their impressions, shaped by their own experiences and those they heard about, as well as their prior knowledge of the immigrant experience in Europe, suggested it is characterized by a snobbish attitude from locals and general negativity surrounding the immigrant image. A similar perspective is also

reflected in academic texts and research that address immigration issues, highlighting recent instances of refugee inflow and intake by European countries, particularly from the Middle East, Afghanistan, and, more recently, Ukraine (Dražanová & Geddes, 2023). The negative and biased attitudes towards migration may intensify the immigrant experience, positioning migrants as subjects caught between native and host cultures while striving to establish roots in a new place. They may be seen as longing for home, which inhibits their ability to truly belong either here or there. Similar moods and tones emerged in how the participants generally discussed and expressed their experiences and feelings of identity, belonging, and difference.

The participants may initially have adopted the identity of an immigrant marked by an inherent, intrinsic inferiority in their personal, cultural, and professional value, which limits opportunities for inclusion. Interestingly, by embracing the status of immigrants, individuals might also inadvertently adopt self-exclusionary strategies. This perception of the immigrant self is likely constructed within a binary logic that delineates us and them, natives and immigrants, rendering newcomers as inherently strange and out of place. Thus, not having other reference points for how the immigrant experience of identity, belonging, and difference can unfold—shaped by their own experiences alongside the generalized image of an immigrant in popular culture and the shared knowledge perspective—participants identified themselves within the binary category.

The exclusion strategies functioned across several dimensions. The language barrier significantly affects how individuals experience their immigrant reality, leading them to impose restrictions and exclusive categories on themselves, adding to the existing struggle to communicate fully and meaningfully. Some perceived themselves as inferior because they could not use grammar correctly, did not understand someone speaking to them, or made mistakes in

speaking and writing. This sentiment would also be strengthened by the attitudes expressed by the teaching staff in educational environments, which lead to individuals comparing themselves with other immigrants who may be more proficient. Some even described being limited in their use of language and means of expression as a loss of voice. Conversely, some participants found that having a degree of language proficiency facilitated their dwelling in the new environment.

Another ground for self-exclusion could be the perception of self as non-deserving, not wanted, and not valuable professionally. It was common for the participants to doubt the possibility of an immigrant fitting into the categories of professionals with valuable and valid expertise who are in demand. For example, Nadya was explicitly told by another immigrant like her that she should forget about her aspirations to be a professional respected artist here in Canada and apply herself to a job usually allocated to immigrants, such as providing cleaning services. Eliana was also terrified at first by the thought that her professional artistic skills would not be in demand and she would not be able to continue doing what she liked the most in life. Often, there is a struggle to negotiate one's background and to handle situations that require renouncing one's status and former identity, which were earned through hard work and dedication. This is evident in the case of Nina, who is now confronted with the challenge of leveraging her qualities, traits, and self-worth, both professionally and personally, while reconstructing, reliving, rebuilding, and reclaiming all of that in a new context. Participants seem to share the forced migration experience, viewing it as a disruption rather than a continuity of connections, space, place, identity, and belonging. It requires starting from scratch, reinventing themselves, and seeking a new place in a different society.

Analyzed through the postmigrant lens, the everyday acts of the participants' dwelling in the new place, including their creative pursuits, appeared to have reshaped their identities into a

more valuable and inclusive self-experience. The day-to-day ordinary and spectacular migration experiences of migration offered the individuals, whether consciously or not, opportunities and strategies for disidentification and negotiation of their adapted migrant identities, allowing for other identifications to be articulated. Placing a significant part of the identification value in the professional, language proficiency, and cultural dimensions of migrant identification appears to lose effectiveness when confronted with the prevailing higher value assigned to everything native, national, and local. Instead, consciously disidentifying from migrantized identities by focusing on other dimensions of the figurations embedded in the multitude of identifications and modes of belonging could be a fruitful strategy for countering the binary systems of opposition that pit nationals against immigrants.

The participants embraced the aesthetic characteristics and symbolic vernacular of Petrykivka painting, which is rooted in the chthonic relationships of Ukrainian ancestors with the land, environment, and nature. This deep connection inspired artistic expression as an act of self-identification. These artistic expressions manifested as individual worlds, forming a shared universe of worldmaking denizens, enabled by the possibilizing power of artistic imagination. They appeared as hybridizations of chthonic vernacular motifs with personal systems of expression and identification, such as the merging of Petrykivka and Ridnorivka in Illarion's interpretation, provoking new senses and meanings. Nina's example demonstrates the act of identification/disidentification in the creative encounter. Initially, the composition was meant to evolve around the motif of a bird sitting at the window, covered in a web-like pattern and looking up. The frame would consist of Petrykivka ornaments. The bird would display vivid yellow and red colours against the dark backdrop of the window, surrounded by a white frame adorned with bright flowers. This would represent the experience of an immigrant caught in a state of dark

uncertainty due to forced migration and war. Nonetheless, there would still be light and hope. Instead, the artwork became a cluster of vivid green grapes, with leaves that signify the past and two small flowers representing her two children, the future. The grapes, symbolizing abundance, along with the triangular structure at the centre of the composition, embodied Nina's existence beyond the migrant perception of self and indicated the location of her meaningful sense of identity and belonging—within her family and her children, as well as in the native, familiar, and cherished culture associated with the notion of home.

The artmaking facilitated a dialogue between the “normative” foundations of identity and lived experiences. These expressions became actualizations of the past in the present, offering possibilities for the future by merging the lived experiences of disruption, loss, and uncertainty from forced migration with aspirations for a “normal,” brighter, and safer life as fulfilled individuals. The participants focused on their current identifications, which encompass the emotions, feelings, and sensations associated with forced migration, war, and life disruption, in relation to a future filled with possibilities for positive change and hope. This evokes the image of a bird in the dark, gazing at the daylight through the window in Nina's artwork—a vision she cherished but never realised due to her circumstances. By transcending the migrant perception of uprooting and longing for one's homeland, the artistic expressions pointed towards a post-migrant and post-authentic self-vision, where the compositions served as both a concept of what one aspires to become and a means for self-identification beyond normative categories. The latter may have been creatively articulated in how the participants navigated the familiar and unfamiliar systems of visual expression and the new host country while shaping more apparent and better-defined forms and identifications from the sombreness of loose and uncertain strokes, metaphorically speaking. They fostered fantasy worlds of creative possibilities where social

norms coexist with subjectivities, akin to Nadya's description of "an organized, symmetrical flower existing alongside a free-form shape" and "one can host different parts within their entity, beginning in one way and growing into something else," which is not feasible in the normative reality as we understand it, as Eliana expressed.

The participants aimed to articulate their experiences of contemporary events and capture the dynamics of their lives, blending traditional vernacular art with modern artistic language and lived realities. For instance, the "modernist" expression and dynamic nature of Joan Miró's works resonated with the vernacular motifs and compositions in Nadya's artwork. This hybridization highlighted the restless motion permeating Nadya's life, characterized by her search for artistic voice and place, and the reconceptualization of her art and its themes reflecting modern events. Likewise, by appealing to the foundational principles of balance, harmony, and antagonism embedded in the works of old Petrykivka masters, Valentyna transformed the tumultuous experience of war and forced migration into a balanced and harmonious state of her present self-identification.

Eliana focused on her current state of transition from the sombreness and loss of self-identification to regaining a sense of identity. Through disidentification, she rejected the imposed norms of self, such as the experiences shaped by the norms of traditional upbringing, which she adapted to as a child and later as a member of various communities throughout her life. She articulated her movement towards reclaiming a meaningful sense of identity and belonging in the new socio-cultural context by questioning the normative aspects imposed on her identity and embracing the concept of difference, viewing being different as a positively inherent and equally generative aspect of her self-experience. Nina's artistic expression, on the other hand, reflects a struggle to accept the subject's shifting self-perception, influenced by the changing relationships

with both material and immaterial entities that result from forced migration and war. The changing nature of these relationships, coupled with a sense of loss of control and unacceptance, leads to difficulty identifying as an active agent exercising choice, which appears fundamental for Nina. She seems to have disregarded her identity, focusing not on self-identification but rather on the past and the future as they unfold through the identifications of her children, which seem more defined in her perception.

Through traditional vernacular symbols that merged with other cultural elements, Illarion mediated his current emotional state and provided a “candid, unreserved portrait” of the self situated in the moment and detached from homeland, “a portrait of a Ukrainian who lives in Montreal and speaks English,” as Illarion described his figuration in simpler terms. In this version of Ridnorivka merging with Petrykivka, the composition may evolve into an ironic interplay between the everyday ordinary and the spectacular performance of migration. The ordinary radiates through the blues and yellows of the creator’s emotional state of “mental frenzy” as he reinvents and rediscovers his sense of identity and belonging each day under the migrant condition governed by uncertainty. The spectacular may reside in the elements of the crown and laurel wreaths “that are called to make anything more spectacular, grandiose, real, formal, official, and render a serious weight to things,” Illarion explains. Illarion's hybridization may also reflect the migrant subject’s struggle for identity, legal recognition, and significance within a new socio-cultural context shaped by disrupted space, time, and existence due to forced migration and war. Consequently, his artwork can be viewed as an act of disidentification/identification woven into the representation of the skull, a familiar element for Illarion, which he interprets through the unfamiliar vernacular visual language of Petrykivka. In this act of worldmaking, Illarion strives to regain self-identification by reattributing value and

meaning to visual elements, re-envisioning reality as he redefines himself. By employing familiar and unfamiliar elements, the creative mutation embeds Illarion's intersecting positions and reclaims and locates the individual's place and voice. Thus, the artwork may exemplify an inclusive and equitable representational system operating through diversity, where the world and the denizen emerge in mutuality.

In the examples above, tracing the simultaneous, mutable, mutual, and contextual processes of identification/disidentification provides insight into subjects' identities as dynamic processes and agency rather than as stable formations at the core of a unified subject. The acts of identification/disidentification, as performed by the participants through artmaking, did not merely serve as a strategy to reclaim a voice and place within an existing representational system. Rather, they generated creative worlds as representational systems constitutive of the subject's intersecting positions, thus shaping their figurations. How the identification and disidentification processes unfolded reveals the development of the subjects' experimental figurations, which may arise from the subject's creative agency and exercise of choice. This acknowledges and adapts to the changing relationships and multiplicity of modes of identification and belonging sparked by self-awareness. These qualities make the subject an active agent, free to reject ascribed categories of identity, belonging, or estrangement, and to create new meaningful forms of being and belonging in the world.

The Postmigrant Experience of Belonging as a Multitude of Modes of Attachments/Detachments Engendering the Entangled Relationships of Worldmaking

In the mission to articulate the experiences of forced migrants from the perspective of Global Citizenship Art Education as a postmigrant education, the role of artwork and artmaking may reflect feelings of meaningful belonging in the world as comprising "contradictory

sensations of attachment and detachment” (Moslund, 2019, p. 355). The latter can be mobilized by the migrant and by the "shifting everyday contexts of socialization and self-invention through intimate relationships with places and encounters with their inhabitants," along with their “emotional evocations of transitory bodily sensations of emplacement or displacement (conscious and subconscious)” (Moslund, 2019, p. 355). Before engaging with the participants, I anticipated encountering a strong sense of "diasporic” and “migrant” belonging, steeped in nostalgia and longing for a sense of home and the native land. This expectation stemmed from my previous experiences with the Ukrainian diaspora worldwide. The postmigrant literature critiques the analysis of migrant experiences traditionally centred on nostalgia or the loss of “roots” and the difficulties of ‘re-rooting,’ as illustrated in migrant art (Moslund, 2019, p. 354). Thinking postmigrant and globally through vernacular art presented a challenge that required moving beyond the “vertical structure of uprooting,” characterized by the “vertical’ feelings of national, ethnic, or cultural belonging (Bromley, 2011; Moslund, 2019, p. 355). Instead, I sought to expand into the dimension of worldmaking as an imaginative act of belonging that encompasses a multidimensional structure, including various “modes of attachment or ways in which feelings of belonging (or non-belonging) are produced” (Moslund, 2019, p. 355).

