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# MAKING

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## BOOKLET OF ABSTRACTS

InSEA 2019 World Congress

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Editors | Ching-Chiu Lin and Amber Lum

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**InSEA**

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

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InSEA Publications  
Quinta da Cruz.  
Estrada de São Salvador, 3510-784  
Viseu, Portugal

[www.insea.org](http://www.insea.org)

**InSEA**

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

**InSEA 2019 World Congress Abstracts**

ISBN: 978-989-54683-3-1

DOI: 10.24981/2020-2

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# MAKING

RESEARCH OF CONSUMERS & IT'S TRENDS & ALSO RESEARCH







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# FOREWORD

## InSEA 2019 World Congress

It is a great privilege for us to present the Abstract Booklet of 2019 InSEA (International Society for Education through Art) World Congress. We hope you will find it informative and inspiring.

The 2019 InSEA World Congress brought together about 800 delegates from over 50 countries to the campus of The University of British Columbia in Vancouver Canada, July 9-13, 2020. With 20 time slots and 15-20 sessions per time slot (600 sessions were presented), plus numerous ongoing making sessions, four keynotes and two award-based lectures, over seven specially designed art exhibitions, and other related gatherings: it turned out to be an extraordinary international gathering!

The Abstract Booklet represents the presentations during the congress. This extensive booklet reflects the collective dedication of the volunteers, reviewers and presenters for advancing research and practice in our international arts education community. We especially want to express our gratitude to Amber Lum for undertaking the giant task of compiling this document. Her attention to detail and commitment to excellence have made this publication possible.

These abstracts cover a broad range of topics that invite us to imagine and reflect upon “Making” through its inextricable connection to research, teaching, learning, and artistic endeavors. The high quality of the abstracts represents timely experiences and insights from the field, allowing us to create a rich dialogue and knowledge exchange locally and internationally. This Abstract Booklet will furnish the InSEA members with a valuable reference book. We trust that this will be an impetus to stimulate further research, collaboration, and innovative practice in the areas of arts education and beyond. Lastly, we thank all presenters for their contributions.

## International Society for Education through Art

Rita L. Irwin and Kit Grauer | Co-Chairs

Ching-Chiu Lin | Program Chair



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# Abstracts

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## A ›

### ► Abouelhoda, Amro Ahmed | Visual arts and Arab identity preservation

With the establishment of the United Nations, the covenants and charters of it and the various organizations led by UNESCO, calling for respect for human rights and the use of education to bring about radical changes in the culture of nations and peoples for the benefit of all mankind. Identity is a set of features that distinguish one person from another, or one group over another. In practice, identity is difficult to define, for two interrelated things: the multiplicity of others that may differ in language, religion, nationality, ethnicity, etc. in a long list of variables, and the role of the individual/group in the choice of identity. In the case of the individual, as the Bangladeshi thinker (Amartya Sen) has pointed out, the internal peace of the individual and the civil peace with the society in which he lives are achieved if the balance of his identity and the commitment to citizenship are achieved. If he acquires one of them, such as ethnicity, religion, the doctrine, on the rest of the ingredients, then the path becomes paved for violence.

### ► Aboulkheir, Gihan | Alexandrian contemporary female artist as a role to enrich art appreciation

Alexandrian environment played a decisive role in the March; of contemporary plastic Arts movement. Since its establishment, the city was a cultural radiation center, a meeting point between the Egyptian civilization and the Greek culture. The plastic Art school of Alexandria has been always an indicator of the civilization in the world. Thus, the Art in Alex grew in arms of combination of the Egyptian and Greek element. During the Byzantine Era, the Art in Alex was influenced by the oriental effects. The Islamic style changed its nature and characteristics, and it was no longer the capital of Egypt. The Art of painting and Sculpture were almost prohibited, subjected to fundamentalist. All artistic creations had been turned to nature, plants, and birds. During the fifties, Egypt witnessed, during the after math of the 1919 revolution, areal cultural awakening, which has been reflected at the Egyptian plastic Art movement (there were some nascent plastic Art groups: such as "Art and Liberty" and contemporary Art group which caused a sensation. Its influences the pioneer Egyptian Artist. Another main tributary was the faculty of fine arts at Cairo. and thus real, authentic plastic art movement has been crystallized. The paper focuses on a brief survey for the contemporary Alexandria's artists of different background. The study deals with these Artists (Gihan Suliman, Reem Hassan, Margueriteäö Nakhla, Rabab Nemr) are counted as the most celebrated examples she through the method of impressionist, criticisms. Research Argument How can include Alexandria as a creative agent for some contemporary Alexandrian Artist, its role in enriching appreciation of Art through impressionistic criticism. Objective Environmental influences, impressionistic criticism, and analysis of artwork, (of Alexandrian Artists) for the development of Art appreciation.

### ► Adams, Jeff | Artists producing and exhibiting at the Walled Off Hotel, Bethlehem

The Walled Off Hotel in Bethlehem was developed by the secretive artist Banksy from an old building in the shadow of the military wall that encloses one side Bethlehem, and which has the trademark slogan "The worst view in the world," since the outlook from its front rooms is completely filled by the intimidating concrete wall constructed only a few yards away. As well as rooms for guests and a museum the hotel also incorporates gallery spaces specifically designated for artists who live and work in West Bank Palestine. These artists have restricted rights to travel and exhibit imposed upon them, and who would otherwise would have very limited opportunities to show and sell their work. This paper discusses an exhibition staged in the hotel, and the activities of the artists, curators, organisers and audiences responsible for its production and consumption. The paper explores the participants' perceptions and understandings of making art in this context, and how this generates informal learning and making practices which in turn affects the content and development of the works. These artists' practices are also considered within their wider relationships to critically orientated contemporary art practices and education.

► **Adams, Joel & Sorrentino, Sabina | Plan/Play/Pedagogy: Designing for artistic experimentation in a global visual arts curriculum**

Designing an international visual arts curriculum for diverse students is a puzzle and a challenge. Over the past three years, a global team of art educators, experts and practitioners has been working together to design the next generation of the International Baccalaureate's visual arts course. Once complete, the course will be delivered by hundreds of teachers to nearly twenty thousand students in dozens of countries and contexts each year. We offer insight into how such projects are managed within an international education organization as well as how the visual arts introduce unique considerations for course design, assessment and delivery. Attendees of this presentation will leave with a clear overview of these design practices, information on how decisions are implemented and an invitation for their own participation in the project itself. We will also share how the IB Visual Arts Diploma Programme team are dealing with artistic and pedagogical risks when developing and delivering the best possible visual arts experience for contemporary students. The presentation is organized around a clear narrative of the design process with media artifacts and visualizations of the journey so far, sharing of practical and prototype course as well as operational details and data highlighting challenges both in curriculum design and assessment. Both the managers for curriculum and assessment will present as part of the panel. This topic offers a valuable experience for a variety of participants and interests including those working in the secondary and post-secondary education fields. Highlights of this presentation include discussion of curriculum design practices, the use of digital platforms and portfolios in the IB visual arts course, the demand for a school curriculum to match contemporary art practices, and implications for educating students to develop and communicate their unique artistic identity in a global community.

► **Adeniyi, Olusegun Michael | The effect of reward on learning experience in visual art**

Constructive and effective learning happens through experience, motivation and exposure. The study examined how rewards serve as a means of motivating learners and arousing their interest in learning and getting them excited about the learning activities. Motivation affects every aspect of school life, from attendance, to academic performance, to extra-curricular activities. Promoting the greatest student motivation possible is extremely important for every teacher in Visual Art. The study further explored Art Competitions as a motivating factor in aiding students' academic performance in Visual Art. Our educational system fosters competition in students at a very young age. It teaches and promotes competition amongst themselves throughout their educational career. Many students become highly competitive. They feel pressure from both internal and external sources to perform well in school. In observation of the findings that the students need the pull to value art and to increase their academic performance, the researcher recommended that participation in Art competitions at both local and international level should be encouraged in schools. It was further recommended that the school management should ensure that the winning students from the art competitions receive tangible prize awards such as scholarships, refurbishment of the art studios, art supplies as a means of motivating students for maximum academic performance in Visual Art.

► **Afrikaner, Christiana Deliewen & Esser, Sylvia | Indigenizing art education in an inclusive learning context: Reforming art education in Namibian schools**

The current paradigm of teaching art in Namibian schools is unfit and objectionable. Art education is experiencing a severe lack of consideration, caused by numerous challenges which impede the effective teaching of art education. Art education has always been a disputed area in Namibia, and although this paper does not examine the recognition of art education, it strives toward bringing the teacher and the student closer to the subject. The cohesive methodologies might scale down the problems of art education, and enhance adjustment of the disciplines. For the Namibian schools to become more successful in all fields of education, reforming art education is critical, also to equate and empower teachers and students. Reforming the formal school system of the art education will support the indigenizing of the art curricula. The integration of the art education in formal education will improve the teacher education of in-service-training programs. When the art is integrated with the core academic subjects because of its contribution to the holistic upbringing of the child, it can instill a sense of fulfillment and acceptance in students. Art is a fundamental component of interrelated teaching, which is crucial for learning. Indigenizing art education in an inclusive perspective in schools will promote balanced growth, socialization, and development of the creative ability of the pupils. It offers opportunities for participation, personal experiences, and evolution through the context of education. It is on this subject that the process of unfolding, stimulating and capturing of the learner's imagination and self-expression takes place (Paige, 2004). The purpose of this paper is to explore the possibilities and implications of indigenizing art education in an inclusive learning context. It pursues approaches through the schools in the Erongo and Otjozondjupa Regions respectively.

### ► Akbari, Ehsan | Critical and creative cartography as an educational tool to connect youth to place

I will present findings from my research on how *critical and creative cartography* (CCC) can be used as an educational tool in high school art classrooms to connect youth to the everyday places they inhabit. CCC involves the acts of critiquing, analyzing, and creating maps to resist hegemonic notions of space. CCC is rooted in the understandings that maps are constructions based on cultural assumptions, and these spatial representations make reality as much as they represent it (Crampton & Krygier, 2005). Massey (2005) showed how western representations of space played a key role in validating the conquests of the colonial era. Indigenous and artists maps offer potent counter-narratives to such hegemonic notions and provide models for how one can use maps to bring awareness to the personal, interpersonal, and the socio-political structures that constitute a place (e.g., Debord, 1958; Louis, Johnson & Pramono, 2012; Thompson, 2008). To integrate CCC into formal education, I used Design-Based Research methodology to develop and test systematic yet flexible design principles and theories (Barab & Squire, 2004; Design-Based Research Collective, 2003). I conducted workshops in two high school art classes in collaboration with two art teachers. Activities included analyzing historical and artists' maps, and creating collective online maps of the students' neighborhoods. The students' maps revealed a great deal about their identities, socio-economic status, cultural roots, and subjective perspectives on their surroundings. My intervention showed that learning about and creating maps can be a powerful means of opening up a dialogue about one's relationship to local places, which are today deeply entwined within global space. I will begin the presentation with a discussion of CCC through examples of indigenous and artistic mapping, and then present findings on how CCC enables reflection on one's relationship to the local and global places in which we all live.

### ► Akbari, Ehsan | Exploring place with sense walks, sense maps and mobile photography

In this hands-on workshop, I invite participants to explore their personal and interpersonal connections to place through a sensory walk, sense mapping, and mobile photography. This workshop was developed as a part of my research on how mobile photography and creative cartography can be used in high school art classrooms to connect youth to their everyday surroundings. I used design-based research (Barab & Squire, 2004; Collins, Joseph & Bielaczyc, 2004; Design-Based Research Collective, 2003) to develop and test a curricular intervention by conducting workshops in two high school art classes in collaboration with two art teachers. In this workshop, I will present some design principles and approaches to using mobile photography and creative cartography pedagogical tools to deepen place consciousness and enrich the connection of individual to their everyday places. I will begin the workshop by leading participants on a 20-minute sensory walk around the UBC campus, during which we will focus and write down what we perceive in our surroundings through each of the five senses. Next, participants will share their observations in groups and based. Once the sense maps are completed, participants will go in groups to photograph their surroundings with a mobile device and share their photographs on an online map. Mobile devices will be provided, and participants can also use their own smartphone to take and share their photographs. We will conclude the workshop with a conversation about how sense walks, sense maps, and mobile photography can be used in educational settings to raise awareness of the everyday places that we collectively inhabit.

### ► Al-Amri, Mohammed; Al-Yhayai, Fakhriya; & Farouq, Heba | Art educators who are making a difference in students' life

There is no doubt that every one of us still remembers one or more special art educators in his/her life who have made differences in our quality of thinking, seeing, feeling and believing about the role of art in worldwide. Art educator, Elliot W. Eisner believes that it is more than an art educator. This entity is someone with distinct and independent existence believing in that art is the heart to improve excellent education through, in and by art. This article argues the concept of "Making" in broad sense focusing on the new meaning of making human beings and their dialogues with others, fostering curiosity to inspired learning, drawing one own conclusion, creating happens within the art, nurturing art education environment, offering plenty space for exploring, creating and playing. The meaning of "Making" to today is overriding the traditional meaning which is "as the process of making or producing something" to be more focused on the process of how people are constructing and understanding or make sense of knowledge, experience, relationships and the self (Ignelzi, 2000). As Gillies, Neimeyer & Milman (2014) also argue that people are "retaining, reaffirming, revising, or replacing elements of their orienting system to develop more nuanced, complex and useful systems". This study uses theory-based research as a method for investigating the issue of "Making" in art education to reach a conclusion that art educators who making a difference in students' life; those who care of their students in terms of guiding, facilitating, encouraging, supporting student lifelong learning in, through and by art.