I did not expect that none of the participants referred to themes of rootedness, longing, struggle to uproot, or connection with their cultural origins tied to a specific place or nationality in their artistic expressions. Moreover, they did not directly mention or emphasize their migrant or refugee condition. Valentyna recalled an artwork she began during her extended residency in Europe before the war, infused with feelings of non-belonging and longing for her homeland and family, which were intensified by the dismissive attitudes towards immigrants. The artwork revolves around the ancestral motifs of the tree and roots. Since then, the war has brought change

to her world. For her, the experience of immigration is now marked by the realization of the impossibility of returning home to her roots, to the graves of her elders, which are in both Ukraine and Russia, as well as the loss of understanding among family members, now divided by political views, along with the inability to return to the familiar life as it was before. Instead, in her present artwork, two birds beneath the triangular structure formed by vegetative elements—with the solar, feminine sunflower symbol at the centre—embody the idea of connection to origins that reside in family relations rather than in a specific physical location.

In the conversation, themes of roots and a tree emerged, highlighting the exploration and enhancement of knowledge and awareness about one's origins and family history, motivated by the need to understand oneself—"to know who you are and where you come from"—"to avoid being deceived and misled," as Nadya cautions. This also opens the dimension of connection to a larger global community of mankind. She imagines that tree as a tiny sprout emerging from a book held at heart level. The history of humankind/family is written in that book. The tree motif may be understood as an embodied identification of self that is neither given, stable, or defined. It grows and comes into being as one searches for it in the creative act of world-making, guided by humanity's historical pathways and the universe's relational interconnectedness. It points to one's polis, the location of belonging and identity, which exists at the core of the shared cosmos as both a physical and material place, as well as within human relationships with both material and immaterial entities, and the socio-cultural fabric of the place, family, friends, and so on. Such a multidimensional and dynamic view of one's identity indeed posits a radically open cosmos/polis of a worldmaking denizen who dwells in the world and performs a continual act of homing as a mutable feeling of belonging materializing in various modes of attachments/detachments. The participants' repeated references to historical

knowledge and their comparisons of past and present events and conditions to envision the future highlight the value of dialogue between personal, vernacular, and historical knowledge. What the participants shared leads me to believe that worldmaking denizenship, maintained through hyper-reflexivity and with an emphasis on conscientization, may also serve as a way of knowing and learning about oneself and the world.

The Distance of Immigration as a Feeling, Transcultural Activities of Belonging, and the Motifs from Afar

The postmigrant interpretation of the participants' creative engagement with vernacular art revealed a profound connection to family, ancestors, homeland, and the broader realm of native and global culture. It also revealed the emergence of meaningful feelings of belonging in the world, as contradictory sensations of attachment and detachment that arise through creative agency, dialogue, reflexivity, and imagination. Fueled by the power of artistic imagination, artistic expressions encompassed the attachments/detachments generated transculturally, discursively, and creatively across the historical past, the present, and future possibilities. Artmaking represented a unique way to engage with oneself and the world. The creative compositions conveyed pathways that connect individuals to their inner selves, forming emotional and sensory channels that sustain movement within the dynamic cosmos/polis structure. Articulated through creative artistic expressions as inherently hybrid representational systems, the participants' figurations can also be viewed as expressions of the various identification/disidentification processes activated by a multiplicity of attachment modes, which grow multidimensionally and are coupled with modes of detachment.

What also emerged is the shift in how belonging is experienced, which I describe as a feeling of distance of im/migration —a feeling that conveys the detachment and separation from

home caused by the impossibility of returning and the uncertain legal future that jeopardizes the possibility of dwelling permanently in Canada. Driven from their homes by war, families are scattered across the globe. Some still have relatives in Ukraine, mostly parents. This new sense of belonging as a distance of im/migration may be shaped by the challenges and difficulties of maintaining communication with family and friends in Ukraine, hindered by technological constraints, time differences, or the various contexts in which people find themselves, leading to misunderstandings and feelings of estrangement.

“The distance of immigration is hard to overcome, and communication is not the same as before—I can barely find time to call home because of the time zone difference and the hectic pace of life. Then there is the loss of that quaint, hearty, close relationship with friends due to the distance and the differing life conditions and realities, along with the disruptive effects of being the one who left home and the country, supposedly living a better life, while those who remained are now facing the threat of war. Many of my Ukrainian friends back home have a skewed perception that the refugees here are provided with all they need, which is far from the truth,” Nina provides insight into her sense of belonging.

Forced migration and the war shifted priorities and understanding of what is truly important, influencing how attachments and detachments are formed. As a mutable feeling of distance, the experience of immigration can also reshape relationships with extended family meaningfully by fostering proximity and tolerance, understanding and acceptance, while allowing for the dismissal of minor contradictions and confrontations based on what suddenly became insignificant in the light of war. For all participants, the place where their artistic identifications take root and originate their creative impulses intersects with the notions of home

and family, often represented by images of their parents. The family appears as both a physical and spiritual place of home, where individuals find their sense of self, locate their centre, and draw from its emotional, sensory, and spiritual source. After all, it seems that the only connections that endure after the ties to the physical place of home disintegrate are those to family, parents, and the creative artistic agency.

The feeling of distance of im/migration can be defined by the release of emotional and sensory responses resulting from the loss of familiarity, including material and immaterial ties to one's land and home as a physical place, along with relationships with family and friends left behind in Ukraine. Conversely, this experience may also be influenced by emotional and sensory responses that cultivate immaterial connections with the new environment, fostered through human interactions and characterized by a quest for identity that transcends national boundaries and embraces the Universal. Simultaneously and contradictorily, the feeling of distance of im/migration harbours both a sense of collapse or rupture of the familiar ties and connections and a growing sense of belonging grounded in family, a community of shared creative practices, and the present moment, here and now, with regard into the future.

The feeling of distance of im/migration may also manifest as an ease of presence in a new place, evoked by the familiar sensations and feelings of home that one creates by invoking images, narratives, sounds, places, and even people from afar, which I will further refer to as motifs from afar:

“I do not feel like I belong to anything or anywhere. However, attachment to the non-material, such as familiar sounds, smells, and visuals, and the possibility to identify with a community—specifically, a national community that shares what is dear and familiar to

me—is important. It is a valuable and deeply cherished feeling that composes me,” reveals Eliana.

At the same time, the feeling of distance of immigration may also be reinforced by motifs from afar, intensifying the identification with the physical place of home and the familiar that resides there. This challenges the sense of ease of presence in the world. “Home is about the connections we build with people and family; it is not just that, but also the physical and emotional proximity to those individuals,” Nina articulates her feeling of distance of im/migration and the unique way attachments and detachments are produced in her experience of dwelling in this place. “I am here, but all the feelings, attachments, and sensations that make up the feeling and sense of home and belonging are left behind,” she shares. In response to her own thoughts, Nina discovers a sense of proximity to her native places through other migrant personalities she encounters. These individuals embody the essence of those distant places, feelings, emotions, and attachments that constitute Nina’s identity, as seen in the example when she meets someone in Montreal who used to live not far from the village of her parents where she grew up.

The experience of belonging, as it relates to the feeling of distance of im/migration, may seemingly result in low local social participation and interaction with local culture. It may be viewed negatively from a migrantized perspective as social withdrawal, disrespect, dismissal, and unwillingness to integrate. However, for Nina, for instance, this may be how she experiences her sense of belonging: a complex interplay of attachments and detachments arising from the ordinary and spectacular day-to-day performance of migration:

“There is a scarcity of meaningful conversations, communication, and connections experienced under the migrant condition. That is why I maintain closer contact with those

who share my culture and language, and I feel more connected to people my parents' age because my home is where they are, and now they are in Ukraine. Other immigrants also tend to stick to their kind."

Her connections with the dominant local French and English cultures are minimal. However, through the shared world of dance, she continuously engages with the familiar Ukrainian and Moldovan cultures that shape her identity through the bonds created in the place of home far away. Not seen by the dominant English and French narrative or by herself, Nina may be engaging in transcultural activities of belonging here and there while residing in this new place, since these two minor cultures, Ukrainian and Moldovan, and the people who embody them, nonetheless, form part of the Canadian socio-cultural fabric.

Conceptualized as a feeling consisting of emotional and sensory responses that produce contradictory modes of attachments and detachments, the postmigrant experience of belonging mediates the binary, migrantized view of belonging: the acts of "rooting" by nationals and "uprooting" by immigrants. Demigrantized, the example of the participants' sense of belonging as a feeling of distance of im/migration may contribute to the discussion about immigrants' social and cultural integration. Inclusive of emotional and sensory dimensions, it may provide a nuanced and sensitive understanding of belonging that embraces differences and various subject positions. This understanding may be regarded as an open-ended, multimodal, dynamic, and relational act of continual homing and dwelling as a transversal and transcultural dialogue. The concept of belonging as a feeling of the distance of immigration may further confirm an affective and relational dimension of worldmaking denizenship, where the denizen and the world emerge in mutuality through their ability to affect and be affected, respond and be responsible simultaneously.

The Community of Shared Artistic Practice

The participants testified that the human connections component is very strong and formative in their immigration experiences, playing an essential role in collapsing the distance created by immigration. The most transformative and impactful milestones on their migratory journeys were the encounters with individuals who offered assistance, those with whom they shared creative activities and agency, whose genuine kindness sparked moments of reflexivity and conscientization, evident in the re-evaluation of personal and national values and identities and fostering a renewed sense of belonging and understanding of differences. There, the transformative power of the experience of forced migration may reside, revealing the interconnectedness of human beings: When there is nothing else to hold onto or seek help from, one turns to human connections. “I have never encountered anything like this back in my country,” Nadya shared while reflecting on the transformative moments of her migratory journey, recalling the assistance her family received from people they barely knew. “That man at the airport, a complete stranger, was kinder to us than my Ukrainian friend back in Italy,” Nina contemplates whether the national and ethical components influence the quality of a person and their ability to act towards others as a dismissive stranger or in a humane and empathetic manner. Many close encounters that shaped the immigration experience occurred through art and culture. By creating art with others and opening oneself to the works of others—visiting exhibitions, attending events, and being present in the artistic and cultural spaces of fellow Ukrainians or locals—the participants connected with their new environment more meaningfully.

As revealed in the participants’ narratives, creative human encounters foster a shared universe of values and interests, generating a sense of proximity that transcends the distances created by movement and migration events. They present opportunities to open to others, engage

in the lives of others, and experience empathy and connectedness that facilitate a connection to something greater and sustain movement within the cosmos/polis structure. Analyzed discursively and creatively, the participants' narratives highlighted the strong formation of attachments within the community of shared creative practice, focusing on "participation in different collectivities" (Meskimon, p. 33). In the participants' experience, cultural and artistic activities fostered a system of attachments that shaped their sense of belonging as a worldmaking dwelling. Across the participants' experiences, the power of human connections, encounters, and access to a social circle is expressed as an indispensable need that one manifests while navigating the shifting everyday contexts of socialization and self-invention. In the new socio-cultural environment, expanding one's social circle through cultural interests, activities, and connections appears to be generative for one's sense of identity, belonging, and difference and an effective strategy to counter the feeling of being out of place, claim a denizenship, and assert one's ease of presence.