### ► **Albano, Ana Angelica & Trabucco, Sergio | Opening windows to the world from the Chiloé Archipelago, Chile**

When Pedro looked out the airplane window, he thought he had seen a bird flying very close to him. He got scared and screamed, but immediately realized that what he had actually seen was a smaller plane landing at Santiago's Airport in Chile. That afternoon in October, Pedro and his four classmates - including his sister and cousins - flew along with their teacher for the first time from Chiloé in Chilean Patagonia, to the capital. There were nervousness and joy in that plane. The project that allows children from rural schools of the Chiloé Archipelago to travel to Santiago for the first time to visit museums, cultural centers, go to the cinema and to the zoo was born in 2017, promoted by the professor of the University of Chile, Sergio Trabucco, with the aim of expanding the cultural experience of the children, through the development of creation and appreciation of the arts, favoring self-knowledge, confidence and the dialogue with the world. On March 2018, different artists traveled to Quinchao, one of the forty islands of the archipelago, to work with all the children and teachers in the rural schools of the region, presenting them to new expressive possibilities in drama, music and visual arts, while highlighting their cultural identity. In October 2018, another group of children from the same community and their teachers traveled to Santiago to appreciate the arts and to enjoy the cultural spaces of the capital. The presentation will be developed around the experience of two professors, one from Brazil and other from Chile, as they have been part of this project, which is still in process, in constant evaluation and development, opening, for the children, windows to the world.

### ► **Alexander, Amanda | An ecological discussion: MakerSpaces and FabLabs**

The "making" culture of Maker Spaces and FabLabs is on the rise within university, K-12 schools, public libraries, and independent spaces. The idea of making instead of buying, or designing/creating one's own objects, is at the forefront of consumer culture (Kurti, Kurti, & Fleming, 2014). It takes one back to home economics and shop classes but with a twist - that twist being the introduction of new technologies like 3D printers and laser cutters. This new movement might one day allow for art teachers in K-12 classrooms to solve problems on their own and use these old and new technologies as a means to skirt budget and resource issues, focus on school community development, as well as bring in new, dynamic curriculum ideas (Smith & Light, 2017). Even with the benefits of Maker Spaces and advanced tools, how might these spaces and tools be disruptive to the environment? Most of these technologies still use resources such as plastic. The purpose of this presentation is to consider the negative effects of MakerSpaces/FabLabs and the tools and resources that are used in these spaces. What are the negative environmental effects? Will the surge of these spaces create more plastic waste? Objects created with 3D printers are easy to make and costs are dropping. Will this continued ease of access and low cost be the new consumption issue of the 21st century? The author of this circle discussion topic has been working with pre-service art teachers at a U.S.-based university to solve K-12 problems using the on-campus FabLab. Ideas to solve K-12 classroom issues with FabLab tools from pre-service art educators are outstanding; however, as one enters this movement, questions and concerns arise in conjunction with environmental implications.

### ► **Alexander, Amanda | Kaleidoscope of culture: Peru**

Peru's distinct socio-cultural society and fast-growing economy make it an interesting country to explore. Throughout history, city-states such as Chancay, Cajamarca, and Sipan were places of extreme importance and continue to be to this day. These kingdoms built up sophisticated methods in cultivation, pottery, gold and silver crafting, knitting and weaving, and rock carving (www.worldbank.org). These sophisticated methods continue to be used throughout the country along with advancements in technology, global changes, and global movements of ideas. This Pecha Kucha visual presentation will examine built and natural environments related to place with the art and architecture of Cajamarca, Peru at the forefront. The art and architecture of Cajamarca showcases the sophisticated methods used in the past and present. Narratives rooted in place are important as artists in this region of the world continue to craft artworks with their hands using traditions of making that remain similar to their ancestors. The designs, forms, and colors represent the past and present, the natural setting, and historical symbols. Conference participants will learn about the socio-historical context and artwork of Cajamarca through a narrative rooted in place. This auto-ethnographical narrative (Ellis & Bochner, 2000) comes from an art education researcher with over fifteen years living and working in Cajamarca, Peru and someone who thinks through a decolonial lens when researching and teaching.

### ► **Alheweel, Setah | Technical entrances for producing filming background in the Saudi television**

The Study aimed to identify the technical approaches to the backgrounds of the Saudi TV programs, to reveal the types of production of the photographic backgrounds, as well as to identify ways to attract the viewer's attention to television programs through the backgrounds of photography in Saudi TV. The researcher used the descriptive approach (survey) as the most appropriate curriculum for the nature of the study and its dependence on the description of the situation through the responses of the study community. The current study population of all the students of the Department of Art Education is a bachelor of all levels as well the master's program in the second and fourth level, 300 students for the bachelor's degree 60 students. The sample was randomly selected. The researcher believes that this sample represents the study population due to the convergence of the characteristics of the study community with the subject of the study. Which amounted to (90) students from the Department of Art Education, King Saud University. The questionnaire was used as a data collection tool, questionnaire for individual and group interview question. The most important results have been achieved. It is possible to identify the technical entrances to the formation of the television picture backgrounds as a work of art according to the foundations and design elements and the factors affecting the design.

### ► **Anderson, Stephanie B. | Unravelling narratives of identity and place in Canadian art forms: A framework**

National narratives are discursive devices that combine history, collective memory, and myth into teleological communications of a nation's past, present, and future. Unique to each country of the world, national narratives often rely on templates storylines of a nation's past that are not always accessible to conscious reflection. These template "act as unnoticed yet powerful coauthors" when citizens convey their country's history, often excluding or silencing particular individuals and/or group identities (Wertsch, 2008, p. 142). Increasingly, however, static identities and storylines of the past are being called into question. In Canada, the recent work of leading scholars, cultural producers, and artists has troubled and challenged the country's master national narratives (see Anderson, 2017, 2018; Dion 2007; Donald 2009; Neatby & Hodgins 2012; Schick and St. Denis 2005; Stanley 2012, 2014). Adding to this, Canada's Truth and Reconciliation Commission recently specified the country's history of cultural genocide against Indigenous peoples (Truth and Reconciliation Report 2015, 1). Situated within this context, this paper illustrates how art forms and art galleries act as authorities of national identity through selective representations that define the parameters of nationhood and citizenry. The author will introduce the Framework of Canadian National Narratives (Anderson, 2017; 2018) as a tool to explore the narratives of nationhood and identity told and untold in Canadian art forms and to illustrate how these artworks act as sites of historical consciousness through narratives that convey past, present, and future visions of the state. The paper posits that curricular imperatives that critically expose audiences to and trouble a country's master national narrative templates, through frameworks such as the Canadian one detailed, offer a way forward for art educators and their audiences to become more cognizant of their own positionality and the urgent identity questions "ethnic, transnational, diasporic, and Indigenous" that permeate modern societies.

### ► **Aquino, Valéria Leite & Costa, Ana Valéria Figueiredo | Art and Anthropology in a playful perspective**

This submission brings a ludic-didactic proposal made during the course of Art and Anthropology for undergraduate students in Visual Arts and Art History. It is a course in which we explore fundamental concepts of anthropology (ethnocentrism, relativism, identity, ethnicity, alterity, prejudices), while at the same time we seek to understand how the production and enjoyment of art take place in concrete social contexts. This reflective course was carried out through the creation and development of ludic-didactic exercises in the classroom, where themes and anthropological discussions were brought to reflection, mediated and stimulated by "trigger-objects", composed of fragments of reports, images, poetic texts, etc. As a proposal of this didactics students produced their own reflective objects, relating them to the ideas and concepts worked in the classroom. As final evaluation each student constructed a presentation relating their objects to the topics worked on in the course. This proposal made it possible, on the one hand, to understand how the students' understanding of anthropological concepts and ideas was given, starting from the "objects" and materials presented, allowing to follow the development of reflexive reasoning as these objects became more complex in their symbolizations and meanings, while at the same time making it possible to identify learning difficulties and conceptual understandings. And, on the other hand, it made it possible to map out which cultural repertoires each student had access to, since their objects and materials presented were, in most cases, related to their respective identity experiences. This ludic-didactic proposal is part of a more comprehensive project that seeks to map the references, cultural repertoires and identities of the students entering the Institute of Arts of the University of Rio de Janeiro, under the hypothesis that the cultural diversity present in the classroom impacts directly on how students will reflect on contemporary issues.



### ► **Arai, Kaori | Research trends and issues concerning how contemporary art is adopted for art education in Japan**

Although many practical studies exist on incorporating contemporary art into art education, and on its usefulness or forms of expression, these studies have different objectives. Therefore, here, we will analyse papers that deal specifically with the incorporation of contemporary art into art education in Japan, organise the accumulated research, and report on trends and issues. Regarding the method and scope of gathering the literature on this subject, we searched the academic information database *Cinii*, targeting the period 1958-2017. We identified the relevant literature using the keywords “contemporary art” and “education,” and found 100 papers on this topic. These papers were categorised according to time period, subject, theme, and issues investigated. The following three points came into focus. The first is the sense of disconnect between society and art education. One of the elements of contemporary art is its social relevance. Many works of contemporary art with the theme of social collaboration aim to recreate and strengthen the relationships among individuals within society, and between the individual and society. It has become clear, however, that connections with society at large are not being fully developed in the realm of art education in Japan. The second point is the need to clarify the meaning of “society.” It was unclear whether what each study indicated as “society” meant the same thing. If the meaning of “society” is different in each case, many different perspectives will arise. In this context, “society” must be clearly defined. The third point is the need to establish an evaluation method for social collaboration. We could not find the nuanced discussions on how to evaluate projects that employ anything other than colour, form, and image. Regarding the ability to incorporate contemporary art into art education, the studies were limited to the themes of new styles of expression and new forms of self-discovery, aesthetic experience, and communication with others; hence, additional concrete discussion on these topics is still needed. We also anticipate that when art is incorporated that is not pre-existing but is currently being produced, it will be impossible to evaluate many of its elements using existing evaluation methods. The literature that examines evaluation methods is not directly relevant for this study, but there is a need to investigate this literature in the future.

### ► **Arie, Sigal | Making research in-between: Formation of an integrated identity in multi-methodology A/R Togographic research**

How does an artist-researcher-teacher’s identity form when integrated research methodologies are applied to art-education processes and artistic artifacts? What role do “in-between” spaces “making/teaching/researching art” play in the “becoming” process? As an A/R/Togographic researcher, I focus on the relations between the artistic artifact and the verbal conceptualization research processes (Candy, 2011). Assuming that the spaces in-between the simultaneous use of language, images, materials, situations, space and time in the A/R/Togographic process is where meanings reside (Irwin & Springgay, 2008), I ask how such spaces influence my identity-formation as an artist-researcher-teacher and invite me to examine my research question from different perspectives than those an auto-ethnographic view can offer. To broaden this perspective, as a teaching assistant at a seminar in a multidisciplinary M.Ed. program at Oranim College in Israel, I used Participatory Qualitative Research to see how A/R/Togographic attitudes of five artist-teachers, who instigated personal creative processes within a practice-based research framework, developed and to what extent the “in between” spaces “the use of integrative methodology” affected their research and mine. I gathered data by conducting semi-structured interviews with the students as they practiced art in the studio and I recorded and transcribed the encounters to help contextualize the findings. I found that integrated methodologies, produced and applied via A/R/Togographic participatory research, indeed allowed participants to challenge individualistic boundaries and make the “in-between” space of exchange inseparable from art-practice and -teaching. The “making” of a new integrative identity was developed in relation to the use of integrative methods in a gradual negotiation between previously separate disciplines. This approach yielded a rethinking of art practices and teaching as drivers of research processes that promote co-learning based on real situations, relations, and contextualization as elicited by multidisciplinary and integrative methods.

### ► **Armas, Flor de Maria & Flores, Rina Ibeth | Development of theater creativity in the School: in a Guatemalan context**

Development of theater creativity in the School: in a Guatemalan context. Creativity and imagination are fundamental principles for the integral development of the human being, they are linked with the arts that allow to develop the abilities and potentialities of the individual being so that he can project his thoughts and feelings in his social environment. Particularly within the Guatemalan context, the creative process within the classrooms in schools is necessary for the full development of students and teachers, who must be previously guided by general knowledge of the arts and then specifically address the importance of the theater area contributes. That is why we propose to develop this conference, where the main objective is to show that the theater in the school, works as a pedagogical tool, where you can fully experience the imagination and creativity, for self-knowledge and individual exploration and achieve project for a healthy development within the work group. In this way it will be possible to express the artistic expression that

allows a better personal orientation to the social. Important points to develop in the conference: Conferencistas Rina Flores and Flor de Maria Armas.1. Brief theoretical introduction about the arts; its importance on the development of creativity and theater in the school and its approach in the Guatemalan context. 2. Presentation of experiences made using theater as an essential tool for the development of creativity. 3. Conclusions (Space for questions and comments). To complement the conference where the theoretical will be addressed, it is intended to make the practical sample through the workshop.

#### ► **Armstrong, Elissa | Taking chances: risks and rewards in the first year tertiary art classroom**

In their classrooms art educators frequently emphasize the importance of taking artistic risks. For students to learn, for artwork to realize its potential, foraying into unknown territory, while often uncomfortable, is a necessity. This can be a particularly challenging concept for first year art and design students in higher education. In addition to the stresses surrounding the newness of college, this group tends to be anxious about grades and are end-product focused. In order to have been accepted into college they have concentrated on obtaining high scores and putting together polished portfolios. The concern about obtaining good grades continues to loom over these students, as they seek to make timely progress toward graduation, maintain their scholarships and potentially apply to graduate schools down the road. Additionally, the constraints of the 15 week semester, and the limited number of possible class projects, does not easily lend itself to having time for student exploration and play. Considering these factors how can experimentation be fostered, encouraged and rewarded in the arts classroom? How can we build artistic risk taking into our syllabi? What pedagogical experiments and approaches can be successfully employed? In the exploration of this topic, this paper will also offer case studies and potential pedagogical strategies.

#### ► **Arnold, Mary "Alice" | Making the flower ceremony**

For many years, The Flower Ceremony of the Unitarian Universalist congregation has provided a tradition of sharing and caring in which members and friends of the congregation bring flowers from their garden or local flower shop to exchange for someone else's flower during a Sunday morning service. The tradition, began in Prague in 1923, by Norbert Capek, was brought to the United States by his wife. Today many churches continue to celebrate in the spring of each year, with wide variations in style and format, the exchange of flowers as symbols of caring, mutual respect, and love. As the flowers are selected, brought to the church and placed in a central location, each member is free to create their own making space. The giving and taking of flowers creates a material connection from older to younger generations, as each person creates ways to adorn their body with flowers. For some, the ceremony may represent a respite from the larger world and the pressures and stresses that world holds. For others, it could be a time to heal and distance themselves from emotions that are holding them back from greater life participation. Each perspective is silently honored. For Capek, it was a way for many faith traditions to come together in one space to celebrate nature. Capeka's term was "Oslava kväll" which means "Flower Celebration." Documented with many photographs, this presentation illustrates a spring Flower Communion in a local Universal Unitarian church, as members of all ages, races, economic, and educational backgrounds work and play side-by-side weaving flowers into wreaths and necklaces creating personal adornments for themselves and their children.

#### ► **Ash, Andy | Intersections: artist, educator and scientist**

I'm interested in collaborations between artists, educators and scientists, and how trans-disciplinary conversation's (Foucault 1972, Barry & Born (ed) 2013) might generate new knowledge for training art teachers. In this presentation I'll consider Visual Art Practice as Research (Sullivan 2005) and the gallery as a space for dialogue (Pringle 2009). I'll be speaking about my own art practice (Ash 2018), and in particular a recent solo exhibition entitled "Talking Brains" at King's College Cambridge. I hope to explore the research themes that emerged around art practice and pedagogy in the gallery context; the dialogic as a form of learning; intersections of art and science and personally situated knowledge. At a time when Initial Teacher Training and art teaching is controlled so tightly from central government in the UK with its narrow and reductive notions of teaching and learning, this kind of practice will explore other possibilities for art teachers willing to develop their own models of pedagogy. Building upon subject specialisms, making, artful inquiry, evidence-based research and collaboration with a range of stake holders I will suggest how art teachers may develop "best practice" informed by research.

► **Athavale, Jayant Balaji; Clarke, Sean; & Leung, Christie | Learning, practising and teaching spiritually purer art for spiritual progress**

According to the spiritual science provided in sacred Scriptures such as the Rigveda, the purpose of life is to progress spiritually and all of man's endeavours should be aligned with this supreme goal. This also applies to the fine arts where an artist (painter) should primarily use art as a means to grow spiritually and not merely for financial gain, fame or a worldly cause. His art should emit spiritually pure vibrations, which increases the spiritual purity in the environment and motivates the observer to practice Spirituality. The Maharshi University of Spirituality has undertaken extensive research into making spiritually purer art and training artists towards this goal. Firstly, an artist should be able to perceive subtle-vibrations and analyse whether they are positive or negative through his sixth sense. Having such an ability is the outcome of regular and intense spiritual practice under an evolved spiritual guide. By refining the shape and altering the colour in the artwork, under the guidance of a spiritually evolved guide, the artist's goal to increase spiritually pure vibrations is achieved. This perspective naturally limits the artist to paint only a few types of subjects that will help society spiritually. The subject of the artwork could include spiritually positive designs for clothing or a picture of a Deity. Accordingly, many pictures of Deities have been painted at the University, some taking over 10 years to refine. It has been observed that aura and subtle-energy scanning instruments and those who have an advanced level of sixth sense are able to detect the increased positivity of the painting at every stage of its refinement. In this paper, the process of how to create spiritually purer art is discussed and elaborated upon. If artists were to have this knowledge and practise it, the positivity in society would increase considerably.

► **Avariento-Adsuara, Maria | Artistic-educational experience from the A/R/Tography for identity empowerment through the work of Nancy Spero**

This proposal arises from the thesis research in course, within the PhD programme in artistic education of the University Jaume I. The methodological approach is aligned with the foundations of a/r/tography (Irwin & Springgay, 2008) from the perspective of visual a/r/tography (Roldan & Marin, 2017), combining the roles of artist, researcher and teacher. Visual and technical learning in artistic education require the concretion of pedagogical structures translated into artistic-educational experiences, that link the knowledge of the technique with the creative processes. The objective is to address educational issues through visual creation to offer new solutions. Within the artistic education, in the degree of teaching, where there is a higher percentage of women, it can help to question the established roles and to introduce the inclusion of the gender perspective from the artistic creation. Therefore, I propose an experience in the classroom through the artist Nancy Spero. Spero uses movement to articulate her discourse, where the woman's body functions as a visual language, not representative, of a critical nature and with a contestatory function, effect achieved by the use of repeated printing of the same image on a paper support. For Nancy, to work the printing on paper, demystifies painting on canvas as a classic support. Thus, with a more fragile and economic material, it aimed to make visible the gap of renowned male artists in front of women (Spero, 1998). From an a/r/tographic positioning, I create pieces that use repetition, a characteristic of the printing, generating movement and rhythm to represent an activating and energetic woman. Ideologically, my discourse is identified with Nancy's feminist discourse, in which she affirms that she feels twice underestimated, because she is a woman and an artist. I would add the fact of being a researcher, which allows us to explore identity empowerment.



## B >

### ► **Babyradova, Hana Stehlikova | The current experiment in visual art and in education as a participatory experience**

Creative experiment which the author of this paper has been practising in the few last years is connected with the actions of contemporary Czech artists (e.g. Katerina Seda "Normal Life" (2010; 2018). Experiments are based on the intermedial and collaborative approach in art education. On the one hand, it is necessary to perceive artistic expression as a means of expressing the individual unrepeatable experience of the world; on the other hand, art expression reaches new contexts. An image is naturally accompanied by sound, it is moving more often than not we come into contact with moving images (movies - animation, film, video), the creation of which involves either one author or a whole group of authors. Therefore, intermedia automatically intervenes in many spheres of public affairs, in people's privacy, and becomes an artist's natural means of expression. The art of collaboration places emphasis on collective forms of artistic practice and also the participation of ordinary people in the creation of the work. New materiality means working with physical materials is in a sense irreplaceable in the field of artistic creation. Digital technologies, many of which are valued for physical art, are replaced by other ways of expression. In particular, the digital environment is predominantly audiovisual, and is the source of the widespread presentation of images of all kinds, which are offered as citations and for the creation of new citation contexts. This whole situation is characterized as post-production, where a work does not arise from nothing, but is formed by the use of finished products. Just this experimental approach is called "new materiality" and is characterized by the creation of a material object (drawing, painting, sculpture, environmental installation, etc.) inspired by an immaterial source of motivation (digital image, video, image shared on the Internet).

### ► **Baguley, Margaret; Georgina, Barton; Kerby, Martin; & MacDonald, Abbey | Making a place and space for art in an academic identity**

This symposium presents three key projects from a group of academics who use their hybrid artist/academic identities to advocate for the arts in a neo-liberal climate. They have traversed the roles of artists, classroom teachers and academics to "re-make" a place and space for their artistic academic identities. The presentations reflect their recognition of the value of Art to their health and wellbeing and those of others. The first presentation will explore the media's portrayal of the teaching profession using Relational Art Inquiry Tools (MacDonald, 2017) with a specific focus on how teachers cultivate resilience and wellbeing in response to negative discourses. This process of exploratory inquiry will be informed by the work of Hetland (2013), Gallas (2011) and Irwin (2004). The second presentation will consider how quality children's picture books often address issues related to emotion. As such they are a valuable classroom resource to assist teachers in supporting students' wellbeing and resilience. This component of the presentation will visually analyse (van Leeuwen & Jewitt, 2004) a number of Australian picture books to illustrate how they can be used to improve students' wellbeing. The third presentation will explore the impact on the artists and the curators involved in the exhibition *Landscape and Memory* which responded to the iconic WW1 images taken by photographer Frank Hurley. The significant impact of this exhibition which explored the re-imagining of place and identity will be discussed through the exhibition images and the associated education kit. Visual art informs each of the presenters' hybrid academic identities with "making" as an integral part of their practice. This symposium will provide important insights and strategies for negotiating the artist/academic hybrid identity in the Academy and maintaining a sense of wholeness in the process.

► **Bain, Christina & Hyatt, Joana | Extrapolate: Preparing future art educators for contemporary classrooms through designing and playing a game**

While many preservice students in U.S. universities report feeling academically prepared for the challenges of teaching in contemporary classrooms, they voice concern over making “wrong” decisions (Kuster, Bain, Milbrandt, & Newton, 2010). This should come as no surprise due to their lack of practical teaching experience as well as a focus on high stakes testing touting one “right” answer. However, teaching is a highly complex activity that requires educators to understand how contextual factors (administrative policies, parental pressures, campus climate, community values, personal/professional ethics, etc.) shape decision-making. What may be the best solution to a scenario in one setting may not be an effective solution in a different setting. Therefore, Extrapolate is a game that was created with preservice students for preservice students. To date, more than 70 American preservice students have designed scenario cards for this game, which feature authentic teaching scenarios drawn from their field-based experiences. Preservice students reported feeling less vulnerable and better prepared to analyze situations from a range of viewpoints after playing Extrapolate. Therefore, we propose that games have enormous potential for improving preservice preparation through developing design based thinking and dialogic inquiry skills which may be applied to complex social, philosophical, legal, and ethical responsibilities facing today’s educators (Bain & Hyatt, 2017; Hicks, 2004; Patton, 2014; Patton, 2013). Come play the game with us and consider how you might adapt this learning tool for your program and students.

► **Bain, Christina & Little, Rina | Shifting, shaping, and sharing: Our tale of an alfombra project in Antigua, Guatemala**

For centuries, art production has been mysteriously shrouded under the cloak of the artist; typically considered as a creative, often solitary, expression. However, how does collaboration and place impact artmaking? Two researchers tell a narrative tale describing the creation of an alfombra during Semana Santa (Holy Week) in Antigua, Guatemala. An alfombra is a sawdust carpet made by hand, ranging in designs from biblical scenes to pop culture; these ephemeral works of art adorn processional routes on the streets during Holy Week. The alfombra took the researchers and twelve university students several months to design and was installed through discussion, negotiation, problem solving, and collaboration. The process worked as a catalyst for collaboration and social engagement. We asked how might alfombra making help to unlearn patterns of thought and action that limit the potential for experiences in art, and with people and places. We used observation of our interaction with cultural partners, interviews of collaborators, and students’ self-reflective assignments to collect data and analyzed how we are all storytellers and are characters in our own and other’s stories (Connelly & Clandinin, 1990). Storied narrative helps us experience new things and construct knowledge to shape and reshape who we are, in relation to art, people, place, and difference. The concept of assemblage and diffraction are also being used to analyze data (Barad, 2003; Deleuze & Parnet, 1987; Haraway 1992). In this study, learning was constructed through the lived contexts of people and showed that understanding was affected by cultural constructions made in narrative, discourse, and social relationships, and through social contexts. Making explicit the belief systems embodied by a work, the social roles a work assumes, and how people interact with it draw attention to how images and objects find their meaning in social activity (Van Laar & Diepeveen, 1998).

► **Bakery, Kimberly | Zebra’s running in the sky: Maasai Indigenous aesthetics**

In 2013, a primary school opened in the Narok district of Kenya and provided Maasai children access to education for the first time. The introduction of standardized Western education marked a shift in children’s learning away from being culturally centered. As a consequence, there is a decline in their learning about cultural heritage traditions. For centuries, the arts and cultural practices have been deeply embedded in the rich cultural heritage of the Maasai peoples as tools for giving voice, building community and sharing knowledge. This paper considers in what ways can art education curriculum be indigenized to encourage a cultural pedagogy in schools? The paper focuses on a case study conducted at the school in 2018 and explores the possibilities and implications of indigenizing art education in an inclusive learning context with teachers, students, and a Maasai women’s beading group. This study examines art education through the constructivist lens assumption that ethnic identities change over time (Chandra 2013). During the study, indigenous research methodology was employed, which includes talking circles, songs, stories, dances and making peace material culture to understand the Maasai indigenous aesthetics and cultural practices. In particular, this study identifies that teaching indigenous aesthetics in school can provide: (1) a means of sustaining ethnic identity; (2) a continued connection to cultural heritage traditions; (3) opportunities for students to learn about Indigenous aesthetics relationality between kinetic, linguistic and visual forms (4) a way of learning about the environment. The study offers insights into the indigenizing art education in schools to bridge school and community relationships to sustain cultural heritage traditions. This paper recommends the introduction of art studies with indigenous education and culturally responsive teaching methodologies to support sustaining language, culture, identity and community interconnectedness.

► **Ballangee Morris, Christine & Staikidis, Kryssi | Transforming our practices: Indigenous art, pedagogies, and philosophies**

Indigenous ways of knowing have been under-examined in art education. Our research methods, pedagogy, and study of studio practice are too often rooted in a Western paradigm. Indigenous arts, historically, have been either relegated to anthropology or marginalized by dominant, European-derived systems of aesthetics. The aim of our presentation is to describe a book project that proposes to lead us through new artistic and scholarly terrains led by Indigenous perspectives, which are deeply needed as counter-narratives in art education. This presentation will bring to the fore theoretical, critical, and practical approaches connected to Indigenous ways of knowing. The presentation will be comprised of three major sections, each with a separate focus: (1) Indigenous Research Methods, (2) Pedagogy and Curriculum, and (3) Studio Practices. We will present multiple case studies, curricular examples, and classroom practices. Our presentation is founded upon Indigenous perspectives with community at their center, collaboration as a conduit for meaning making, and artistic practices of narrative, oratory, and Indigenous philosophies used as springboards for creative expression and activism. Given the Eurocentric perspective of art education and studio art pedagogy in colleges and universities, which most often excludes Indigenous positions (Becker, 1996; Pio, 1997; Eldridge, 2008), providing inclusive teaching that incorporates a more holistic approach to making, viewing, and discussing art is actually a critical challenge facing art educators. Kincheloe and Semali (1999) argue that the characteristics that scientific modernism has defined as basic to life may be called "living" and "non-living." In contrast, Indigenous perspectives consider life as multidimensionally intertwined; thus, all aspects of the universe are perceived as interrelated (p. 43). Artistic research processes, artistic pedagogy, and a thorough study of contemporary artistic practices are therefore needed to reach out to Indigenous cultures to attempt to become familiar with such cultures on their own terms.