The community of shared artistic practice creates personal and professional opportunities and influences one's life. For instance, in Nina's case, the connections formed through a mutual interest in dance led to a specific career path and her spontaneous immigration to Canada. One of her contacts, with whom she was not even close friends but shared the artistic environment of a dance group, extended an invitation and assisted her with the initial steps of establishing her life in Montreal. Nina built her social circle and support system in a new place through cultural participation in a dance group. She found an outlet in creative crocheting that she shares with people on social media. These two dimensions of creative and artistic activities are essential to her identity and have developed since childhood. Eliana describes the artistic practice as saving and generative for her sense of identity, providing her with motivation and inspiration to pursue

positive change in the future. For Valentyna and Nadya, the choice of destination was guided by the rich presence of art and culture in Montreal's urban environment. Valentyna broadened her social circle through her interest in art and culture, particularly music. She connected with locals around these shared interests, developing a sense of attachment to the place. However, she laments that there is minimal presence of art-making and personal artistic expression in her life. She requires this to fulfil her sense of identity and belonging, even though her experience of being and dwelling in the new place is characterized by harmony and satisfaction. Nadya places a strong emphasis on the importance of her social circle and professional network in her life as an artist, something she currently feels a sense of detachment from during her immigration journey. She views the establishment of such a network as essential to her adaptation to this new place and crucial for her development as a professional artist and a fulfilled individual, as art and family are at the center of her universe.

All participants appear to access the opportunity for meaningful and fulfilling artistic agency and expression, both professionally and personally, through their involvement in diverse collectivities, primarily those of diasporic origin, at various levels and in different roles. Illarion goes further and defines his figuration through the interconnected relationships with individuals that form a community of shared creative practice, which he refers to as "Ridni" (Ukr. for kinfolk, people). "Ridni" encompasses everyone who has ever participated in my creative workshops and initiatives. These are the individuals with whom I shared my passion for animation, creative moments, collaborative actions, and a mutual thinking process. Together, we experienced the impact of art and influenced others through it. Ridni represents all the human relationships that came to life, driven by our shared creative impulses, space, time, and actions. "Ridni" embodies the art-making workshops introducing stop-motion animation that I carry out

as I move from country to country.” “Ridni animation” is a network of short stories connected by the shared creative effort that produces not only art, a moving picture, but also an affective attachment that opens a dimension of love for people, community, country, family, and friends. In Illarion’s philosophy, these affective attachments, formed around a shared interest, worldview, objectives, and missions, make someone *ridni* (meaning people related by kinship) not by passport, but by arts, spirit, nature, worldview, and system of values.

Illarion's contemplation of Ridni as a system of attachments that permeate and shape his figuration, artistic agency, and existence exemplifies an artistic and educational agency akin to worldmaking denizenship. This approach opens a shared universe of artistic practice, creating an inclusive space for encounters and interactions through cultural mediation. In this artistic engagement, the educator’s identity emerges as a mediator of diverse identifications that give rise to experimental figurations. The educator may enable a worldmaking creative agency through a multitude of attachments and detachments, facilitating both the creator and the creation to emerge in mutuality.

The Possibilizing Power of Artistic Imagination

All the participants shared a long history of exposure to arts and culture through their family backgrounds, which fostered a strong connection to the creative, artistic and cultural dimensions, deeming it essential to their identities and shaping their personal and professional lives. They placed significant value on artistic and creative agency in the context of immigration, viewing the opportunity for creative fulfillment as vital to their well-being and self-experience. Some described art as the centre of their universe, fundamentally reflecting what they do in life and who they are. For instance, Eliana articulated artmaking as a form of life-making, underlining the significance of art in her life. In her life, the creative artistic dimension is closely

intertwined with reality, providing a compelling example of the possibilizing power of artistic imagination, which enables new worlds and forms of being that transform the imagined into a lived reality. In her other artworks, a recurring motif features a young girl soaring in the skies or creating an art piece, reflecting Eliana's aspirations, concerns, and dreams at that moment of creation. The girl then comes to life through the power of Eliana's imagination, attention to detail, meticulous work, high level of skill, and the empathy and love that Eliana transmits to each of her creations. For Eliana, artmaking becomes a life-making in the sense of being alive and existing.

Throughout the participants' experiences in creative practice, the imagination acted as a powerful force that generates modes of identification/disidentification, as well as attachments/detachments that shape the experience of identity, belonging, and difference. The imagination transformed these concepts not only into artworks but experiences that reflect and are reflexive of the subjects' situated positions and life events. These experiences are marked by sensory, emotional, and intellectual responses, making the imagined worlds feel quite real. With this in mind, I will further draw on conversations that extend beyond the art-making instances and discuss the empowering potential of artistic imagination in facilitating forms of being, knowing, and relating to the world as a worldmaking denizen. Considering the implications for Global Citizenship Art Education, I will also explore artistic imagination and agency as forms of hyper-reflexivity and conscientization, which I regard as performative and empowering features of worldmaking denizen.

Enabling Alternatively Real Forms of Being and Knowing

In the participants' encounters with art and native culture, there is a recurring motif of fable residing in folklore, the symbolic narratives of vernacular traditional art forms, or the

creative visual storytelling within their artistic practices. The way the concept of fable emerges, shapes, and transforms within the participants' narratives leads me to consider it a form, a mode of meaning-making pertinent and inherent to worldmaking denizen, enables alternatively real possibilities for being and knowing. Nadya's creative worldmaking denizen tells her that:

“Everyone is creating their worlds; we are the world we create. We can choose how to make it. We can create these worlds anywhere. Others are part of those worlds, and we are part of the worlds of others. We share these worlds, whether they are positive or negative”.

In the Cambridge Dictionary (n.d.), a fable is a short story that tells a general truth or is only partially based on fact. In the participants' narratives, fable performs as a told truth about themselves, a creatively imagined world that affirms their ease of presence, emanates the sense of identity and belonging, negotiates differences and the distance of immigration as a feeling, and bridges past with the present for the future possibilities to arise. Its reality comprises historical events, personal lived experiences, sensory and emotional responses to them, and the feelings that intertwine with individual rational reflections, as well as personal aspirations, dreams, and the creative dimension. Some participants recognized the impact of fables and folklore, along with the truths, morals, and roles they gleaned from those short stories, in shaping their identity and life. Eliana describes her identity and sense of belonging through the image of a little girl from a fable embarking on a journey to reach a far-far land. She shares the cherished feeling of home she finds in Ukrainian books in the library here in Canada, connecting them to the stories and images from her childhood. Illarion acknowledges that Ukrainian folklore has strong ties to his identity as a Ukrainian and influences how he experiences immigration, along with his artistic and personal identifications. Since her early age, Nina has been exposed to the

world of folklore dance and its narratives performed through the costumes, sounds, movements, forms and colours. Folklore dance has shaped her life and immigration experience, and it continues to foster her sense of self and belonging in the context of immigration today.

Valentyna activates the motives from afar embedded in the symbolic visual narrative of Petrykivka, particularly those of *lamana hylka* (refracted branch), which is an element she had to practice and master during her time at art college. She shares that, for some reason, she would perform this element better than the one for *pryama hilka* (straight branch). She ironically projects this realization onto her life experiences, consciously linking the folkloric narratives to her personal ones.

“There is a reciprocal link between the identity of the artist and the art they create—how both shape each other interchangeably while remaining separate entities,” Nadya reflected on the worldmaking related to the reciprocal interactions among the artist, the world, and the artwork:

“Creative and artistic expressions are inseparable from the context of the time and that of the creator. Art is situated subjectivity, informed by the author, yet it exists in its dimension, possesses its agency, and lives beyond the human who created it. At the same time, meaningful artwork, which conveys significance and resonates with a broader audience—the artwork that defines its era—cannot be separated from the creator, as the creator is also a product of that time, shaping it through their active presence.”

Nadya’s artworks may or may not reflect the author’s real life. They are fables that leave the question of reality open. These fairy tales present an ideal world reminiscent of the one seen through the innocent eyes of a child. Fables enable dreams, allowing one to be oneself and navigate the labyrinthine path to one’s polis, which may be lost over time amid the distractions and pressures of life's false objectives and priorities. “With the changes in life, feelings and

sensations such as disappointment, frustration, loss, and fear have surfaced, and hopes now differ. Consequently, the imagined world in my canvases has transformed," Nadya reflects on why the characters in her paintings appear dreamy, reflective, and meditative as they connect to their imagination, thinking with their eyes closed, looking inward into their hearts, and contemplating the world from within themselves. One can hear the world around, sense it with their skin, and experience it with closed eyes. Through dreams, the world comes alive in worldmaking, an active state of dreaming with eyes widely closed.

The possibilizing power of artistic imagination that fosters artistic agency enables our world. It raises a radically open question about the antagonistic relationships between reality and imagination, positioning factual, material, and tangible scientific truth as absolute alongside that of an open-ended creative narrative. Illarion clarifies that creation is accurate and factual; it occurs here and now. For him, there is no subjunctive tense in artmaking or life, but rather an exploration of possibilities and the act of making a choice. Imagination is not a speculation but a reality made possible through the conscious creative choice of what one wishes to become or what alternative real worlds one desires to create, reflecting their intersecting positions, dreams, and aspirations. By actualizing one's feelings, aspirations, dreams, and experiences, a creative, conscious act of worldmaking can be viewed as an act of conscientization. When performed as a reflexive choice, it has the potential to articulate, visualize, and make tangible the narratives and realities that exist, since in worldmaking, worlds emerge from already existing ones. However, it may be overlooked due to poor observational skills and firmly closed eyes. There is a need to practise the visionary power of imagination to articulate these worlds, driven by constant critical reflection on one's place and reality within historical and present contexts to visualise the desired future. Like Eliana, who creates a "fantasy" in her own words, transforming imagination into life

and life into imagination, she continuously transmits her experiences, aspirations, feelings, senses, and emotions onto her artwork. In her reflective and reflexive creative process, she employs creative vision, empathic dialogue, and close observation, paying close attention to detail. In that creative act, both the creator and the creation may emerge in mutuality.

Shared among participants as daily practices in their professional and personal lives, the roles of artistic imagination, close observation, and attention to detail serve as powerful forms of hyper-reflexivity and conscientization, used to create alternatively real forms of being and belonging. Additionally, these activities may function as methods of learning and knowing about the world and oneself. “Fly and observe the ground from a bird's-eye view to grasp the bigger picture,” Nadya shares as she contemplates a potential artwork scenario. Observing reflexively the presence and traces of human existence, detecting cultural patterns produced by migration around the globe, reveals the historical interconnectedness of humans and serves the participants as an avenue to forge attachments and cultivate a sense of belonging. It aids them in grasping the multitude of their identifications, modes of belonging, and experiences of differences, allowing them to perceive the world as a shared universe and themselves as worldmaking denizens.

Artistic Imagination and Agency as Forms of Hyper-Reflexivity and Conscientization

“A person exposed to artistic practice possesses a more nuanced perception of the world,” shares Nadya. All having artistic backgrounds and creative inclinations, the participants exhibited a refined perception of the discussed processes, experiences, and events. They appeared curious, observant, and reflective, concentrating on relational threads, connections, and attachments among themselves, the art, and the world.

“There is a controversy regarding the increased proximity and connectedness through shared physical and informational spaces, and the growing human tendency to mentally

distance themselves from events happening elsewhere and the experiences of others, which they perceive more as entertainment,” shares Nadya, reflecting on her withdrawal from social media and her observations of others appearing to lose interest in the war in Ukraine, shifting their focus to different media trends.

Then she elaborates on her recent struggle to express herself regarding the events of the war in Ukraine: “What could I say, and do I have a right to say anything? What do I even understand about it (the experiences of others)?” In this statement, Nadya may be presenting a consciously informed and articulated doubt to overcome the distance and not only understand the experiences of others but also to connect meaningfully on a bodily and emotional level. She emanates a need for heightened empathy, where sorrow for others is neither a condescending sentiment of pity (De Oliveira Andreotti, 2014) nor a distancing strategy to protect one’s peace of mind. She may aim to evoke a sense of response-ability, a strategy of political resistance against the forced migrant condition, the informational and military aggression, and as a mental habit to respond situationally and relationally, embracing responsiveness and openness to the lived experiences of others rather than using pre-established frameworks (Haraway, 2016). This quality of engagement activates bodily sensations and emotional reactions, which transform into affect and conscientizing actions toward oneself and others, thereby shaping one’s identification in relation to others and the shared experiences of the event. It appears that, as demonstrated by the participants, a conscientizing action grounded in hyper-reflexivity and response-ability can take on various forms, such as volunteering, helping others, reflecting and sharing insights, creating art for sale to generate funds for donations, crafting masterpieces that convey deep meaning, or simply undertaking an inner journey to find one's centre, among others. Any

expression of agency that emerges as affect may possess the ability to influence others and instigate change.

The participants' narratives, expressed both visually and textually, illustrated how one can engage in worldmaking characterized by emotional and intellectual reflexivity while utilizing artistic imagination, close observation techniques, empathic dialogue, and participating in a conscientizing creative agency. Illarion uses reflection and thinking interchangeably as verbs to describe the quality of his engagement with the world and oneself. Nadya explicitly discusses practicing hyper-reflexivity: "to be aware that every minute of life, we make a choice, and the best we can do is to make a conscious choice that underlies our actions." As expressed in her words, it may be a mode of being in and with the world where one's figuration and the world emerge mutually and interchangeably as response-able entities. In Nadya's interpretation, what creates space for reflexivity is that moment of stillness, like that in her artworks—the ability to step back, question things, and consider different perspectives rather than rushing a response. One should act through mediation instead of a radical reaction to make a conscious choice. She views this mediative strategy as her strength, even if it may be perceived by some as ineffective and a weakness:

"The good choose different strategies, do things differently—not through aggression and radical action, but through doubt, reflection, ramifications, observation, and a sense of passiveness while maintaining dialogue with different perspectives... and plenty of doubt. Those who lack flexibility and reflexivity and are not inclusive of diverse viewpoints lead a much simpler life," Nadya shares her thoughts.

From her experience and as conceptualized by De Oliveira Andreotti (2011), hyper-reflexivity results in a constant redefinition of one's positionality to inform personal agency

regarding how one perceives themselves, others, and how others perceive themselves and the subject, which also paves the way for a figuration to emerge. This definition presents hyper-reflexivity as intrinsic to the worldmaking denizen figuration, which fosters the response-able mutuality of the subject and the world, within the cosmos/polis structure.

Engaging in mutual artistic creation, facilitated by artistic imagination as a form of hyper-reflexivity and conscientization, may be regarded as an enabling strategy for practicing worldmaking denizenship. Illarion's creative agency and the formation of Ridni exemplify the role of a collaborative creative agency in uniting people and making them "*ridni*." It also fosters a common language of artmaking developed through engagement in creative activities that may enhance communication with anybody and anywhere. Mediating the space of shared creative practice, the art educator's role may be to invite in a sensitive and meaningful way the reality of one's experience and facilitate a shared universe between the storyteller and the one who opens to the story. Imagination is essential to create this shared world, open to another's world, and evoke feelings, emotions, and sensations that enable one to affect and be affected. Here, response-ability can develop as a habit of the mind.

Several qualities of that shared universe of creative practice emerged in the participants' narratives. As Illarion expresses it, "There is a presence of magic in physical encounters with people and in engaging in the mutual creative process." I asked Eliana how she managed to create artwork that seemed to come to life, and it felt so real:

"I cherish every one of my creations. I converse with them, inquire about their feelings and thoughts, and engage in empathetic dialogue. Sometimes, the line between reality and imagination blurs, so I struggle to discern the difference myself."

Love, empathy, and a significant degree of critical observation, coupled with attention to detail, permeate the shared universe of creative practice, making it reflective and reflexive of the events, aspirations, and experiences that hold shared importance. In this creative universe, there is no rush; a moment of stillness offers a space for reflection. This is evident in the participants' experiences of the artistic encounter with Petrykivka, infused with meditateness and a connection to the self, and in Nadya's artworks, where characters seem frozen in time with their eyes closed. Nevertheless, intense emotional and intellectual labour is expressed through their still bodies and calm faces. For Nadya, her artworks are spaces radiating the ease of presence, where she can drift away from the rush and intensity of a life filled with information and overlapping events occurring all at once, allowing her to be present with herself and to observe and contemplate her cosmos/polis, and what is important to her and the world now.

Shared Universe of Creative Practice, Historical Trauma, Difference, and Aggression.

Historical trauma and truth accounts, along with the experiences of difference and the impact of war and forced migration, emerged in discussions as shaping and defining the participants' experience of being Ukrainian and the ongoing redefinition of their identity in light of the global nature of the events they became part of. To explore these dimensions of the figurations with the generative possibilities for reconciliation, healing, and reclaiming one's voice and place, the subject may engage in conscientizing processes by practising hyper-reflexivity. It may be enhanced through the shared universe of creative practice, which invites motifs from afar and is marked by the ease of presence. When applied critically, the possibilizing power of artistic imagination engages with affect that resides in senses, emotions, and feelings, potentially promoting the processes of conscientization, conceptualized by Pablo Freire as a qualitative and generative change in the subject's experience of identity, belonging, and

difference. This may inspire transformative action and facilitate working through historical trauma by envisioning alternatively real scenarios of historical narratives for a better future. When understood this way, the possibilizing power of artistic imagination has significant implications for critical and transformative Global Citizenship Education and realization of the postmigrant analytical perspective. Imagination can transcend and reshape the constraints, conventions, frameworks, and ideologies of the past within the present, fostering a generative future that acknowledges traumatic histories and embraces an all-inclusive understanding of difference. Meanwhile, the stillness and meditative space within the shared universe of creative practice may provide room for reflection and opportunities for reconciliation that foster alternatively real modes of being and knowing, allowing one to define trauma, regain control over its effects, and heal.

Another account of the participants' identification, that of difference, also functioned closely with the reflexive processes foundational to the worldmaking denizen figuration. The participants shared the experience of differences arising from language constraints and distance from the local socio-cultural environment due to the language barrier, traditions, worldviews, mentalities, or lifestyles. The participants expressed the difficulty or impossibility of communicating and connecting meaningfully with the local socio-cultural fabric. Due to the groundbreaking life events that shattered their worlds, some even experienced a sense of losing their voice, hindering their ability to express themselves and affirm their presence. Under these conditions, consciously observing the differences through creative activities, exposure to culture, creative reflection, and comparison enabled learning about and from the differences. This prompted instances of conscientization among the participants, leading to a separation from oppressive thought patterns, such as telling oneself, "I am not like them, not competent; my skills

are not in demand; I will not fulfill my professional aspirations; I am stupid; I cannot speak as expected or like the locals,” and so on. Instead, as the artmaking and conversation unfolded, the participants seemed to rediscover the intrinsic value of themselves as human beings by looking outward at themselves in the world with an empathetic, dreamy gaze and recognizing themselves as worldmaking denizens emerging in mutuality with the world they are creating for themselves. “Being exposed to other worldviews, lifestyles, appearances, cultures, and languages has broadened my perspective of the world and ourselves (as a post-Soviet, post-colonial nation),” Nina confesses:

“It made me realize how isolated my generation and our country have been all this time. The ideology of unification and homogenization erased any conscious feeling of diversity and mutuality with the world through the strategies of opposing and othering us against them, the hostile world,” she expands on the growing sense of conscientization.

The participants’ cases may confirm the role of conscientization towards oneself, which leads to conceptualizing one’s differences in relation to others as a generative quality that negotiates the “boundaries of our place” and questions the “demarcation line between them and us” (Petersen, 2019, p. 379). This conscientizing quality of a worldmaking denizen may be translated onto a global educator and render its pedagogy a creative process of transversal dialogue across differences. Critically understanding the relational nature of difference, as not confined to ethnicity or culture, may offer a broader array of opportunities to learn about difference, from the difference, and with the difference, while reinforcing citizenship education among learners.

Hyper-reflexivity and heightened awareness, which prompt instances of conscientization, may also function as a strategy to cope with the overwhelming saturation of information and aggression. This may counter the increased informational aggression that has been used by Russia, for instance, manipulatively and divisively as a military force against Ukraine and its other political adversaries worldwide: a strategy of deception and othering directed at people's sense of reality, belonging, identity, and difference. In this context, the characters from Nadya's canvases begin to open their eyes, symbolizing an increased awareness about global processes, their causes, and their consequences. This reflects a critical analytical approach to life events, particularly during times of uncertainty, power struggles, deception, and hostility that can lead to conflicts and wars. Open your eyes, observe, and use your imagination to connect facts, pieces and bits of a bigger picture; listen to various sources and perspectives, look around, and analyze what is happening regarding facts, perspectives, subjectivities, and objectivities. This seems imperative to our time, enabling one to remain true to oneself and experience one's identity holistically as a response-able individual who is reflective of and reflexive toward the world.

Nadya shared that the nature of her artistic and creative agency changed under the circumstances. Initially a reflective approach to engaging with herself and the world, the artwork may now evolve into a response-able entity, becoming more political and driven not just by feelings, sensations, emotions, and dreams. It is increasingly gaining a rational purpose to motivate people to reflect, analyze, and consider the world and themselves within it, rather than merely looking inward. Exploring personal aspirations and identifying one's position and sense of self is important. Nevertheless, another dimension is emerging: Looking outwards at ourselves in the world. Nadya believes that motivating people to see through deception is, in itself, an act of kindness and heroism and, I would add, an act of global citizenship responsibility.