► **Barney, Daniel T. & Castro, Juan Carlos | Disrupting the making of superficial knowledge through ludic(rous) play**

The responsibilities that tenure track and tenured professors are asked to take on seem to be steadily increasing from year to year. These include the demand for more publications that are highly selective, increased external funding requirements, higher teaching loads, and more service expectations (Ziker, 2014). Central to the status of an academic worker's currency is an uninterrupted upward arc of productivity qualified as lines on a CV. A cursory tour of hashtags on Twitter like #academicguilt and #ishouldbewriting demonstrates the pervasive neoliberal, late-capitalist pressure to produce publications that are accepted in extremely competitive venues. This can deeply affect the mental, emotional, and physical states across the academic spectrum Gorczynski (2018). Szetela (2018) describes the situation as, "Academia is like a pie-eating contest where the reward is more pie" (para. 3). In this presentation, we model a ludic(rous) artistic strategy to interrupt, interrogate, and ultimately create spaces for new knowledge to emerge (Authors, xxxx). Using ourselves as a kind of case study, we present two tenured academics struggling to resist the manic creation of superficial knowledge to populate our CVs. We share our collaborative practice of art making and performance as such a resistance. Over the past decade we have used play to perform new knowledge in commercial spaces (Authors, xxxx), on famous earth art (Authors, xxxx), and online (Authors, xxxx). Our presentation begins with an examination of the problem of CV line harvesting and academic labor and its impact on knowledge production. We conclude our presentation with a structured and ludic(rous) group exercise and discussion on how we might resist, through artmaking, the institutional and cultural expectations of fast knowledge production and how we can better invest time, effort, and inquiry into sustained, rich, and more meaningful lines of research.

► **Barrett, Trudy-Ann | Art making as place making?**

This paper reports an A/R/Tography project carried out in New Zealand and Jamaica that sought to examine the ways in which art making is synonymous with place making. These constituents, it argues, are significant determinants in negotiating one's sense of self, place and community, especially given the ways that globalization has challenged cultural diversity. The presentation draws upon multiple case studies that reflect the perspectives of both the students and teachers involved with the project to theorize the intrinsic qualities of each case as well as their complementarity. It also implicates my own roles as artist, researcher and teacher within said process, to render a fuller understanding of the dynamics that were involved in the project. The transformative capacity of visual knowing takes center stage in this presentation and therefore the paper frames the artmaking experience as a critical space to think through and within place, and by extension, to navigate the personal within a community of belonging. Foundational to this premise is Cravey and Petit's (2012) assertion that "all individuals are already situated in place, and it is through our spatial and temporal experiences in places that we define, at least in part, who we are" (p. 101). In accordance, all the variables are uncovered to examine the ways in which artmaking served the participants in their quest to recognize, critically analyse and interpret their senses of self, place and community.

### ► Barrett, Trudy-Ann & Hutzel, Karen | Jamaican art education: A case study for identity formation and mental liberation

Jamaica's global repertoire for its arts and culture defies its relatively small size and status as a developing country. Though a fairly young independent nation, its citizenry has capably managed to translate much of the throes of colonialism into creative endeavours that promote political consciousness and mental liberation. Jamaica's postcolonial cultural and educational development is an important case study in and of itself, for and within the country of Jamaica. However, we also provide a juxtaposition of American experiences with Jamaica, which raises many significant questions to inform political, social and educational issues faced within the U.S. For, while there might be many similarities between Jamaica and America, there are vastly important differences, which in Jamaica are developing into an arts environment and an educational system that is unique to the country and culture of Jamaica. America has a lot to learn from this development. The late scholar Rex Nettleford articulated the arts through the lens of the racial, political, and revolutionary, arguing for a quest for freedom through creativity. In his 1972 text, *Mirror, Mirror: Identity, Race and Protest in Jamaica*, he claimed about Jamaicans: "Out of the traumas of deculturation came the nurturing of creative spirits and innovative contributions to the idea of freedom and the great drama of rehumanization" (p. 10). He furthered his argument for America, as a challenge for America to learn from Black liberation through the current and ongoing revolution in Jamaica. This paper therefore serves to examine the ways in which these historical and contemporary currents are brought to bear on Visual Arts pedagogy in Jamaican schools to engender students' participation in furthering the quest toward identity formation and mental liberation through the arts.

### ► Bartholomee, Lucy | Is it real? Questions of place, creativity and conflict

Acknowledging that ecologies of place (Gradle) have a profound impact on creativity and the communities that receive it, this research explored through a phenomenological lens the uncanny occurrence of creative kinetic places, where moving bodies generate a "place" that is also moving, transforming the identity of a landscape temporarily, after which it returns to its original state with perhaps a lingering aura (Trigg). Seeking to discover the nature of creativity in such kinetic places I turned to the second line parades of New Orleans, events that are held weekly in neighborhoods throughout the city unattached to holidays, funerals, or Mardi Gras events. A city with a strong sense of identity, New Orleans has a reputation for freedom and license, yet embraces their traditions and closely guards cultural practices (Sakakeeny). Creativity is embedded in practices of costuming, performance, and hand-made objects of material culture for an audience that is knowledgeable and appears enthusiastically receptive. A significant and surprising discovery was the harsh criticism of performances and visual culture objects that did not conform to tradition. In fact, one participant deemed inferior or "newcomer" practitioners as "not real." The resulting tension within the creative community charges the atmosphere with expectation: the experts are listening, watching, and judging. The resulting tension both limits creativity and challenges the most adventurous to new heights of creativity, for each innovation must demonstrate a mastery of tradition and be uniquely impressive. Recognizing then that this tension is embedded in the localized sense of place (Bachelard), as art educators we can now ask: What conflicts and tensions in schools can be mined as sources of pedagogy? How can we equip students to see conflict as a creative opportunity, and thus develop curriculum (Graham) that is personally meaningful with the potential to improve the ecology of the school?

### ► Bartholomee, Lucy | Re/viewing art educator as maker: Identity, materiality, and text

As art educators, we experience life through overlapping identities of artist (performing creativity) and educator (empowering others to create), in addition to individual identities of culture, language, gender, or belief. Across the globe humans have long expressed themselves through writing and drawing marks that carry meaning long after the maker has moved on. Such marks can also be an expression of beauty, culture, and meaning that exceeds the literal data of the text itself. This workshop will explore ways to enhance the pedagogical study of theory, philosophy, and critical studies of our practice by utilizing the materials of the studio to generate creative responses to text. Re/viewing Art Educator as Maker "elevating understanding through metaphor and visual expression" will reveal strategies for undergraduate and graduate courses in addition to reflections on personal creativity for the participants. Just as identity, culture, and place are overlapping in Vancouver and the Pacific region, so this workshop will offer the opportunity to experiment with a diverse range of media that we associate with the materiality of texts: bamboo brush, quill, pen, charcoal, liquid pigments and ink sticks with rice paper, parchment and more. Un-purposing the traditions of artmaking tools to explore creative combinations of media will generate an inquiry through which we can both challenge and cultivate the future movements of art education.

### ► Bastos, Flavia & Andrews, Kimber | Making movement: Learning in and through and dance

Two instructors who experimented with designing an honors seminar on dance appreciation reflect upon their experience to answer the questions: what can be learned through dance in interdisciplinary academic contexts? And how do academically talented students engage with embodied knowledge? We envisioned a model in which students were not just learning *about* dance, but learning *through* dance, and identified three key areas of exploration, the student as (a) an interpreter of dance, (b) a maker of dances, and (c) a dancer. This model provided multiple pathways for students to cultivate a dynamic literacy in dance, and disrupted notions of art as being an object to observe or be appreciated. We are aware that this course is innovative in couple of important ways: (a) it is based on the notion that the arts and dance in particular are better understood as cross-disciplinary practices that speak to our emotions, intellect, and various senses, and that require collaboration (Dils, 2007); (b) it embraces an embodied approach to teaching and learning, in which we seek to connect body and mind, and rely on reflexivity (Thorpe, 2016; Bolt, 2004). Using an interdisciplinary approach to interpret our experiences that encompasses documentary footage generated by a film student, written student work, excerpts from class discussions, blog postings, instructors' notes and reflections, and embodied performance, we will re-present and share the experience of teaching this course with a community of educators to advance our understanding of the current place of dance appreciation/education in academic programs. Seeking to illuminate directions and/or possibilities for embodied learning in higher education settings (Ross, 2004), our findings will illuminate how a multilayered understanding of dance can provide a viable model for creative learning (Tharp & Reiter, 2003) in the art and humanities.

### ► Bastos, Flavia & Rees, James | Critical Digital Making: An iterative research project about creativity and democracy

Recognizing a shift in the culture, from one that communicates with text-based language to one in which the image is the dominant tool of expression, teachers and researchers alike are pressed to consider how the prevalence of digital media in students' lives can be effectively integrated in classrooms (Johnson, et al., 2014, Ritzer & Jurgenson, 2010). Further, as our political realities grow indisputably more divided, public schools find greater challenges in fulfilling their mandate to promote democracy (Blandy, & Congdon, 1987). Therefore, one of educators concerns today is to support learning that enables articulation of students' voices and promotes democratic dialogue. This study dovetails these social justice and emerging technologies issues exploring the role art education and creativity can play in promoting informed citizenship. Our experiences as a high school educator working a district of significant immigrant population and a higher education researcher who is an immigrant herself shaped this collaboration. We have asked high school students to use *digital storytelling* to reflect about their experiences in America, touching upon polarizing issues such as race, immigration, social opportunity and the American dream. Digital storytelling specifically can promote creative citizenship by connecting cultural and creative activities with social, political, or civic goals (Lockton, Greene, Casey, Raby, & Vickress, 2014). Therefore, we expect to provide evidence of the possibilities of digital making as a productive, creative, even political act that enables students to author and distribute their own creations (Jenkins, Ford, & Green, 2013). Through qualitative examination of this process of change, our study can inform educational practices that embrace the perspectives, interests, and capabilities of today's students, while advancing critical digital making's importance in 21<sup>st</sup> century education.

### ► Baxter, Kristin | Using preschool through secondary art education lesson plans for understanding personal conceptions of art teaching and learning

This workshop engages the conference's theme to "reimagine and reflect upon 'making' in art education" by inviting attendees to consider "perceptual shifts" in thinking about the value of lesson planning in preschool through secondary levels. This workshop responds to the conference's sub-theme, "*Identity: How might we describe hybrid identities and rethink our practices as a result?*" Rather than seeing written lesson plans as administrative obligations placed on teachers by external forces, attendees use frameworks for lesson plans to reveal their personal conceptions of art education, as part of their professional identity. Based on the presenter's forthcoming book (2019), *Nurturing art educators: Reflective writing, artmaking, and self-care for vibrant lesson plans* (New York: Teacher College Press), this presentation has three parts. The first part introduces theoretical and practical rationales for several key components of lesson plans. The second part includes robust Q & A focused on how attendees construct, sequence, and write their lesson plans for their specific teaching contexts. To engage the audience, attendees receive lesson plan templates for small group and whole-group discussions. Dialogue encourages attendees to notice how their identity including their beliefs about conceptions of teaching and learning are embedded in lesson plans. Discussion also considers how this critical analysis can shift perceptions of lesson plan writing from administrative obligations to powerful opportunities for self-reflection which can drive meaningful curriculum design. The third part of the presentation includes artmaking prompts through which attendees deepen inquiry into



lesson planning and personal meaning-making. The presentation ends with a recap of the workshop objective which is for attendees to be able to reimagine and remake lesson planning into sources for understanding personal conceptions of art teaching and learning.

#### ► **Beavington, Lee | Place, identity and ecology: Teaching with nature sculptures**

This experiential session will take place outside, and will have participants create nature sculptures inspired by the work of Andy Goldsworthy (Goldsworthy, 2017; Riedelsheimer, 2018). We will explore (a) *place* as co-teacher, cultivating a connection with the more-than-human by using the forest as a creative canvas to make nature sculptures, (b) *identity* through embodied and sensorial engagement that reveals our role as part of nature, and (c) *ecology* by weaving together threads of interrelation among soils, plants and animals (including ourselves). Natural philosophers such as Goethe, Humboldt, and Darwin were artists, scientists and philosophers. They integrated this transdisciplinary approach into their work. Goethean science, as opposed to the more mechanistic Newtonian science, involves what Goethe called delicate empiricism (Author, 2018, Author & Bai, 2018; Reynolds, 2007; Wahl, 2005). This scientific method involves prolonged looking and creative response, which will inspire our making through its reciprocal approach to learning. We will also explore the indigenous ecological traditions (Cajete, 1994; Kimmerer, 2013) revealed by our place-making such as plant uses and animistic worldviews. Ecology is the science of relationships, and relational experience serves as the core of this session: relation to nature, to self and to place (Author & Jewell, in press). Arts-based approaches can be applied in the sciences, such as biology (Author, 2016). After nature sculptures are completed, the ecology, biodiversity and physiology of cones, leaves, flowers, moss, etc. can be discussed, and connections made among nature connection and personal growth. We will question the siloing of disciplines and consider the increased need for interdisciplinary scholarship and hybrid identities. The word *hybrid* has origins in biological discourse, and here we will approach hybrid identities as a felt relationality with the more-than-human.

#### ► **Ben David, Sigal | Making art “in-between”: Rethinking partnership in A/R/Tographic processes**

In this lecture, I use the A/R/Tography methodology to research how a work “becomes” in in-between spaces, as a proposal for rethinking partnership and its implications for art practice, values, and products. In my undergraduate training as a painter, I was taught to admire individual genius and the individual’s signature “an outlook based, among other things, on the perception of painting as an art medium that follows a permanent exclusionary gender hierarchy” (Nochlin, 1971). As I experimented with the ABR methodology during my multidisciplinary studies in a master’s teaching program at Oranim College, however, I studied questions flowing from the medium of painting and practice in the studio as an isolated, sequestered space, and examined possibilities of new cooperative endeavor in the video medium, issues that found expression in video practice (Esther 5:08). In the in-between space between the media, I researched partnership modalities with colleagues from other domains of art and with non-artists who were invited to become partners, arising from transitions between inclusion and partnership practices in different stages and parts of the work (Miller, Little & High, 2017). The in-between space created an opportunity for partnering that I tested as something elemental to the development of an educational, generic, and artistic awareness that abetted the development of new painting practices based on a cooperative stance evoking new questions about practice as something interpersonal, intergeneric, and inter-medium. The study also has implications for aspects of partnership in multidisciplinary teaching of art. Consequently, ethical questions about ownership of a work of art and the limits of partnerships between teachers and students and among artists become even sharper than otherwise.