“Not to be fooled” unfolds as a new basic need and right of a human in the 21st century that has to be protected. This is especially true under the threat of hybrid wars that encompass informational, among others, “battlefields.” An example of such a war in modernity would be the Russia-led war against former Soviet countries, Ukraine and its allies in the West (Clark, 2020; Muradov, 2022). Moreover, it became evident recently, that the patterns of refugee displacement coincide with Russia’s military actions at least since 2015, instrumentalizing refugees as “weapons of mass migration” (Greenhill, 2022, February 22; Škopková, 2023). Refugees became a “powerful instrument in [Russia’s] hybrid war toolbox” (Skutaru & Pavel, 2024, p. 1), destabilizing borders and raising fears and anxieties in the face of refugee influx and otherness. Consequently, I view a global educator’s urgent responsibility as enabling and promoting inclusive, diverse, and equitable sense of identity, belonging, and differences while fostering hyper-reflexivity and conscientization practices among individuals and communities. I believe that the postmigrant worldmaking denizenship perspective has the potential to access the realities of others, both transnationally and transculturally, through its analytical framework and its relational and creative dimensions. As more tangible than that of the global citizenship conception and grounded in day-to-day performativity, sensory, emotionally sensitive, and intersectionally situated, it can offer a meaningful, transformative, and impactful way to regard the global world and individuals within it. This perspective acknowledges diverse identities and various modes of being and belonging, fostering a more comprehensive concept of the world and nation as existing together-in-difference.

My Story of a Global Art Educator

The understanding of curricula and pedagogical practices becomes increasingly intertwined with social and political issues and implications (Barett & Hordern, 2021). The

future demands that educators are equipped with the knowledge and tools to “examine their own deep-seated beliefs” and to “make knowledgeable professional judgments in educational practice” in order to revive the foundational disciplines in teacher education and achieve “coherence and integration with each other and broader (e.g., philosophical or sociological) thought,” so that a “powerful professional knowledge” can emerge (Barett & Hordern, 2021, p. 153). This would also empower educators to “exercise greater authority over their work and profession” (Barett & Hordern, 2021, p. 161). While the positional and situated understanding of educational contexts is valued, the future demands a different, more profound, level of understanding. This can be rigorously achieved by synthesizing practical and scholarly knowledge that “considers principles and the potential consequences of actions” (Barett & Hordern, 2021, p. 161). These considerations motivated me to draw upon self- and community-based empirical knowledge, my professional practice, and broader philosophical and sociological perspectives in developing *My Story* as a pedagogical tool for professional development.

My intellectual, discursive, artistic, and pedagogical endeavour originates from critical Global Citizenship Education (GCED) frameworks and the postmigrant perspective. The latter normalizes migration and the migrant as integral to the social fabric of (Western) societies, rather than viewing it as exceptional or a deviation that does not reflect the society’s identity, historical formation, modernity, or future. Acknowledging the past within the present, post-migrant thought guided me towards the future, where core analytical categories of identity, belonging, and difference in society are demigrantized. This signifies that they can be understood beyond the binaries and confinements of the nation-state analytical unit, evolving into post-migrant, post-national, and post-authentic dimensions of a world-making denizen’s dwelling in a globalized context. To articulate the worldmaking denizen figuration, I focused on how selected

Ukrainian refugees experience identity, belonging, and difference, paying special attention to the emotional and sensorial dimensions activated by the day-to-day spectacular and ordinary performance of migration, as Moslund (2019) suggests. As an educator, I also engage with these performative categories in my curriculum, pedagogy, and professional development.

To conceptually unfold the “generative principles of my social practice” (Barrett & Hordern, 2021, p. 161), I will build upon Vanessa De Oliveira Andreotti's (2011, pp. 392-393) three questions for a critical global educator to consider in order to foster a genuine and inclusive conversation about global citizenship: How do global educators envision the global world, themselves, and the learners as global citizens, along with knowledge and learning that extends beyond the Eurocentric paradigm? Additionally, I would like to discuss my vision of global pedagogy. Combined with post-migrant analytical thought and the participants' voices, these questions will guide me as I narrate my story as a global art educator.

How Do I Imagine Myself as a Global Art Educator? The Worldmaking Denizen

To enhance my understanding of a global art educator's identification, pedagogy, and curriculum from postmigrant perspectives—transcending the nation-state analytical unit (Roberts, 2021, p. 273)—I reflect on my immigrant background, a unique aspect of my personal and professional identities, from which I speak as a ‘global citizen’ or ‘global educator’ (Andreotti, 2011, p. 393). I dwell on my positionality in dialogue with the participants, Ukrainian refugees, as a source of knowledge (Sinner, 2021a). In my story, a global educator is an open-ended process of self-formation, an experimental and intersectional concept of figuration (Braidotti, 2012), consisting of multiple contextual and positional identifications. A global educator acknowledges the mobile forces of migration and dwells transculturally and transversally while negotiating differences and antagonisms across individual, local, national,

and global dimensions. This is achieved by engaging in creative and artistic agency, exercising hyper-reflexivity, and being attentive to as well as engaging in identification/disidentification processes prompted by the constantly changing relationships and evolving modes of attachment/detachment that shape one's worldmaking denizen figuration and dwelling in and with the world.

How Do I Imagine the Learners as Global Citizens? The Postmigrant Perspective

My immigrant background, the global nature of the participants' stories, and the unique aspects of their migrant experiences shaped my perception of learners as global citizens. As an immigrant, I often felt that my identity, sense of belonging, and individuality were restricted to and defined by specific categories. For instance, in social and professional contexts—when applying for jobs or educational opportunities, forming new connections, and seeking services—I have frequently been asked about my immigration status and whether I held Canadian citizenship or permanent residency. Depending on my answer, my existence, identity, and worth would be scrutinized through approvals, permissions, possibilities, opportunities, or their denial. I am a citizen now, yet the immigrant self remains ever-present. Even if I have never experienced a deliberate discrimination on these grounds, whenever challenges arise, I remind myself that I share the exact needs, dreams, aspirations, rights, responsibilities, opportunities, and inherent value as native-born citizens.

The participants' way of being also stood out against the categorizations of "citizens" and "non-citizens". They shared similar and unique experiences, finding themselves in a somewhat frozen state within a grey zone of legal existence marked by migration regulations. Nevertheless, they must move forward to advance their lives and

fulfill their aspirations, driven by the unstable nature of forced migration and the transformative forces it produces. They have been morally granted the status of refugees and the right to enter and temporarily stay in Canada. However, they are not legally recognized as “conventional refugees” (UNHCRb, n.d.), which encompasses all the legal obligations, state responsibilities towards them, and possibilities associated with that immigration status for establishing a new life. The shared concern among the participants was how they could legally extend their status in the host country to gain equal access to life and future opportunities here, such as permanent residency or citizenship. Consequently, these individuals endure the unsettling experience of living in a state of limbo, marked by temporariness and uncertainty about what lies ahead, grappling with the possibility of returning to Ukraine once their stay concludes. Moreover, even if they do, by then, they will have been living in Canada for such an extended period, which will influence their sense of self and belonging related to Ukraine and their ability to dwell there when the old connections and ties are severed.

Unlike the participants, I chose to immigrate and have never wanted to return to live in Ukraine. However, I maintain strong ties to my native culture, its symbols, sounds, and narratives, where I also find my sense of identity, belonging, and difference, alongside those shaped by my dwelling in the Canadian socio-cultural environment. The Ukrainians I spoke with were forced to leave their homes, and now they wonder if they truly belong in this part of the world, on Canadian soil. This state of uncertainty and wandering, compounded by the legal restrictions related to immigration policies and the division between citizens and immigrants globally, also impacts their sense of belonging to the global community, creating a complex interplay of global belonging and unbelonging. My

experiences differ significantly from those of the participants. However, in my narrative, we come together-in-difference as fluid, transcultural, multidimensional, flexible, and dynamic entities/figurations that navigate the intricate realities of migrant life along complex pathways.

To articulate a global citizen's mindset and representational system, I would like to focus on what the critical and transformational Global Citizenship Education (GCED) and the postmigrant perspective stand against. The transformational GCED emphasizes critical thinking, networking, and experiential learning, implying exposure to various contexts. In the context of the Global North, it is crucial to consider the knowledge, mindset, and stance that learners adopt to engage with the broader world through educational content and activities, to avoid the “tourist mindset” and “claim[ing] powerful knowledges without having to take responsibility” (Simpson, 2006, p. 29). The conception of a global citizen and the exercise of their agency are influenced by how a country and its institutions define state citizenship, shaped by various epistemologies, historical processes, and discussions surrounding diversity (Clost, 2014, p. 246). In this context, Ellyn Clost evaluates the Canadian Multiculturalism Act. Adopted in 1988, it implicates “old polarities under the guise of benevolent hegemonies” (Kamboureli, 1998, p. 210) “by regulating and managing perceptions of cultural and ethnic differences through binary structures” (Clost, 2014, p. 247, referring to Leman, 1999, and Bannerji, 2000). While it represents a very progressive and democratic reform that makes Canada stand out on the international stage as a “welcome” country (Illarion), it also characterizes Canada as an exclusive nation-state, which “defines who is ‘in’ and who is ‘out’ by constituting Canada's ethnic identity against its white identity” (Clost, 2014, p. 248). State multiculturalism, as outlined in the official framework of the Act, consists of a set of policies aimed at “increasing minority participation in society”

(Leman, para 2, 1999). It encompasses “ideas and ideals relating to the celebration of Canada’s cultural mosaic,” which fosters a social environment of tolerance towards the “presence and persistence of diverse racial and ethnic minorities who define themselves as different and wish to remain so” (Leman, para 2, 1999). This definition can be interpreted as managing the diversity and difference that reside in “visible minorities” against the “invisible majority,” that being Anglo-Saxon, white, English-speaking Canadians” (Clost, 2014, p. 248). Categorized as “visible,” the minority is perceived as physically distinct from the presumed majority, rendering the minority a “bearer of race” and implying that “those who bear difference are politically minor players” (Clost, 2014, p. 248).

The binary mentality embedded in the Canadian Multicultural Act, as one of the pillars of the national identity narrative, may inform and perpetuate the saviour mindset of a Canadian global citizen who celebrates diversity but does not take responsibility for what led to the deliberate marginalization of those who bear difference. Being part of the Global North, Canadian global citizens may be encouraged to see themselves as a majority against the visible minority of the rest of the world. This mindset may produce the exclusionary systems of representation that tolerate the presence of the “outsider inside” (Petersen), who “competes with central authorities for the achievement of certain goals and aspirations” (Leman, 1999, para. 2). This aligns with the compelling analysis performed by Ellyn Clost (2014) of the photographs used to promote government-funded volunteer abroad programs and market the image of the Canadian global citizen internationally.

“...websites suggest that the best way to represent the Canadian ideals of multiculturalism, inclusivity, social justice, and international cooperation is through young, white, privileged Canadians” (p. 249).

What remains invisible in this system of representation is the visible minority of the rest of the world that is not considered global citizens but is assigned the category of “difference,” “placed alongside poverty and need,” and lacks stability, progress, and development, remaining “forever outside of regular society” (idem., p. 250). The potential for overcoming this mentality may lie in accepting and recognizing one’s complicity in the struggles of the disenfranchised other (Andreotti, 2014). This should lead to developing a response-able mindset—a shift in mind and heart that values and treats others as equals, rather than as those needing help and protection, victims, or inferiors. Based on this, global citizenship can be understood as a nuanced concept of the universality of human values, which must emerge through diversity and particularity. This is why it is urgent and timely to envision and actualize alternative possibilities for understanding identification and belonging beyond the binary nation-state conception of difference, and to teach from positions of irregularity, non-normativity, and a transcultural sense of self. Furthermore, an art educator plays a crucial role in facilitating this change.

How do I Imagine the World, Knowledge and Learning? A Shared Universe of Creative Practice

Ann Ring Petersen and Moritz Schramm, in their introduction to a special issue of the *Journal of Aesthetics and Culture* (2017), urge that:

“Globalisation and migration present new and encompassing challenges to imagination and representation, as well as challenging the creation of images (in a broad sense), which is so essential to both individual and collective worldmaking” (p.1)

Global Citizenship seeks to foster a more just and sustainable world. In this pursuit, one of the challenges postmigrant global educators face is balancing the universal of education with the particularities of various school systems (Morelli, 2021). This is essential for addressing the tension between the categorization and essentialization of migrants and the lived experiences of migrants in the day-to-day ordinary and spectacular performance of migration. It may be beneficial to recognize that alternatively real modes of being and belonging can emerge within postmigrant creative practice.

Facilitating communication and connection across differences and antagonisms between myself as an artist, researcher, and teacher, as well as the participants’ narratives and artistic expressions, the relational quality of worldmaking manifested in the Shared Universe of Creative Practice. This creative space constitutes the worldmaking denizen’s dwelling in and with the world. It involves identification and disidentification processes and serves as a mode of forming attachments and detachments that define changing relationships as one critically exercises creative agency. The theme of the shared universe of creative practice in my story also addresses the “alternative modes of sociability” (Meskimmon, 2017, p. 26) that enable rethinking globality through locality and universality through diversity. It may present “citizenship as a lived and practised experience” by “diverse subjects negotiating local dynamics” (Meskimmon, 2017, p. 28). Such ideas are evident, for instance, in the concepts of “diversality” and “pluriverse” by Walter Mignolo (2000); “conviviality”, as proposed by Paul Gilroy (2006) and discussed by Papastegiadis and Trimboli (2019) in relation to artistic practice and art

history; and worldmaking as explored by Nelson Goodman and developed from a global perspective on art and culture by Marsha Meskimmon (2017) as a form of belonging and “practiced responsible world citizenship” (idem, p. 28). These concepts present “complex spatial overlapping and temporal co-presence” opening “the field to the importance of relations” (Papastegiadis & Trimboli, 2019, p. 42). In this sense, the postmigrant relational perspective on citizenship as a mode of sociability reinforces the significance of networks in achieving the 17 SDGs, as highlighted by Lynette Shultz (2007) and numerous other scholars. It also resonates with the UNESCO Global Citizenship philosophy (UNESCO, 2013), which is rooted in interconnectedness and relatedness as fundamental principles for co-existence in a more just and sustainable global society. This philosophy is crucial in achieving the 17 Sustainable Development Goals (SDGs), as Lynette Shultz (2007) and numerous other scholars emphasize. Additionally, it reflects the UNESCO Global Citizenship philosophy (UNESCO, 2013), originating from interconnectedness and relatedness as the core principles of co-existence in a more just and sustainable world. The postmigrant interpretation of this “just and sustainable world society” can be expressed through various modes of relations and connections, defined by a transcultural sense of belonging and perceived as together-in-difference.

The conception and realization of new forms of sociability and togetherness in difference lead to a rethinking of ontologies, epistemologies, and methodologies. This process also involves decentering learning systems and knowing to “break with the model of the universal or global and further grow an epistemically diverse world” (Maldonado-Torres, 2004, p. 50). “Recognizing cultural diversity does not necessarily translate into recognizing epistemological diversity, which extends beyond scientific knowledge... Eurocentrism and unexamined

universality” (Andreotti, 2011, p. 390). For schools and educators, reform is needed regarding what competencies are to be developed and what knowledge is to be translated, leaving behind the Eurocentric concept of educating ideal societies and spreading modernization worldwide (Andreotti, 2011).

Concerning Canada, Graeme Chalmers states “global understanding is diversified understanding” (Chalmers, 2019, p. 30). This assertion from Chalmers, rooted in a local context, aptly reflects the global and post-migrant perspective on Western societies influenced by migration, necessitating a view of society and its culture through the lens of diversity. Graeme Chalmers holds a special place in my becoming as a global art educator, since it was alongside his name that I heard the term “multicultural art education”, which sparked in me the vision of where I want to direct my professional endeavours. He is Professor Emeritus of Art Education at the University of British Columbia. Having a transcultural background, Chalmers dedicated his life to advocating for pluralism and multiculturalism in Canadian art education and art education’s participation in a broader sociocultural discourse as an agent of social change.

Chalmers resonates with the postmigrant perspective, and I concur, as one ought to engage with art education as global not merely through its formal elements, but instead through “its social functions... and social institutions influencing and being influenced by the worlds they are part of” (Chalmers, 2019, p. 29). However, “in the fluid multicultural societies,” it may be daunting for teachers to accommodate the “complexities of diversity in their classroom” (Chalmers, 2019a, p. 95), raising questions of whose traditions, perspectives, and values should be maintained (De Oliveira Andreotti, 2014). To assist with that, “the goal should be to develop big ideas and concepts that students can address through their own cultural experiences” (Chalmers, 2019, p. 96), highlighting “individual affirmation of existence and mattering”

(Stanley, 2019, p. 180). Artistic practice is essential in this context, enabling individuals to articulate the universal through difference. In addition to material and technique, the creator is equally vital for understanding the artwork and the knowledge it produces (Stanley, 2019, p.186), enabling more individual stories to contribute and diversify the main narrative. I learned from my engagement with the participants that the art educator's role may be to invite, in a sensitive manner that generates meaningful connections, the reality of one's experience and to facilitate a shared universe between the one who is telling the story and the other who is opening to the story. In that, imagination is required to enable the shared world, open up to the world of the other, and give way and form to feelings, emotions, and sensations for the one to be able to affect and be affected through this encounter (Dernikos et al., 2020). In the affective encounters, response-ability can develop as a habit of the mind.

Shifting away from the Eurocentric narrative of a single story, the "corrected art curriculum... reflects the reality both inside and beyond the classroom" (Stanley, 2019, p. 190). Educational environments should foster strong relational networks with communities, focusing on the experiences of both students and teachers that inform pedagogical content and strategies, while bringing back to the classroom "all vivid life" (Chalmers, 2019b, p. 175). For Canada and its educational system, this indicates that schools at all levels should cultivate a heterogeneous intellectual environment that connects the Middle East, Asia, Africa, and Latin America with their "claims that emerged in the contexts of European coloniality" (Andreotti, 2011, p. 394). This may even lead to the emergence of a multilingual academia. However, it will be essential to develop translation and effective knowledge exchange mechanisms to facilitate the rise of a multilingual academia across borders, historical narratives, and existential paradigms.

How Do I Imagine My Pedagogy? A Globally Oriented View and Transcultural Perspective

Berett & Hordern (2021) articulate "powerful professional knowledge" as a "mixed pedagogic practice" that "possesses the characteristics of emergence and systematic revisability" (p. 162). This pedagogic practice understands the "macro-context" and the broader aspects of education, translating it into the "micro-context" of the educational setting. The translation may happen through artistic expression, "from a non-normative and queer freedom to experiment extensively, making the familiar strange and vice versa" (Stanley, 2019, p. 191). This translation, facilitated by the "sociological imagination" and, in my case, artistic too, "enables us to reconsider the meaning, intent, and outcome of educational activities," with "attention to issues of individual and collective social formation" (Berett & Hordern, 2021, pp. 161-162). As manifested in the participants' aesthetic encounter with the familiar and unfamiliar of Petrykivka leading to the emergence of hybridizations, "mixed pedagogy" can be viewed as an act of translation between familiar and unfamiliar. Understood in that way, pedagogy may also provide a space for meaning making and conscientization by teachers and learners who arise in mutuality as they become "conscious of the social formation of mind and the relationship between (subject) knowledge and the world" (Berett & Hordern, 2021, p.162). To define "mixed pedagogy" as a space for mutuality and relationality achieved through translation and shared creative action, I would like to outline broadly several thematic concepts that emerged as I analyzed my engagement as an artist/researcher/teacher with the participants, which I incorporate as features of my globally oriented pedagogical approach.

The Transculturality, Translation and Confabulation

The participants' sense of self, belonging, and difference embedded the notion of distance and movement generated by forced displacement across borders, performed as a transcultural

and transversal dialogue. Engaging with the identities experienced transculturally, the postmigrant perspective at GCED requires pedagogies that include those experiences and their emotional and sensory dimensions. First, this suggests a mindset change for me as a global educator and adopting a transcultural perspective. I conceptualize it as “an epistemic mindset ... that originates from a self-critical assessment of the limits and openness to revising the boundaries of self-knowledge” (Roberts, 2021, p. 280, building on Habermas, 2006, p. 15) and perpetuates choice-making as a “procedural rationality,” which integrates “moral-practical as well as the aesthetic-expressive domains” (Habermas, 1987, pp. 314–315). In many ways, this mindset echoes what Andreotti terms a hyper-reflexivity practice of a critical global citizen.

Second, my transcultural perspective incorporates physical and epistemological distance as a fundamental aspect of teaching. It compels me to accept the inevitability of transmission and translation, which takes place across various levels and modes. Teaching for Global Citizenship, oriented towards the world, entails engaging in international and transnational physical and virtual encounters with people, places, histories, knowledges, perspectives, and creative expressions. However, an open and generative educational encounter for all participants may be challenged by the “epistemic violence” (Roberts, 2021, p. 281) stemming from the concept’s Eurocentric origins, which has faced widespread criticism. Among the literature that critically informed my research, a persistent question arises: “What knowledge is of most worth?” (Roberts, 2021, p. 281) and “Whose values came to be universal and how?” (Andreotti, 2011). In the context of postmigrant global citizenship education (GCED) pedagogy and curriculum development, preventing “curriculum epistemicide” (Paraskeva, 2016) and moving beyond the nation-state as the primary analytical unit necessitates the international perspectives and histories be incorporated into the curriculum (Roberts, 2021, p. 279), which significantly involves

translation. It raises numerous ethical and practical issues akin to those faced by internationalized education, returning us to the same question of: “What knowledge is of most worth, what is it that one compares, and how one mediates between the singularity of languages and national-framed reading?” (Roberts, 2021, p. 276, building on Spivak, 2013). For that matter, Patrik Roberts (2021) suggests seeking “idiomatic equivalence rather than comparative patterns of affinity” and literal translations (p. 276) when engaging with places from afar and the knowledges they embed. The scholar suggests framing international and transnational public encounters as “transnational articulations” (Santos & Avritzer, 2005) - a political call for representational indeterminacy (Roberts, 2021, p. 277, building on Green, 2010) intended to counter the totalizing nation-state analytical unit underlying the Western concept of democratic values and national-based language translation.