#### ► **Benzer, Fatih | The art of war through magazine covers: A semiotic study in visual culture**

The purpose of this research is to examine and analyze the design of magazine covers on war and terrorism through semiotics. It explores how certain design principles, codes, signs, images, words, body movements, even something as general as the clothing can be transmitted into developing stereotypes about various cultures. Knowledge, meaning, and message are thus fundamental concepts in this semiotic investigation (Leeds-Hurwitz, 1993). This study examined and analyzed the design of magazine covers on war and terrorism through the use of semiotics as a research method (Chandler, 2007). It explored how images and words can be transmitted into developing cultural and political stereotypes. This research examined how the meaning is constructed through design, communicated, and understood in visual culture (Danesi, 2002). I also enabled students to gain insight into the comparative examinations of values from various cultures to cultivate understanding, as well as, respecting and learning from others, valuing differences, bridging cultural gaps, rejecting unfair stereotypes, discovering common ground, and creating new bonds. The research method consisted of two parts: Part 1) Analyzing magazine covers that deal with war and terrorism, Part 2) Creating your own magazine covers. Surveys and interviews were conducted to gather data as well review of literature. Students created and discussed their own magazine covers related to war and terrorism. Surveys were given to the 84 participants who were art education majors

in undergraduate level. Classroom discussions and hands-on project followed the surveys. Feldman's method of art criticism is used in this study: description, analysis, interpretation and judgment. First, five magazine covers were projected without the text. Participants answered a set of questions: Describe what you see on the cover? What do those images/symbols mean to you? Is there evidence that the images/symbols on the cover have cultural connotations? Second, the same magazine covers were projected with the text. Participants answered a second set of questions. Students were not given any prior information on what covers to be projected: Describe how the text changes the meaning of the Images/symbols? Is there evidence that the text on the cover has cultural connotations? What does the text along with the images/symbols on the cover communicate to you?

#### ► Marie-France, Berard | On art education, encounters and Deleuze's concept of the mediator

Drawing from my experience as art educator and my doctoral study on encountering art with Deleuze and Guattari's concepts of desire and assemblage (Author, 2017), in this conceptual paper I ask; what would it mean for art educators to think their role as mediators? My use of the concept of mediation is taken from the work of Gilles Deleuze (1995) for whom mediators are important "*intercesseurs*" as he originally expresses in the French language. Thinking, writing, making are creative acts, and for Deleuze creation is all about forming one's *intercesseurs*, or mediators, whether these are people, plants, animals, ideas, stories, materials. As he explains; "whether they're real or imaginary, animate or inanimate, you have to form your mediators. It's a series. If you are not in some series, even a completely imaginary one, you are lost." (p.125). More precisely, suggests Stivale (1998), mediators are "point-relays" (p. 76) in an assemblage. The art educator thus has the responsibility to put in place rich conditions for individuals to encounter ideas, materials and form their own mediators. Drawing from Deleuze (1994/1968), Simon O'Sullivan (2006) explains that "an object of encounter is fundamentally different from an object of recognition. With the later, our knowledges, beliefs and values are reconfirmed. (...) With a genuine encounter however the contrary is the case. Our typical ways of being in the world are challenged, our systems of knowledge are disrupted. We are forced to thought" (p.1). Art making, whether tangible or as social practice, can be thought as forming point-relays in complex assemblages, art educators as mediators must constantly be aware of what they bring to the assemblage but cannot predict in advance what series will be formed; instead they are primarily open to the generative potential of new connections, perceptions, ideas.

#### ► Berg, Ewa | Risk-taking in education - When art-activism challenge both students and lecturers

In this paper I reflect upon an assignment in the last module of the Visual Art-Teacher Bachelor Course (Sweden), and present some art-work by students that were assigned to make urban space-interventions. Risk and failure are constantly present in artists' practises, which I as an artist am innately familiar with. It is something that one considers and plays with, and is part of the courage that an artist needs. One does, however, not always like it. Working in a visual arts-teacher education, I have attempted teach my students courage. In educational terms, I have done so by putting in place Biestas argument from his book *The Beautiful Risk of Education* - creating a weak education, an education that moves away from an education that is "strong, secure, predictable and risk-free." I am, thus, putting myself as a lecturer, and my students outside our comfort zones. However, I as a lecturer, and my students, have, arguably, to be obedient to our tasks (Atkinson, 2018). But what happened to the students when faced with this risk-taking? And what happened to me? I discovered that students found setting their own work on display in urban public spaces, a great challenge (May, 2005). It takes a lot of courage to cross the border from being invisible to becoming visible in public spaces, to enter the front stage as Goffman (2014) says. My conclusion in this reflexive study is that working with contemporary conceptual art-methods in public places has strengthened students' ability to take risks and their willingness to become more visible in society. This is a democratic strategy. It has strengthened their agency as well as their courage to partake in art-activism. And these students need to become brave art-teachers so that they can let their future pupils work actively and bravely.

#### ► Berner, Nicole & Schmidt-Maiwald, C. | Diagnosis of the failure in the technique of linear perspective related to teaching-learning processes and approaches to stabilize the spatial representation skills

Rendering spatial situations on two-dimensional planes is an artistic core competence in drawing or painting in Western culture. Our mental models of linear perspective deeply influence not only the representation but also our perception of spatial situations (Haanstra, 1996; Miller, 2013). Consequently, curricula in Germany and Switzerland prescribe the acquisition of linear perspective in all types of schools in 7th and 8th grades. Adults, however, unless they practice drawing/painting systematically, later fall back on schemes practiced in childhood and adolescence (cf. Klimek 2005). Examples from high school students and students of art education from Germany and Switzerland show that the linear perspective system rarely finds its way into adolescent forms of expression. In our lecture we will critically discuss students' far-reaching expectations to master linear perspective as an artistic

technique in contrast to the meagre results yielded in teaching that technique. We will present a diagnostic artistic tool for teachers and students that lays bare the causes of errors in linear perspective projection. The results of a qualitative-empirical research setting using this tool are compared to data from a survey conducted in China. China is lacking an aesthetic tradition in linear perspective; that, however, is compensated for by teaching methods that place strong emphasis on repetitive exercise and practice. From the comparison between Germany/Switzerland and China we will derive an approach to teaching linear perspective that is apt to bring about sustainable competences that will carry on from school into adulthood.

► **Bharaj, Pavneet K.; De, Mousumi; & Burkhauser, Elizabeth | Boundary crossing as a metaphor for understanding learning and identity development in- and through art: Four case studies**

Within the discourse of arts and transfer of learning, the concept of “transfer” is grounded in theories of knowledge acquisition (Catterall, 2005), which involves applying a degree of knowledge or skills learned in one domain (for e.g. art) to other contexts or situations (Detterman, 1993), for e.g. non-arts subjects. Educational theorists argue that adopting a transfer of learning perspective can be limiting (e.g. Lave, 1988) as it’s unidirectional, and people find ways to hold on to, modify and develop modes of learning across disciplines. From a sociocultural perspective, learning also involves identity development and becoming a member of certain communities of practice (Lave and Wenger, 1991) that often extends across disciplines. Learning is seen as an on-going relational process, which involves crossing boundaries (Hodkinson, 2005). Boundaries are understood as socio-cultural, institutional or disciplinary differences (Akkermans & Bakker, 2011), for e.g. math and art education, or specific identities as artists, or art educators or activists. Boundary crossing (Suchman, 1994) refers to an individual’s transitions and interactions across different sites, which involves bringing information, knowledge and practices from one community to another (Konkola et al., 2007). It is a dynamic participation of the learner/ practitioner across different contexts that entails more than a rationalist process of knowledge transfer. Our studies utilize this concept as a metaphor for understanding learning and identity development in- and through art. We present four case studies utilizing qualitative inquiry: two studies examine experiences of quilt making by math and elementary pre-service teachers and two studies examine identity development among artist-art educators and artist-activists. We find that the concept of boundary crossing provides a new lens to understand the richness and complexity of learning across mathematical and artistic disciplines and inter-professional and hybrid identities that has implications for learning design in- and through art.

► **Bickel, Barbara Ann; Jordan, Nané Ariadne; McConachy, Medwyn; & Griffith, Cindy Lou | Embodying ancient art history through the materiality of ma poses**

The notion of the “material” in a feminist materialist perspective highlights the wisdom of the body, and the power inherent in material art objects that can speak to us about ancestral wisdom. This wisdom comes from the recesses of time when the female was known to be a sacred life-giver and leader of people, in balance with and not dominated by the male, while inclusive of all genders (van der Meer, 2013). As artists, researchers, teachers and activists dedicated to a spiritual, contemplative and ecstatic discipline, we approach this work with a feminist new materialist art practice of *currere*, infused by ancient art history, arts-based educational research, spiritual feminism, and matrixial theory, through a methodology we call Ma Poses. The embodied practice of what we have named MA Poses offers a curricular corrective (i.e., *currere via* Pinar & Grumet, 1976) and location for expanding teacher/learner experiences towards transformative, holistic, relational worldviews. At a time of global realignment of cultural identity challenging a reassessment of roles and relationships through a decolonizing lens, we offer a practice drawing from pre-history bringing the perspective of archetypal correspondences into focus. Seeking to reform shifting identities, reconciling with the shadow of a colonial ancestral heritage, MA poses engage a slow activism approach to transformation. Through this practice we aim to restore body wholeness and perceptions through embodied learning, generated new stories, re-claimed art histories, female material artifacts, and body poses, towards de-colonization and healing processes possible in a matrixial (Ettinger, 2004) cosmologies. This 60 minute experimental workshop will introduce participants to a renewed art historical understanding of Venus figurines found across cultures. Participants will meditatively embody the pose of an art historical Venus figurine and take what is encountered in that embodied experience into a creative response. Basic drawing materials and paper will be supplied.

### ► Binder, Marni J. | Visualizing home: Spiritual landscapes of identity

Drawing on the walkography, a/r/tography and slow scholarship work of Lasczik Cutcher (2018), Irwin (2013) and Lasczik Cutcher and Irwin (2017), this Pecha Kutcha explores the shapeshifting landscapes of identity when one leaves one country for another, one culture for another and walks with the question “what is home?” I travel to a town in Mexico yearly for several weeks and have had the opportunity to spend longer periods of time to live there. My heart echoes “I am home,” each time I arrive, and aches when I leave. These profound moments of relational connection of spirit to time and place resonate in past and current memories. Lasczik Cutcher (2018) explores the practice of walking through the metaphor of movement. Through walking, I explore tropical tree and plant roots as a metaphor for what holds us to a place, and allows for the contextual rhythms of one’s spirit to unfold. These musings on how we are rooted to a place, that is not one’s birthplace, also unfurl in the visual soundscapes explored in the cobblestoned streets, parks, rivers and ocean of this town. This self-curated project takes place over a ten-week period. A multimodal bricolage of photography, collage, drawing and painting documents the reflexive process of image taking and image making. This a/r/tographic “living inquiry”, (Triggs, Irwin & Leggo, 2014, p. 23) slows down thinking allowing for “emergent walking practices” (Lasczik Cutcher, 2018, p. xix). The stories we tell, we “trace with our feet as well as our eyes” (Solnit, 2000, p. 71). Through such an embodiment of sensual experiences, the liminality of spiritual spaces embraces the landscapes that shape our identities (Author, 2016). Moving in, with, and through time and place, embraces a becoming with one’s environment. It is this wayfinding that frames this visual presentation and brings me home.

### ► Binder, Marni J.; Kind, Sylvia; & Emme, Michael J. | Drawing as language: The legacy of Bob Steele

This panel presentation addresses the importance of playful rigor in discovery and invention as part of a child’s drawing practice. Bob Steele’s theories of spontaneous drawing in the daily draw, authenticity, and aesthetic energy (Steele, 2011) provided a discourse that recognized the importance of “drawing as a language in its own right” (Steele, 1998, p. 9). His writings and ground-breaking creation of the drawnet website (see <http://drawnet.duetsoftware.ca/>) over 25 years ago, still holds national and global influence, reaching many generations of teachers, students, artists, and researchers. When children draw, they communicate and express their identities through a language of their own making. Perhaps it is what Author 3 (2016) suggested as an unbinding of the discourse of artistic engagement where children disassemble and reassemble ideas through drawing or what Author 1 (2011) described as “ways of taking with images” (p. 359). The visual texts of their lived experiences are an agentic articulation of their worlds, where they are thinking through drawing individually and with each other (Author 2, 2017). On August 2, 2018, Bob Steele, Professor Emeritus, artist, and educator passed away at the age of 93. He was creating, writing, and advocating tirelessly for authentic artistic and aesthetic experiences in the lives of young children to the end. In this presentation, through a “gathering of experiential material” (Van Manen, 2001, p. 2001) and autobiographical narrative (see Clandinin, 2013), we share personal and professional conversations about Bob Steele’s influence in our work. From our journey as doctoral students to educators in the field and university, we explore our relational connections to Bob Steele and with each other and share how our adaptations and expansions of Bob Steele’s ideas, have informed the pedagogical risks we have taken and are involved in teaching in today’s educational climate.

### ► Bird, Sandra Leigh | Sisters on the bridge

Since Fall 2016, Dr. Mona Mohamed Ibrahim Hussein (a Professor of Art Education, formerly at Umm Al Qura University in Saudi Arabia through the University of Alexandria, Egypt) and Dr. Sandra Bird (a Professor of Art Education at Kennesaw State University) have been working together to create cultural bridges within the Metro Atlanta public school art curriculum. Starting with a KSU School of Art and Design curriculum project that served art education pre-service teachers, as well as those they taught (other KSU students, staff and faculty), the initial metalworking project led toward a group exhibition of the emerging Islamic art products in the KSU Fine Arts Gallery from May 30th- July 30th 2017. Visitors to the gallery were pleased to see and learn about Islamic content through this unique exhibition. Bird and Hussein have continued their workshop venues for school aged children, and have facilitated a series of workshops for preservice teachers and other students at Western Kentucky University in Bowling Green, Kentucky in collaboration with Dr. Miwon Choe. Bird and Hussein are now developing art curriculum for a middle school service learning project that simulates the Moroccan ceramic art of *zellij*. These projects are expanding visual and religious literacy, teaching about the diversity within a “diversity”, while moving western social attitudes toward Islamic culture from tolerance to understanding. The “From Mecca to America: Cross-cultural Exchange in the Art Classroom” project was supported by a KSU Division of Global Affairs’ Strategic Internationalization Grant (International Community Engagement Grant) and continues into its third year with support from the KSU School of Art and Design.