Roberts (2021), engaging with William Pinar’s and Jurgen Habermas’ work, argues that dialogue or conversation alone cannot address the epistemological differences a global educator faces. A more creative, figurative, idiomatic, open-ended, and interpretative form of communication and expression may be necessary to facilitate transcultural global public encounters and engage with the postmigrant global citizens’ transcultural identities. This communication form should also incorporate the potential for a change of mentality. In response to that challenge, he discusses the notion of “confabulation” to define the communication in question. I find it conceptually applicable for a postmigrant global citizenship pedagogy since the theme of fable surfaced in my engagement with the participants in a similar vein. Roberts dwells on the “fable” component and defines it as “a brief story that is told to convey some moral point or lesson” (Roberts, 2021, p. 277). From my interpretation, I would also add that a fable “tells a general truth or is only partially based on fact” (Cambridge Dictionary, n.d.). Nevertheless, as

Roberts explains, confabulation is rational, except when there is “persistence in believing [the confabulation] in the face of counterevidence (Roberts, 2021, p.278). Similar to how confabulation is explained in psychology as a “preserved sense of self in time despite the loss of reliable information about past experiences” (Droege, 2015, p. 153), in the participants’ experience, the unit of fable embedded the possibilizing power of creative imagination that enables alternatively real forms of being and knowing. Among the participants, the fable performed as a told truth about themselves, a creatively imagined world that affirms their ease of presence, emanates the sense of identity and belonging, negotiates differences and the distance of immigration as a feeling, and bridges past with the present for the future possibilities to arise. Its reality consists of historical events and individual lived experiences and encounters, along with the sensorial and emotional responses to them and the feelings that merge with personal rational reflections, as well as individual aspirations, dreams and the creative dimension. As truths disguised as untruths, fables offer “representational ambiguity” that may lend itself to the “politics of transcultural globalized intellectual, experiential, and creative exchange” (Roberts, 2021, p. 278). I can articulate my engagement with the participants’ stories, artistic expressions, and transcultural identities through my positionality, theoretical framework, and the artistic lens of Petrykivka art as a confabulation, mediated and translated into idiomatic equivalencies. A pedagogy that employs confabulations to mediate epistemologically diverse encounters and build and transmit curriculum content may counter the risk of “canonical reification by keeping our eyes and ears open to the interpretive disruptions [idiomatic equivalences] and representational indeterminacies” (Roberts, 2021, p. 278)

The Irregular, Movement, and Hybrid

A special place in my global pedagogy is given to a refugee, the iconic figure of late modernity (Nail, 2019, p. 61). Contesting the stability of anything and “facing the disorder of space and time” (Dogmaraci & Mersmann, 2019, p. 10), the refugee figure asserts the idea of thinking, researching, teaching and artmaking in global context from the marginalized, non-normative positions of irregularity, illegality, instability, transition, crossings, disruption, loss, displacement, flight, invisibility, change and other antagonisms to the normative consistency, continuity and progress of modernity and stability of nation-state as an analytical unit. As the complexity and intersectionality of refugees and migrants suggest, I acknowledge that the postmigrant stance of GCED necessitates a multidisciplinary approach and mindset to engage with globalization and its derivatives, including migrant, refugee, and other non-normative experiences (Martiniello, 2019).

Refugee and migrant figures bring movement to the fore. They perform against the static backdrop of bureaucratic regulations and the socio-cultural mindset determined by departure-settlement passage, stabilized by state-border confinements, and validated by the effectiveness of integration (Dogmaraci & Mersmann, 2019). As mentioned previously, my migrant experience and that of the participants support this claim. Drawing from irregularity, the globally oriented pedagogical interventions may dwell on movement and people encounters, online and offline. These interventions may destabilize the place's sociocultural, visual, and spatial fabric and effectuate the passage from the art's formal elements to its social functions, as Chalmer suggests (2019). These interventions can occur through collaborative creative activities that integrate the concepts of relationality, connection, exchange, and translation, conveyed through a physical group or individual spatial movement or a creative cartography and photo/videography. The

flexible and open-ended nature of interventions should effectively accommodate the formal elements of art making them relate to its social functions, such as the principles of visual language and the artistic gestures that engage with the materiality of the place, surface, medium, and even teaching content in the form of texts, visuals, and sounds. Through the digital and dynamic forms of Multimedia Arts and the evocations of singular or mixed-media expressions found in traditional Fine Arts, the metaphors and openings created by movement can empower learning by providing space for hyper-reflexivity and conscientization among the creators.

Enhancing the understanding of artistic expressions as functions constituting a broader social fabric, woven in by the possibilizing power of creative imagination and involving practices of hyper-reflexivity and conscientization, globally oriented pedagogy may utilize hybrid visual-textual-audio content. Viewing it as a pedagogy that creates sense and meaning, I aim to encourage learners to produce meaningful responses in creative hybrid forms that may nurture movement within the Cosmos-polis system and engage in dialogue with various subjectivities and types of knowledge by inviting the motifs from afar. For example, Sylvia Morelli (2021) also sees significant potential in using hybrid expressions to tackle the challenge of mediating the tension between the universal (the role of education) and the specificities of local (school systems).

However, the transition to hybrid expressions as teaching content or pedagogical tools must be motivated by careful consideration of the roles of their components (such as image or text) within the context of Modernity, along with “its affects on self-formation and life with others” (Morelli, 2021, p. 168). From the perspective of critical GCED and Vanessa Andreotti (2014), I would also be concerned with how Modernity is defined, and which power/knowledge systems shape the concepts in use.

The Sense-Event

In my study, the motifs from afar embedded in the stylistic qualities of Ukrainian traditional Petrykivka painting became a vehicle for my postmigrant pedagogical approach. As suggested by Sinner (2021a), I explored the participants' experiences as aesthetic and sensorial encounters with this vernacular art, while engaging with their stories as "sense-events" (Garnet & Sinner, 2019, p. 55), meaning "creating a relational sense " between the multiplicity of what a story may be "that materializes space, time, and events" (Garnet & Sinner, 2019, p. 58) and affects how one responds and re-acts to the expression and expressed of the story. This pedagogical strategy activated sensory and emotionally rich metaphors that enhanced the sensory perception of the explored concepts of identity, belonging, and difference (Sinner et al., 2021). It provided opportunities for close and empathetic engagement as a "pedagogical pivot" (Sinner, 2021a, p. 301). In my story, artmaking reveals the emotional and sensorial dimensions by highlighting the relationality and connectivity of experiences across places, time, and events. As a result, the artistic expressions became performative sites of affect that sparked conscientization for the subject/learner and the researcher/teacher while recognising the plurality of forms in which it may materialize.

The Participative and Impact

Based on my local, inter-, and transnational teaching and learning experiences and my role as a classroom teacher, I conceptualize globally oriented pedagogy as participative. This approach unfolds between the teacher, student, world, and community, viewing them as political and cultural subjects (Morelli, 2021). These subjects emerge in mutuality through transversal dialogue and creative practice. My globally oriented pedagogy is rooted in shared creative spaces, whether physical or virtual, and focuses on community partnerships that connect learners

with their communities. It seeks to inject “all vivid life” into the learning process, as Chalmers (2019) imparts, by situating learning within events and processes that highlight the experience of relationality. Furthermore, the teaching content and pedagogical interventions should be explored and considered on multiple levels, including sensory and emotional, to achieve that worldmaking degree of participation where the subject and world emerge in mutuality.

By diversifying its content, my globally oriented pedagogy seeks to engage dialogically with other curriculum disciplines, lived experiences, and human narratives found within the community. In opposition to the instrumentalist view of education reflected in the “neoliberal educational agenda that emphasizes markets and accountability and has resulted in outcomes-based curricula and assessment” (Barett & Hordern, 2021, p. 153), I value formative assessment and the processes of participation and engagement, as well as the meaning generated across different contexts levels. I consider the quality of engagement, the impact on the learner, teacher, and community, and the meaning it generates as valuable criteria for evaluation that should occur on multiple levels throughout the involvement. However, the definition of the desired impact and its criteria should be put forward with attention to equity, diversity, and inclusivity. Gestures aimed at an impact-focused and meaning-generating teaching and learning mindset may not be suitable for all educational contexts within the Anglo-Saxon Curriculum under the neoliberal economy. Additionally, it should not displace content-based teaching and summative assessments. Striking a healthy balance should be the objective here.

The Motif-Motive Pedagogical Vehicle

To deliberate on the hybrid content and pedagogical devices that facilitate it, I would like to note how motifs from afar and hybrids performed in my experience and engagement with the participants. In my story, a global art educator harnesses the possibilizing power of artistic

imagination and engages with motifs from afar - hybrid expressions embodying big ideas, political convictions, sentiments, effects, and so on. These pedagogical vehicles carry hybrid and open-ended educational content reflective of “social configurations, where politics and culture intervene and give visibility to the student [and teacher] as a social subject, with his/her particularities of life, belonging, and difference” (Morelli, 2021, p. 168).

Since I am concerned with image, my proposition originates from the migrant turn concept of the image in the age of mobility and the Internet, highlighting its mobile nature. The kinetic nature of the digital image (Nail, 2019) can be seen as an integral of local worldmaking practices (Petersen & Schramm, 2017), where the image takes on a migratory aspect and transcends the static nation-state analytical framework, as it is always in motion and circulation, as well as the viewers. If, according to Morelli (2021), “images coexist with literacy in the definition of self-formation” (p. 168), self-formation may then be seen as inseparable from the interplay of the subject’s identity, belonging and the sense of difference with the migrant image circulating across borders.

In my immigrant experience, it was natural for me to turn to motifs from afar within the context of immigration and engage with native vernacular art and its visual and symbolic language. This has shaped my academic path and teaching while helping me redefine the contours of my personal and professional identity, sense of belonging and difference. For instance, the isolation caused by the COVID-19 pandemic intensified my feeling of distance of im/migration, resulting in ruptures in my connection with the world and myself. To offset these effects and mediate them, turning to artistic means and movement to nurture connection across distances and places and generate a creative, pedagogical, and research impulse became a remedy. In my act of home- and worldmaking in Meskimmon’s sense (2017), facilitated by the

possibilizing power of artistic imagination as a form of hyper-reflexivity, I engaged intensively with the Ukrainian vernacular art, attending to my feelings, senses, and emotions. Intervening in the visuality of the space, I utilized a hybrid form of artistic expression that incorporated photography, digital collage, and traditional vernacular arts (Figure 7).

Figure 7

The Motif-Motive Confabulation



Figure 7. The Motif-Motive Confabulation

Note: This image is a materialized exploration of distance and belonging within the project “Gradients-in-Relation” (Sinner et al., 2022). Author Mariia Kovalevska. Medium: digital collage, photography.

The creative impulse performed not just as a temporary coping strategy but also as an empowering, lasting, and transformative affect. It manifested in the identification/disidentification processes and the forming modes of attachments/detachments motivating me to create, research, and teach from the place and positions of my irregularity and non-normativity, that of the migrant. Blended with my narrative and movement, these artistic interventions helped me to discursively and creatively redefine the contours of my immigrant experience, regain self-value, and reclaim my voice and place. In the dialogical engagement with the participants, we shared similar affects and conscientizing action stemming from the shared universe of creative practice within this research.

I want to conceptualize this quality of creative engagement and aesthetic encounter with motifs from afar, as well as with people’s subjectivities, as a motif-motive confabulation—a system of reference marked by representational ambiguity that contours and materializes the presence of a non-normative subject within the seemingly homogeneous socio-cultural and geo-political fabric of the place. Functioning as artful interventions in the visuality of the place (Sinner et al., 2022, p. 4), the motif-motive system of expression and representation reveals the subject in diverse forms and ways as it engages creatively and discursively with the aesthetic, temporal, corporeal, and material dimensions constituting its worldmaking denizen dwelling. In that, the motif-motive system may engender the subject’s ease of presence as a political strategy of reclaiming its place and voice, marked by the subject’s hyper-reflexive and conscientizing agency, the identifications/disidentifications processes, and the forming modes of

attachments/detachments. From the postmigrant perspective, the motif-motive system of representation and expression serves as an open-ended, relational, sensorial, and emotionally charged hybridization of the subject's intersecting identifications, the context of the place, and the motifs from afar that are in circulation and motion, along with the subject itself.

Departing from artful metaphors of postmigrant worldmaking, the motif-motive confabulation may offer a space for a bricolage of peoples' identities, emotional and sensorial responses, artistic expressions, journeys, stories and traces of movement. Mobilized by the kinetic nature of motifs from afar embedded in visuals, texts, sounds and constituting a broader social fabric, people's artistic expressions may function as a complex architecture for unsettling, uncomfortable, critical, yet reasonable and healthy conversations in education (Sinner et al., 2022) about identity, belonging and difference, vocalized against the backdrop of "fear of others." "Countering this fear is itself an act of ... solidarity" (Meskimmon, 2017, p.27) and global citizenship action toward social change (Andreotti, 2011, 2014; Sinner, 2021a). That change may be made possible "by a shared commitment to a universal value translated across difference" (Roberts, 2021, p. 281) that is effectuated through an internally diverse solidarity that carries autonomous groups' mobilizing reasons (Santos, 2009).

Conclusion

Generated by the motion, dwelling, and the possibilizing power of artistic imagination as a form of hyper-reflexivity, and encompassing the sensorial and emotional dimensions, the motif-motive confabulation in this research instance produced a conscientizing quality of a response-able engagement that I consider foundational for a global educator as a worldmaking denizen. Re-storying the participant's migrant experiences as worldmaking offered "opportunities 'to humanize" (Sinner, 2021a, p. 308) both the migrant subject and the researcher

in relation to one another by incorporating sensorial and emotional responses, as well as intersectional positionalities, as knowledge (Sinner, 2021a). The experimental and experiential engagement expanded my “mixed” globally oriented pedagogical practice “beyond mere instruction into a form of consciousness, intensity of feeling, and energy for action” (Sinner, 2021, p. 302, referring to Rancière, 2009, pp. 12-14), connecting it to a broader theoretical and practical discussion about the futures of education and pedagogical agency in a globalized world.

Against the backdrop of the confined in the nation-state rise of neo-nationalist and populist movements, the election of Donald Trump in the USA and his recent rejection of Ukraine’s righteous fight for democratic existence and future, the militarization of migration policies and weaponization of migrants, and the erosion of deliberative democracy in many of the world’s most democratic countries (Roberts, 2021, p. 271), the case of the participants—Ukrainian forced migrants and refugees—demonstrated the interconnectedness of the global community and the shared universality of the human condition that resides in the rights, aspirations, and needs to live fulfilled lives, belong, practice native culture, speak native language, and live in safety and prosperity. There is still much to do in Global Citizenship Education to achieve this simplicity in conceptualizing the universality of human values as a place to teach from. Furthermore, freeing the curriculum from the analytical constraints of the nation-state to adopt the perspective of migration as a norm in the mobile and migratory contemporary globalized world may represent a step forward. However, it is essential to remember that global citizenship commences here and now, with the sense of belonging in our community, its past and present. Global citizenship is embedded in how we, as a community, experience the diversity in this context, embodied in actions we take regarding other participants of the nation-state, “its indigenous, settler, and or immigrant

components, or whatever the particular mix might be” (Bowden, 2003, p. 359). Globally minded citizens make universal statements and ideas embodied in particular locations. Eleanor Roosevelt, one of the architects of the Universal Declaration of Human Rights adopted by the UN in 1948, stated (1958): “Where do human rights begin? In small places, close to home - so close and so small that they cannot be seen on any maps of the world”.

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Appendix A: Ethics Certificate



CERTIFICATION OF ETHICAL ACCEPTABILITY FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant: Mariia Kovalevska
Department: Faculty of Fine Arts\Art Education
Agency: N/A
Title of Project: My story of a global art educator: exploring the
possibilizing imaginative power of vernacular art in a
postmigrant refugee worldmaking as a form of Global
Citizenship

Certification Number: 30017320

Valid From: August 27, 2024 To: August 26, 2025

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

A handwritten signature in black ink, reading "Richard DeMont".

Dr. Richard DeMont, Chair, University Human Research Ethics Committee

Appendix B: Consent Form



INFORMATION AND CONSENT FORM

Study Title: *My story of a global art educator: exploring the **possibilizing imaginative power** of vernacular art in a **postmigrant** refugee **worldmaking** as a form of Global Citizenship.*

Researcher: Mariia Kovalevska, Master's in Art Education

Researcher's Contact Information:

Cell: 438-994-4292

E-mail: kovalevska.mariia@gmail.com

Faculty Supervisor: Lorrie Blair

Faculty Supervisor's Contact Information:

Cell:

514-848-2424 ext 4642

E-mail: lorrie.blair@concordia.ca

Source of funding for the study: NA

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding whether to participate. If there is anything you do not understand or if you want more information, please ask the researcher.

A. PURPOSE

The purpose of the research is to explore how art education can play a role in accommodating migrant identities and creation of empathic educational environments that foster peaceful conversations around migration and cultural diversity and include voices of immigrants. The research invites adult Ukrainians, who had to leave the country due to the war and settle in Montreal, to share their migration stories and insight into adaptation to a new cultural and linguistic environment. The findings of the research will be used to inform the principal investigator's professional pedagogical practice under the ideas of Global Citizenship Education. The results will be presented in the form of academic thesis and, possibly, an exhibition

The focus of the research is derived from the background of the principal investigator, who is Ukrainian and whose family is also affected by the war events in Ukraine.

B. PROCEDURES

If you participate, you will be asked to answer interview questions, participate in an artmaking session, and, possibly, contribute your artwork. with a few quotes from the interview to the final exhibition

The first step will be an interview where we talk about your journey to Canada and significant events and encounters that happened along the way. At that time, you will be asked to make Google maps of your migration journey . If you have technical difficulties, I will assist you.

Second, we will make art together. Using the traditional Ukrainian art of Petrykivka painting, you will express your identity with my help and guidance. Then, you will comment on your artwork and artmaking process.

As a third step, we will examine the maps and the artworks by overlaying them and discussing the possible formation of associations with global processes and attitudes towards global citizenship prompted by the migration experience and participation in this study.

Then interviews will be transcribed and returned to you for review. Once you confirm the transcript, it will form part of the study. You are welcome to edit your transcript as you wish. Transcripts will be provided in a language of your choice: Ukrainian, Russian or English.

The culmination of the study will be thesis defense and, possibly, an exhibition for which you will be invited to share your artwork along with quotes from our interviews.

In total, participating in this study could take up to six hours. This will involve 3 meetings, each approximately 1.5 hours long. Participation is preferably in person, but an online option is also available.

C. RISKS AND BENEFITS

You might face certain risks by participating in this research. These risks include psychological and emotional discomfort when talking about your journey as the result of the war, and when you reflect on the challenges you are facing in Canada. During the interview, you can also pass on questions that make you uncomfortable. If you experience any psychological or emotional discomfort from participating in the

research, please tell me immediately. See attached the list of organizations to contact for psychological help.

As part of this research, I will gather information about your life in Ukraine and in Canada and your migration journey. On the attached themes selection form, please, check off the items you **DO NOT** wish to talk about or specify to what extent you want to share personal information.

This research is not intended to benefit you personally. However, participation in the project could be a way to implicate in the social life of the larger Canadian community and help the accommodation in the new cultural and linguistic environment.

D. CONFIDENTIALITY

I will not allow anyone to access the information. I will only use it for the purposes of the research described in this form.

The information gathered will be identified by a code. I will have a list that links the code to your name.

I will protect the information by storing it digitally on drives protected by passwords and printed copies stored in a locked file system accessible only by me.

I will destroy the information five years after the end of the study.

I intend to publish the results of this research. Please indicate below whether you accept to be identified in the publications:

☐ I accept that my name appears in publications of the research results along with the information I provide.

☐ Please, do not publish my name as part of the research results.

F. CONDITIONS OF PARTICIPATION

You do not have to participate in this research. It is purely your decision. If you do participate, you can stop at any time. You can also ask that the information you provided not be used, and your decision will be respected. If you decide that, you must tell me before November 1st, 2024, as the thesis defense is planned for mid-December, 2024 2023. Your information will be removed from the study and destroyed within one week following the request.

There is no monetary compensation offered in exchange of your participation.

There are no negative consequences for not participating, stopping in the middle, withdrawing, or asking me not to use your information.

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME (please print)

SIGNATURE _____

DATE _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page 1. You may also contact their faculty supervisor.

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

Appendix C: Interview Questions

Study Title:

My story of a global art educator: exploring the *possibilizing imaginative power of vernacular art in a postmigrant refugee worldmaking as a form of Global Citizenship*

Researcher:

Mariia Kovalevska, master's in art education, Art Education Department, Concordia University, Montreal

INTERVIEW QUESTIONS

1. What name do you want to be known by in this project?
2. What is your age?
3. Where were you born?
4. Where did you live in Ukraine?
5. What place did art and culture have in your life back in Ukraine?
6. What places do art and culture have in your life here, in Montreal? I? Encounters with native culture far from home, what do they mean for you?
7. What do you know about Petrykivka art?
8. How did you happen to be in Montreal?
9. Please, make a Google map of your migration journey. Mark and describe significant events, places, and encounters along the way.
10. According to you, what does it mean to be a global citizen? Please, give examples from everyday life.
11. How do you experience your identity and the sense of belonging and difference? Please, give examples from everyday life. You may talk about sensorial and emotional aspects of this as well.
12. How, if at all, the displacement and immigration changed the way you relate to the world, your place in it, your feeling of self, as Ukrainian?
13. Was it an educational/transformational experience and how? Please, provide examples from everyday life.
14. (artmaking) With the means of Petrykivka artistic and symbolic language, the way you interpret it, express your sense of identity, how you experience it in your CURRENT day-to-day life, or DURING and as a result of your migration journey, or BACK THEN when you lived in Ukraine. You may dwell on sensorial and emotional aspects.
15. (Following the artmaking) Please, talk about your artwork and artmaking process.
16. How did you engage with the artistic elements and symbolic language of Petrykivka painting to express your identity?

17. How did you experience your individual and national identity as you were engaging in artmaking and with the art of Petrykivka?
18. How did you experience the sense of belonging and difference far from home, as you could connect to the native culture through this instance of artmaking?
19. As you overlay the map of your migration journey with the artwork and reflect on your participation in the project, what are you feeling and thinking?
20. To summarise your participation, how do you feel about your place in the world, the relation of individual, national and global in your lived experience of migration and your everyday life? What are the anchor points of your sense of self, belonging, and difference in everyday life?

Appendix D: Topics Selection form

Study Title

*My story of a global art educator: exploring the **possibilizing imaginative power** of vernacular art in a **postmigrant** refugee **worldmaking** as a form of Global Citizenship.*

Researcher:

Mariia Kovalevska, master's in art education, Art Education Department, Concordia University, Montreal

DISCUSSION THEMES SELECTION FORM

- Your everyday life in your hometown in Ukraine ☐ YES ☐ NO

-
- Your journey to Canada ☐ YES ☐ NO

-
- Story of your settlement ☐ YES ☐ NO

-
- Insight into your everyday life here in Canada ☐ YES ☐ NO

-
- Stories of encounters with people and places that happened along the journey of migration and settlement ☐ YES ☐ NO

-
- Cultural and artistic aspects of your life ☐ YES ☐ NO

-
- Experience of war (direct and indirect, meaning, through people's stories, social media, news, etc.) ☐ YES ☐ NO

-
- Connection and contact with family and friends who are still in Ukraine or elsewhere in the world ☐ YES ☐ NO
-