### ► Black, Joanna Miriam | Food as a human rights issue: Explorations of art integration through the lens of diverse technologies

Drs. Joanna Black and Orest Cap will discuss the development of an innovative pedagogical model based on case study research about art education and human rights education. This is a cross-curricula research study integrating visual art education and human ecology with digital technologies. Central to this research are student experimental processes in digital artmaking production: their “artistic and pedagogical risks, failures, successes and stabilized/destabilized practices.” The presentation is about two ongoing studies regarding the teaching of “*digiART and Human Rights: New Media, Art and Human Ecology Integrated Projects*.” In these projects students are examining food in terms of human rights issues including safety issues, food as a weapon, food and environmental issues, food and obesity, and land and food security. These initiatives have been held at the University of Manitoba, Canada for pre-service teachers, training to be secondary level educators: the case study research has been ongoing since 2013. As a result of the studies, meaningful 21<sup>st</sup> century curricula and innovative pedagogy have been developed using contemporary technologies. Key to the studies are not only the incorporation of creative teaching and learning about digital technologies at the higher education level but also integrating human rights issues into art and human ecology curricula. Following Tibbitts (2002) Human Rights Education paradigm of three models the researcher has found that this is useful to provide a foundation for teacher candidates’ approaches to teaching human rights issues in which she incorporates creative technologies to foster an innovative pedagogical model and develop productive learning using digital technologies. Student’s new media art practices from preproduction to postproduction are delineated and displayed which includes art making ranging from website design, digital photographs, digital collages, digital paintings, experimental art videos and blogs, WebQuests.

### ► Black, Joanna Miriam | Honoring contemporary Canadian art inspired by Indigenous artists: Educators’ curricula development and student art making within K-12 classrooms

The presenter will discuss case study research to address gaps in knowledge regarding K-12 contemporary Indigenous art. During 2016-2017 seven workshops were held at the Winnipeg Art Gallery located in Canada regarding Contemporary Indigenous Art Education in order to examine and help develop educators’ pedagogical methods, curricula development, and to foster students’ artmaking working with and guided by Indigenous experts in visual art within Manitoba. Joanna Black worked with (1) Leah Fontaine, artist/educator of Anishinaabe/Dakota ancestry; (2) Manitoba Elders; as well with (3) Allison Moore, professional artist and educator who is the Winnipeg Art Gallery’s Art Educator of Youth Programs. During this presentation findings will be discussed about the struggles of the 30 participants to create curricula and teach Indigenous Canadian Visual Art in K-12 public and alternative Manitoban schools. This research was approached through respect and through attempting to work towards reconciliation by honouring Indigenous culture and practices in light of shared understandings of history, residential schools, treaties, reconciliation, and contemporary Indigenous Canadian visual artists’ practices. The following question guided the research: *How does one create curricula and teach Indigenous Canadian Visual Art in K-12 schools as a “settler” or Indigenous educator?* The foci of this presentation is placed on 5 areas: (1) briefly describing the seven workshops that occurred at the art gallery; (2) addressing Indigenous artists and their artworks who participated in this study; (3) discussing ways in which these professional Indigenous artists inspired the K-12 teacher participants involved; and (4) sharing some curricula approaches as well as the (5) displaying the artmaking and final artworks that participant educators developed and their students created from grades two to twelve.

### ► Blaikie, Fiona | Adolescent identities: Social media, popular culture, celebrity influencers and impression management

Implicit rules around bodily and sartorial impression management and self-identification emerge in early childhood, in Bourdieusian (1984, 2000) habitus nests, where children learn what is acceptable in terms of culture, gender, race, class, religion and subcultural affiliations. Values and attitudes become known through intimate, intuited knowing and daily ritualized practices about what it takes to belong to a particular family, school, subculture, class and gender within complex and nuanced micro and macro worlds. Like the material and behavioral aspects of class, gender binaries are reinforced through clothing, behavior and play (Pomerantz, 2008). Family influence is key, but children and adolescents become subject to external influences in increasingly powerful ways by social media, popular culture and celebrity influencers. Corporations promote and suppress adolescents’ identity constructs through movies such as *Mean Girls* (Fey, 2003), the fashion industry, sports, social media and popular culture, including music videos. Focusing on adolescents, I examine the oppressive pressure on them to conform to heteronormative neoliberal beauty ideals and identity constructs that preclude critical self-awareness and consciousness of the ways in which they are subject to these influences, which, like the family, are situated in gendered, classed, sexual, enculturated, ethnic and subculture contexts. Needing recognition and acceptance, most adolescents seek to belong to and perform within group identities, which offer degrees of agency and power

within high school settings. Through case studies, this study centres on adolescent-participants' own documentary art-making in which they reflect on their opposition to or participation in external and internal impression management strategies in response to social media, celebrity influencers and popular culture. This study is offered in the context of other work on adolescent subcultures, such as male jocks, mean girls (Blaikie, 2018; Fey, 2003; Ringrose and Walkerdine, 2008); and resistant contemporary girl groups including goths and wannabees (Wilkins, 2008).

#### ► **Blaikie, Fiona & O'Donoghue, Donal | Making: Qualities of experiential studio processes in arts based inquiry**

Utilizing art examples, we aim to reveal how, as participant-observers, we contribute to art making and understanding: Key qualities of studio processes in arts-based inquiry encompass close observation; questioning what art is and how it performs and educates in intercultural, multicultural and historical contexts; its genres, materials, and formations; the canons of historical and contemporary art, its history and presence in our lives and in a particular maker's life, and its connections, sometimes contested, to culture, design and craft. Like education and scholarly inquiry, art is systemic and global. The turn from broad and deep understanding of art to identifying a mode for committing to art making, as part of a granular and particular inquiry process, is enhanced by focused, reflective, sustained engagement and conscious attentiveness and attunement to creating a body of art work connected to theory, and situated contextually in repertoire and lineage across time and space. Reflexive criticality is required. Curatorial, artistic and scholarly discernment is of considerable importance. The disposition of the artist-scholar is key. She acknowledges her positionality in artistic, scholarly and educational contexts, making a deep commitment to processes of art making. The qualities and outcomes of art and arts based inquiry cannot be predicted; they are emergent and unfold, before, during and after completion. It is only in retrospect that significance is realized. Recognition of art's capacity to reveal and to educate offers possibilities for generating ideas, where we come to understand art as formative, informative, transformative and reformative. We look back, forward and with arts based inquiry, examining the artistic and educative possibilities of the work, its impact on maker and audience: As participant observers, we re-create understandings and experiences of art, recognizing the transformative potential of art, inquiry and education.

#### ► **Blair, Lorrie | Making a dissertation: Overcoming Institutional Barriers to Research-Creation Methodology**

Currently, there is no consensus on the content or scope of a Ph.D. dissertation (Council of Graduate Schools, 2016). Most degree granting institutions agree that graduate students should, through their dissertations, make an original contribution to knowledge. For traditional forms of scholarship, faculty have long held views of what this means. Many agree that arts-based and practitioner research (known in Canada as research-creation) hold great promise to make a substantial contribution to knowledge. Although non-traditional thesis formats are gaining acceptance in the academy, some graduate students who choose this mode to represent their research will face some challenges. Likewise, supervisors and examining committees are challenged to find ways to encourage and evaluate diverse forms of scholarship, while ensuring the rigor of the research. This presentation explores the following questions to help graduate students and emerging scholars make informed decisions about the content and form of their research. It asks: How can research-creation disassociate from the conventional thesis and its conventional components? For example, how can a body of art or a performance demonstrate a literature review? Are the institutional framework and ethics approval protocols suitable for research-creation? To what extent can we push the development of innovation and experimentation within scholarly investigation? How does one propose and defend such a thesis? How can students secure supervisor support? What level of expertise in the chosen genre is necessary for the task? What role should the aesthetic quality of the artwork play? To answer these questions, I draw from five recent dissertations identified as successful examples of non-traditional format dissertations. I begin with the assumption that these graduates were successful in meeting the academic standards for doctoral research in their home institutions. The above questions will guide the discussion, which is concerned with dissertation content, form, and evaluation, and barriers to innovation.

#### ► **Boachie, Abena | Autoethnography: A reflection on self-identity in a new place**

Photographs embodies multiple ways of knowing in arresting temporality to create an abyss that exist in space between the moment in which a reader engages with an image or text (Berger & Mohr, 1982, p.87). This presentation will discuss cross cultural travel as a means of challenging colonial narratives and mindsets. Through evocative narrative I put my personal experiences in their sociological and political context and explain how arriving in the West revealed the extent to which my mind had been colonized. Using self-narratives and photos, I hope to replicate for readers the value I have found in travel. Discovering one own colonized mind is the first step to decolonization in a globalized world (Eckel, 2010; Klose, 2014). The Colonized mind is inherently connected to public education systems that facilitate the dissemination of lone, colonial narratives. Examples are drawn from my country Ghana. I am writing 'who I am' and 'who I am becoming' and engaging in a political endeavor to acknowledge that "the personal and the public

are not only never separate, but are, in fact as ecologically and originally connected as the two chambers of the heart" (Leggo, 2004, p.20). The stories that we live continue to inform our pedagogy, stories of relation and action lived out in the intricate crevice of the personal and public. My own colonized mind has been understood upon arriving in a new and disorienting environment (Canada) through the interaction with people for whom I had dominant, colonial narratives to rely on. This interruption in mental habit not only emphasized foreigners in their complexity but revealed the damaging impacts of colonialism on myself and other colonized people. The purpose of this narrative is to offer disorientation in the absence of cross-cultural travel and contribute to a pool of stories silenced by 'lone' colonial narratives.

### ► Bodkin, Patsey; Healion, Donal; & McGarry, Derek | An experiment in entrepreneurship, creativity and innovation for teenagers at the NCAD, Dublin: A case study

Responding to a call from the Minister for Education and Skills (2017) in Ireland to give second level students access to Higher Education spaces that "stimulate creativity, innovation and invention" and "stimulate entrepreneurial thinking and design skills", the Schools of Education and Design in the National College of Art and Design (NCAD), Dublin collaborated to develop "Young Entrepreneurs Summer Camps" for this cohort (DES, 2017). This paper explores the concept of Entrepreneurship Education and Entrepreneurship Education at second level in Ireland. The researchers perceived a deficit in the content of the Enterprise module delivered at second level which does not include design thinking, design presentation or design for manufacture content. This paper proposes an innovative approach to the teaching of entrepreneurship education at second level utilising key components from the design curriculum in the NCAD. The "Young Entrepreneur Creative Enterprise Summer Camps" were designed to take advantage of the opportunity to teach specialist design and commercialisation methods to pupils who are not being taught these skills at school. Utilising a descriptive case study methodology (Merriman, 1998), this paper describes the content of the summer camps and methods of delivery employed. The focus on the rapid development of commercial and/or social innovation in the summer camps is discussed and the research practice and methodologies the students experienced is outlined. The importance of strategic business development utilising the "Business Model Canvas" (Osterwalder & Pigneur, 2013) and the rigorous use of evaluation to ensure that all the participants understood the relevance of a commercialisation road map is described. The introduction of user-centred design, sustainability, commercialisation, and presentation methods to the students is also detailed. It is anticipated that this initiative will help bridge the gap between second and third level programmes, particularly those in the areas of art and design, business, and engineering.

### ► Boughton, Douglas | The role of risk taking in the creative process

Accountability in education has reached an all-time high in terms of expectations for teachers of all disciplines to demonstrate the effect of their instruction. There appears to be a fundamental contradiction between the need for predictable outcomes demanded by education authorities and the expectation for students to flirt with failure in the art class in an attempt to create innovative solutions to visual problems. Risk taking has long been taken for granted as a necessary condition for creative performance in the arts. The production of something new requires a risk to be taken because the outcome is not predictable. Eisner (2005, p160) argued that in order to create an original idea one has to work on the edge of incompetence, an intellectual activity that requires great courage, since one is attempting to do achieve an outcome that is unknown. And because the outcome cannot be predicted in advance there exists the constant risk of failure. Consequently, those engaged in the arts must live with the perennial risk that their attempts to create new artistic forms may result in failure and disappointment. The questions undertaken in the study included the following: Is the idea of risk taking understood and employed by students as part of creative problem solving in the process of art making in and out of school? What motivates students to take a risk with their art work? What kinds of risks do students take (e.g. with media, content, form, etc.)? Are there certain conditions under which students might be more likely to take a risk than others? What is at stake for students who take risks in their artwork? 8.What do students learn from risk taking? How likely are students to risk again after a failure? Students selected for the study were 10-20 senior high school students and their teachers in each of six schools (three schools in Ireland and three schools in the United States) currently taking a senior art class. Students were identified by their teachers as those who have previously attempted to take risks with their art work. Teachers and schools were selected by snowball sampling using professional contacts who recommended teachers known to encourage students to explore creative solutions to visual art making problems. Two public schools and one private (International Baccalaureate) school were selected by the researcher in the Chicago area. Three schools were identified for the study in Dublin Ireland (a boys school, a girls school and a co-ed school) by a research associate at the National College of Art and Design (NCAD). A number of conclusions were drawn from the study. First senior high school students do understand and accept the need to take risks in art making in order to achieve innovative outcomes. Many extremely insightful comments were offered by students regarding the value of risk-taking and the learning that takes place as a consequence of both failure and success following a risk in production. Second, almost all student description of the nature of risk

taken by them in their art production related to media or technique. Many spoke of the need to step outside of the comfort zone in relation to working with unfamiliar media. Virtually no comment was made by any subjects of the notion of new forms or expressive paradigms. A small minority made references to risky content. Third, from the teacher's perspective, the best time to encourage risk-taking is early in the project rather than after the student has invested considerable time in their piece. The condition under which almost all students indicated willingness to engage in risk-taking behavior was at home when the work is not on public view and there is no grade consequence for failure. Fourth students generally value satisfaction with their work above grades following a risk taken in production except if the context for art making is a high-stakes examination. This provides an interesting possibility for an argument in support of high-stakes tests since, in the Irish context, students are less likely to be concerned about grade consequence in the lead up work to the examination and therefore are more willing to undertake risk and experiment in preparation. Fifth, in relation to the above finding, the pedagogical implications for art teachers are that teachers may need to rethink their view of student motivation in their art making processes. Students are more motivated to achieve their own vision than they are driven by the need to achieve a good grade, except, of course, in the context of high-stakes exams. Sixth, despite student willingness to engage in risk-taking and experimentation during the major part of the school year high-stakes tests actively discourage any form of risk-taking during the studio component of this assessment. This is an interesting dilemma in that it appears, on the one hand, that lack of systematic assessment prior to high-stakes test provides better conditions for experimentation but on the other hand high-stakes tests do not value risk-taking in the assessment process itself. Finally, some students believe that the value of risk-taking behavior in the art making process could be effectively assessed by teachers who consider the process data gathered, for example, in portfolios or face-to-face discussion. Probably one of the most significant outcomes of the study is what has not been found in the data. The fact that most students conceptualize risk-taking as experimentation with unfamiliar media does little to indicate that they understand the nature of creative behavior. Risk for these students is almost entirely their concern about being perceived as incompetent. Very little indication about larger creative questions associated with risk have been seen. For example, experimentation with risky content was notably absent. Attempts to experiment with new forms of representation remains largely invisible in the discussions and questionnaire data.

#### ► **Boulton, Adrienne** | Exploring international students' artistic practices of mapping as place making

The purpose of this presentation is to discuss ongoing research that explores international students' engagement with mapping as a participatory, embodied, and sensory mode of place making. This work builds on the presenter's previous research that examined secondary visual art teacher candidates' artistic inquiry of their own place making processes during their first years of university. This new research draws on those understandings to explore artistic practices with students who do not identify as practicing artists, but use video and photography to document their new geographic location as an international student. Kellman (1998) argues art making in a local environment provides an immediate engagement with place and a creative arena for the expression of personal encounters. Stevenson (2017) explored international students' construction of place through walking as an embodied space of meaning making to explore how meaning was constructed in this process. Drawing on these understandings, this presentation will explore how participants identified displacement and loneliness as connected to their current place and how these affective responses to place further perpetuated their isolation from their community. The presenter will show vignettes of student mapping artwork, which allowed students to explore displacement while forming an alternate relationship to place. This topic is extremely relevant as international student enrolment continues to increase in post-secondary institutions in both the United States and Canada. The use of artistic practices has an important history of enabling a deeper connection to place through an embodied exploration. Asher (2000) for example explored the ways that K-12 international students developed a deeper connection to their Bronx neighbourhood through observational sketching and photography. These explorations allowed students to express memories of place and to develop a closer to connection to their new home. Sharma (2017) argues art practice and place making practices fosters "dialogic and participatory communities outside of traditional classroom settings" (p. 170). This presentation provides a unique opportunity for those working with post-secondary students, particularly international students to explore how mapping as an artistic form of inquiry enabled place-making practices and embodied modes of dialogue for meaning-making.

#### ► **Bourgault, Rebecca** | Presence: The search for wisdom in a socially engaged art education project

What comes of an experiment in socially engaged art education when, in the spirit of intercultural relationships, one's pedagogical goals and strategies expand to living as an expression of learning? In the absence of dialogical exchange, how is the relational enrichment of the art project established? In *Living Takes Many Forms*, Shannon Jackson (2012) suggests that in socially engaged art, our contemporary challenge is to "reckon with the many kinds of forms that help us to reflect" while remaining aware of the "different barometers for gauging aesthetic integrity and social efficacy" (p. 89). The primary goal of this study is to examine the



construction of meaning that emerged from an English literacy/visual arts community-based education ,project designed to support immigrant adult women with nascent or no English literacy, through the use of creative activities. For the duration of the project, whatever teaching artist identities were brought to the contexts of the weekly encounters were swiftly disrupted, and concepts of art as aesthetic affirmation, dissolved. Incomplete artworks suggested metaphors for broken or lost conversations. If criteria for success demand continuity and intelligibility of outcome, the project did not succeed. However, qualities of genuineness and presence offered different insights. The paper follows a process of interpretive contemplation that is anchored in contemporary theories of socially engaged art. Its discussion focuses on the exploration of alternatives to assessing the worth of a project through conventional criteria. The paradigm of Ground, Path, and Fruition, a model for interpreting the unfolding of personal and communal change, suggests a perspective that illuminates momentary as well as lifelong benefits, of a minute or epiphanic scope. As a result, the artistic experiment, in its fleeting acts of relational exchanges supported the realization that its creative core addressed “the problems and possibilities of Living” (p.91).

#### ► Bradshaw, R. Darden | Chilean arpilleras: Writing a visual culture of place

A recent inquiry into the relationship of past events to the contemporary visual culture of the Chilean arpillera from a place-making perspective is the focus of this paper. This art form, like many, derived from political, social, and economic conditions of the times specific to a place, yet their contemporary manifestations do not address these origins. Arpilleras, historically created in the home and sewn by hand from bits of discarded cloth and burlap were used to compose pictorial narratives in Chile during a period of intense political oppression. This manifestation of women’s fiber art has and continues to serve as both seditious and reconstructive forms of visual culture. While the government in Chile has undergone tremendous change in the last twenty years, the original intention and audience of the arpillera has changed as well. As an American traveling to Chile, I was excited to have an opportunity to see these works of art in person. Yet I discovered that the once powerful form of political resistance is no longer created to tell personal stories of oppression or acknowledge the lives of those disappeared and murdered. Rather, contemporary arpilleras (excluding those in museums) display playful images of rural Chilean life and idyllic landscapes. Arpilleras, once a subversive way to communicate to humanitarian organizations outside Chile, are now a bright, colorful commodity packed into suitcases and proudly shared as souvenirs. This robust part of Chilean tourism -- sold as wall-hangings and cards, are manufactured by machine in workshops staffed with a predominantly male workforce. In this paper I seek to tease out the ways in which these changes potentially alter the value and impact of arpilleras within visual culture and art education by asking how do these contemporary manifestations reflect the Chilean cultural identity yet ignore it as well?

#### ► Broekhuizen, Leontine & Beukering, Annick Van | Can identity be assessed?

This presentation focuses on the state of the art of the education in the visual arts In The Netherlands. We will address the final objectives and the program for the examination in the second grade, including ample illustrations of the curriculum, specific course material used and portfolios of pupils. The exam “visual art,” can be characterized as a process based approach calling for a high degree of ownership of the students and allowing each of them for a truly personal contribution. In quite a complex and open assignment students have 12 hours to start their research process and lead it to one or more final work(s). Next to that they also have to reflect on their own work and on work of other artists and peers. Everything has to be related to a central theme, which changes every year. The theme of 2019 is “Identity,” which will be leading for drafting and generating of the written part of the central examinations as well as for the practical, the art making, part. As we expect the works to be truly personal it will be, like every year, a challenge to assess the deliverables on an objective national level. For that reason we will like to discuss and establish the assessment criteria and the potential problems and issues we may face. This will (has to) result in a valuable assessment form which should be far from arbitrary and understandable to all involved.

#### ► Brown, Jan & Dobson, Mary Ann | Carry the earth

We would like to invite delegates to participate in a living inquiry, use rocks as a metaphor for the shifting of humans on the earth to create a collaborative installation. Complete the exploration with a narrative response, visual or textual. Many of us pick up rocks and carry them as a comforting connection with the land. Pebbles held in our hands, rubbed together, warmed are evocative of childhood and particular to place. Often we collect small stone mementos of special places heightening the memory and consciousness of place. Like us they are shaped by time and travel. This century is experiencing a mass exodus that makes understanding our connection to an ancestral home, birthplace, occupied land or current place relevant. The face of the earth is ever changing as humans migrate, immigrate and travel in rising numbers, forging identity from place and carving themselves into the land. A pile of large, gravel size

rocks will be placed in a room. Participants will be asked to carry and place the stones to change the environment. Conversation and collaboration will be encouraged and guide questions available. When the installation is considered completed by the creators they will be given access to materials (postcard size paper, ink, willow stick) and asked to MAKE an individual reflection. Presentation/work could be done in a common area of the conference where it would be available to all members at a gathering time, an empty corridor or room. The placement of stones in a collaborative installation invites the artist-teacher- researcher to become involved in a journey, a MAKING, that creates new understandings and shared identity. The co-creation allows participants to engage fully with the work providing a unified experience from which to reflect and respond individually on their own consciousness of place.

#### ► **Browning, Kathryn | Photographic art educator**

My photographic research affects what and how I teach Visual Arts to pre-service B.Ed. students. By looking at how my 44 years of photographic research affects my teaching through the lens of the photographer while making connections with my teaching I am better able to understand the process of becoming as I in turn help my students become teachers of art. By drawing parallels with my artistic photographic research and academic creative research I can better understand how this lived experience of artist and teacher/researcher become intertwined and create a matrix that has affected my photography and teaching. My photographic editing process is similar to grounded theory (Glaser & Strauss, 1967) that I use for my academic research wherein I let the field of study speak to me. I let the chosen environment tell me what photographs need to be taken and my photographic eye knows when to take the photographs from my years of experience as a photographic researcher. My research is not text based but are highly creative visual descriptions of the experiences that I have of that place which are created and re-created as I go through the artful process developing a body of photographs that depict that experience. Ultimately this photography is a merging of my artistic and academic skills as a visual arts researcher. It is true as Atkinson (2002) states that “teachers *become* their practices” (p. 107) which is also true of photographic art educators.

#### ► **Browning, Kathy | Innovative exemplars & curriculum created from on-line artists’ videos**

Preservice B. Ed. students created amazing exemplars in a variety of media and Art Education lessons inspired by Aboriginal, Métis, Francophone, and Anglophone artists (Author, 2013 a-n). They imported video stills and clips from on-line nationally award-winning streamed videos, teacher’s facilitation guides, artists’ web sites, and DVDs then cut & pasted into PowerPoint. The resulting group assignments were presented with artists’ background information, images of their inspirations, photographs of their exemplars created, relationship to Art Education guidelines, lessons for schools, and assessment tools along with their original exemplars. Each student in the group created in a different media than their group members while choosing a different inspiration from their chosen artist. Through her digital research on artists the Author has facilitated students to be able to interpret artists’ works and create art that informs their professional teaching practice. By providing these fourteen videos students can create, reflect, analyze, and critically discuss these artists’ works by using digital videos which support presenting, responding, exploring visual forms and valuing, and offering a sense of identity in cultural contexts while making connections beyond the classroom. “When students are exposed to a variety of stimulating artistic activities, reflect on and give meaning to their artistic learning, and celebrate their success, thus reinforcing their identity building and their positive relationship with art” (Canadian Teachers’ Federation 2015, p. 12) then learning can become “meaningful and relevant, and lead to exploration, investigation, use of various materials, creation and problem solving” (p. 12). This is a “lived experience of curriculum . . . experienced, enacted, and reconstructed” (Pinar, 2011, p. 1) through creating exemplars inspired by local artists’ work. This rich student Art Education experience will encourage all present to use these ideas and resources, videos and facilitation guides in their classrooms while making connections with the community.

#### ► **Brunner, Lisa | Arts-based social cartography: using speculative fiction to educate desire**

Recognizing the need for education to serve not as the transmission of information but as “an uncoercive rearrangement of desires” (Spivak, 2004, p. 526), two methods distinct from critique offer pedagogical tools for navigating the discursive constellations of our possible futures. The first “social cartography” (Paulson, 1996; 2009) “complicate[s] existing analyses, interrupt[s] the prescriptive tendencies of critique, and illuminate[s] new possible horizons of thought and action” by “mapping and historicizing diverse perspectives” (Stein, 2017, p. 3). Education researchers employ cartographic performative devices as a “visual dialogue” (Paulston & Liebman, 1996, p. 8) to encourage novel engagement with topics such as higher education (Macfarlane, 2012; Andreotti, Stein, Pashby, & Nicolson, 2016), decolonization (Andreotti, Stein, Ahenakew, & Hunt, 2015), internationalization (Stein, 2017), and global justice (Andreotti et al., 2018). The second, the Imaginary Reconstitution of Society (IROS) (Levitas, 2013), presents “counter-narrative to the global prevalence of violence” (p. 96) through utopian thinking as a method through the “education of desire”

(Levitas, 1990, p. 200). In an “architectural mode,” IROS uses fictional narrative to expose “contradictions, silences, inadequacies, and [interrogate] both overt and hidden assumptions about the potentialities and limits of human nature” (Levitas, 2013, p. 217), making claims not about universality but about “the experience of living under any set of conditions by reflecting upon the desires which those conditions generate and yet leave unfulfilled” (Levitas, 1990, p. 9). In this paper, I combine these two methods to form an educational arts-based social cartography. I offer a series of speculative fiction narratives around the topic of immigration, each offering a normative take on human flourishing yet mapped onto a larger non-normative social cartography of society’s general responses to migration. As a non-coercive pedagogical tool, this seeks to expand readers’ conceptualizations of what is possible, desirable, and ethical.

### ► **Buhl, Mie; Gåthlund, Anette; & Kallio-Tavin, Mira | NoVA - The case of revitalising making on the master level**

In this presentation we share, explore and review the past four years of the master degree (graduate) education Nordic Visual Studies and Art Education Nordic (NoVA). The NoVA program aims to give students relevant competencies and pedagogical interaction skills for working in cross-cultural and international educational situations and environments (Tavin & Kallio-Tavin 2015). Exploring practices and knowledge in art education and visual communication, the democratic context of Nordic societies includes participatory and collaborative methods of teaching and didactics. The area of digital technologies taught through NoVA puts an emphasis on agency, user-focus, quality, commitment, and democracy. NoVA is a collaboration of three Nordic universities, Aalto University in Finland, Konstfack University of Arts, Crafts and Design, Stockholm, and Aalborg University, Copenhagen. We will exemplify from three courses taught at the different departments, and discuss how three different perspectives working with art from an interventional approach outside institutions challenge and support students to recurrently re-locate themselves as becoming-students in each offered learning-situation. The presentation includes examples of student alumni, their projects and their professional engagements. The different courses of the partners aim to make a unique combination in the making of the master (graduate) level art education: Aalborg: Practicing visual digital learning through manipulation of places and interventions in urban environments (Buhl & Ejsing-Duun 2015). Konstfack: Investigating learning and meaning making with visual, and performative ethnography and explorative discourse analysis. Aalto: Deep pedagogical engagement with critical social theory and community practices. The presentation will end with a discussion of the purpose and need for jointly arranged international art education graduate studies in the current and future higher art education.

### ► **Buhl, Mie & Skov, Kirtsen | The collaborative of making place manipulations**

This paper presents a research perspective on a cross disciplinary empirical collaboration project conducted in 2016 (Buhl & Skov 2017) and repeated in 2018 between students on two different education programs at Aalborg University Copenhagen and K. benhavns Professionshøjskole aiming to develop new learning designs for art teacher education. We wanted to utilize and activate the prerequisites of both parties by bringing their competences together as designers and users respectively. The project should develop new ways to educate art teacher students to re-mediating of visual conventions, enhance their ‘sense’ of location, and enhance their possibility for active citizenship inspired by current ideas of the social “turn” towards community involvement (e.g. Bishop 2006, Keys 2007) and the pedagogical “turn” against educational formalism (Rogoff 2008, Graham et al. 2016). The pedagogical ideas were based on learning through manipulating of places and making virtual interventions of urban spaces, and the designs should make use of augmented reality (AR) and sharing on social media. The project took its point of the departure in the act of Danish teacher education where teacher students must be educated in the practical use of digital visual media for art practices. This, however, brings challenges of how to use digital media for visual production that goes beyond the well-known re-mediations (image processing or editing programs) of traditional media like painting, drawing or video. Our discussion focusses on two interrelated perspectives 1) the potentials of using competences from different educational programs to promote and inspire visual art didactics, 2) the potentials of understanding digital visual learning practice as complex, social and material interactions that goes beyond traditional dichotomies between producer and object (e.g. Fenwick, T., Edwards, R. and Sawchuk, P. (2011)). The project indicates that the collaborative approach about digital visual learning design may promote new possibilities for practicing visual arts education beyond institutional boundaries and involve all the participants as community artists in a broad sense.

### ► **Burgoyne, Claire | Visual journaling as a pedagogical approach**

An authentic studio art experience is not always facilitated in the visual arts classroom (Anderson & Milbrant, 1998; Baxter, Lopez, Serig & Sullivan, 2008) and as a result opportunities for students to explore personal and compelling issues and ideas are limited (Wienk, 2016). My research examines visual journals by artists, art educators, and art students and illustrates how visual journaling

is practiced as a research method for gaining insight into each artist's inner world of imagination and perception and generating knowledge (Sinner, 2011). Throughout my arts-based, autoethnographic research I consider the impact of the juxtaposition of image and word and how they act together to convey deeper meaning (Sousanis, 2015). Through my artist, teacher, researcher lenses I explore the potential of the visual journal as a research method and as a pedagogical approach in the visual arts classroom. The visual journaling curriculum I am developing examines doodling, sketching, drawing, and altering existing images as a way to access imagination and implicit knowledge and convey what cannot be communicated through rational thinking processes (Carroll, 2006; Davis, 2012; Dewey, 1934; Eisner, 2002; Sullivan, 2014; Williams & Newton, 2007). My presentation will provide sample visual journal pages from my research and describe how visual journaling provides opportunities to use visual language to identify problems and issues, ask questions, and construct knowledge through in-depth investigation (Anderson & Milbrandt, 1998). In addition to arguing that visual journaling is an avenue for art students at any level of skill development to experience art as embodied inquiry (Bochner & Ellis, 2003), I discuss the impact of working alongside my students as we create visual journal entries that invite deep thinking and a reflective practice that increases our awareness of learning (Jesup, Lucas, Nelms, Woodruff, & Shields, 2017; Kurt & Kurt, 2017, Shields, Guyotte, & Weedo, 2016).

### ► **Burke, Geraldine Margaret | Making porous: Art education as relational ecology**

How can 21<sup>st</sup>-century art education shift with real-world challenges through the vibrant materiality (Bennett, 2010) of systems and environments to tell stories of indigenous, ecological, and post-colonial connection, and create collective environmental and cultural agency? This arts-based presentation shares a visual narrative of a ten-week unit entitled *Art, Community, and Environment* a core subject undertaken by Pre-service, Early Childhood and Primary teachers at Monash University, in Melbourne and Singapore. Through a Show-&Tell format, this presentation will share poetic ponderings on how a/r/tographic stimuli (Gouzouasis, Irwin, Miles, & Gordon, 2013) inspired participants to become artist/researcher/teacher-educators making in and with vibrant materials of place. Our starting points were local flora, fauna and plastic waste in the immediate context of country, ocean, and habitats. Through the tenets of "making" and "responding," we distinguish colonial, post-colonial, and South East Australian Indigenous views of place and community; we explore water pedagogy as we intra-act (Barad, 2017) with waste, water, and ocean, and share memories of the animals and habitats present in our cultural stories. Working with the concept of porosity (Malone, 2018) and the idea that we are implicated in other animals, plants and entities that materially course through us (Neimanis, 2017) this presentation ponders how an art education unit reveals "relationality" as an act of "making." In the process, the presentation explores how the matter of place "objects, context, participants" creates awareness of what Barad calls the void of what "might yet have been" (Barad, 2017, p. 56), and therefore initiates change. The presentation asks how our weaving of self, community, and environment might create a *both/and* way of thinking (Vaai, 2017) through art.

### ► **Burke, Geraldine Margaret; Hu, Jun; Huaqiao, Huang; & Narenhua | Making possibilities: Intergenerational arts-based pedagogy: Perspectives from Australia and China**

Intergenerational pedagogy is a rich, rewarding source of hybrid identity formation that we are embedding in various art education units at Monash University, Australia, and Hangzhou Normal University, China. Our work brings together pre-service teachers, primary-school children, teachers, seniors, and University staff who gather to make art and share stories in local community, school, and public museum settings. Our approach values horizontal learning and positions participants as artists/researchers/teachers (Irwin & de Cosson, 2004) in radical relatedness (Bickel et al., 2011). We aim to soften institutional divides, rethink professional teacher/learning experiences and, through openness and inclusiveness, value what each generation brings to the making; each contribution a giving and receiving of gifts that creates community and capacity. Aware of our aging world population we challenge modernist age/stage conceptions of art education while defying preconceived stereotypes about aging. By designing with reciprocity and cooperation, we expand on conceptions of "making" to explore how inclusion, wellbeing and joy feature as generational connectors made possible through art. We also share a trans-national pedagogical project between Australia and China. This intergenerational project, *Unite4Heritage*, has special significance to Chinese society, where it is official policy to respect the elderly who care for the third generation in most families. As China modernizes and the population ages, how best to utilize this tradition becomes a prerogative. Our combined approaches to *Unite4Heritage* raise awareness of tradition in contemporary contexts, enabling transition, translation, and transformation to occur in-between contemporary/traditional, young/elderly and teacher/student, resulting in creative sharing of heritage through art. Our vignettes discuss: Author 1: Intergenerational *ArtReach* projects, Monash; *Museums, Arts, Wellbeing*, Museums Victoria/Monash; *Unite4Heritage*, Monash/HNU. Author 2: *Unite4Heritage*, Monash/HNU; The SHRC/PDG *Mapping A/r/tography*, UBC/HNU, et. al. Author 3: *Unite4Heritage*, Monash/HNU; The *Public Art Education*, Guanda Art Museum. Author 4: *Children's Art Studio; A/r/tography pedagogy study*, Inner Mongolia Arts University.

### ► Burns, Leah | Exploring the impact of place and relationships on experiences of equity/inequity: A case study of community arts education at a Canadian university

In the past few decades, community art (also known as socially-engaged art, participatory art & design, etc.) has emerged internationally as both a credentialized field for teaching, practice, and research within the university/art school and as a legitimized form of arts practice recognized and funded by public and private granting agencies. This paper examines how issues of equity emerge in the case of a community-arts certificate offered at a large urban Canadian university. The study was conducted over a period of 5 years using a combination of arts-informed and conventional qualitative methods of data collection, analysis, and representation. Community arts courses in post-secondary settings often attempt to integrate collaborative grassroots and/or activist arts practices and initiatives for social justice into the context of the academy. In response, social justice arts practitioners outside the academic context have voiced concerns about who has access to such programs and the impact that academic credentialism may have on equity within the community arts sector more broadly. Simultaneously, fine arts educators within the academy have raised questions about the artistic quality, rigor, and evaluation of practices that resist traditional disciplines, canons, and conceptions of art. The research examines how issues of equity emerge in this case and how strategies that support equity are embraced (possibilities) or resisted (challenges) within the certificate and within the University's cultures, practices and structures. A selection of the *sites of learning* (university, classroom, practica), *relationships* (interdisciplinary, institutional/organizational, interpersonal) and *experiences* (students, faculty, community partners) that the certificate embodies is examined. The research provides insight into how this particular story might address and intervene in dominant conventions and relations of fine arts practice and funding policy as well as contributing to discussions and movements for equity in post-secondary fine arts education.

### ► Burns, Leah | Visual storytelling: An arts-based method to explore how perceptions of aging impact seniors' health & well-being

As the global population of seniors grows rapidly, research on how to improve their experiences of health and well-being becomes increasingly important. Recent research has identified a need to focus on both the biological (physiological factors) and biographical (life history, identity, everyday experience) conditions of seniors as a means of improving health and well-being outcomes. How ageing is *perceived* is often limited by an over-emphasis on physical maintenance, and an assumption that seniors' social contributions and personal growth trajectories are in decline. These perceptions are held by seniors and non-seniors alike and can impact not only seniors' motivation to engage with health and well-being services but also what and how services are provided. Visual storytelling is emerging as a method for exploration and analysis of social perceptions, and how they shape health and well-being practices. This workshop invites participants to explore visual storytelling methods we are developing in research projects with older adults. Our methods use images to identify and reflect on the stories of ageing and well-being that maintain, conceal, resist, and counter dominant narratives. These reflections are then used to generate pragmatic (working within constraints), utopian (seeking ideal practices) and speculative (breaking rules to make change) strategies to advocate new approaches for improving health and well-being practices for seniors.

### ► Buschkuehle, Carl-Peter | "I like America and America likes me." Joseph Beuys and the artistic education

Joseph Beuys has understood art as an anthropological term that characterizes the human as a creative being. This is expressed in two significant perspectives: "Everyman is an artist" and the idea of the "social sculpture" to which everyone contributes through his/her attitude and acting. The quality of this contribution is dependent of the quality of the thinking. For Beuys an elaborated quality of human thinking takes place in art. In his artworks he demonstrates and challenges artistic thinking. In the action "I like America and America likes me," (1974) he spent three days with the coyote "Little John" in a gallery room in New York City. Meeting the totem animal of indigenous people of North America Beuys created a place where a modern artist met a spiritual heritage of the old America in the middle of the cultural and economic capital of the modern America. In this action he demonstrated and activated contexts of place, cross-cultural relations and identity-work in an experimental action. The presentation will elaborate those aspects and it will illustrate how it activates crucial elements of a holistic artistic thinking, extended between history and future, driven by the tension between intuition, reflection and imagination. It will outline the effect of such a thinking on the education and self-education of the personality and identity of an individual encountering heterogeneous cultural and societal conditions in times of globalization. This will be done with regard to practice examples of an "Artistic Education" that has been developed out of Beuys' art and theory over the last two decades. It has meanwhile gained significant influence on the art education in the German speaking countries and on the European discussion of visual literacy as it is led in the European Network Visual Literacy (ENViL) at present.



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### ► Caballero, Jesús Caballero | Walking along spaces: an artistic action to unlearn the corporal concept through the urban area

The idea of the body as a non-place is the starting point for this research. Briefly, this expression was coined by Marc Augé, and it represents passages, ephemeral spaces lacking of emotional or identity significance to the individual. Related to it, the body itself might be considered as a non-space in cases where it is determined as an empty space that neither shows or defines the identity of the person that “inhabit” in it. This theory, examined by different researches as Marisa Vadillo, is the epicentre of this study, where transsexual experience as artistic experience becomes a key to understand this idea and starting point in order to develop an unlearning process of the corporal concept as we see it because of our social and cultural environment. Therefore, a pillar of my lecture is the analysis, by an Artistic Research approach, of the idea of the body as non-space, making use of the urban area, the non-space as a tool forth knowledge of the phenomenon and offering as the final results an artistic work. We aim to report, through the actions and practises represented by this paper, an artistic research process that employs “a method of investigation that uses components from the experience of the creative arts, including the art making by the researcher, as the way to understand the meaning of what we do in our practice” (Speiser en Hernandez, 2008,94).

### ► Caetano, Renata Oliveira & De Oliveira, Bruna Tostes | Experience and affective learning in Artistic Residence: what can the artist learn at school?

We have been accustomed to the figure of the teacher mediating learning about art at schools, however, since 2016, in developing the “Arte em Transit” Project at Federal University of Juiz de Fora, in Brazil, is being possible perceive an important exchange among artists and students when they work together. We know that from this exchange, established between affections, students have their perception altered about art and how to learn it. However, what can the artist learn at school? This issue has been established as an epicenter of research on the “Artistic Residence at School” begun in 2017 to accompany, perceive and analyze the actions of artists and students around the development of collective artistic proposals. Thinking about Artistic Residency in this context is also problematizing territories in which art is received. So, could we think of school as a “museum”? How do artists and audiences interact and “learn” how to make connections? What is produced in the meeting of the artist with the school space? How does the school community receive the artist and is willing to think of the school as an art production space? And what relationships and learning are established from this meeting? What methodological conflicts of practices emerge from the overlapping of times / spaces and rules determined by the artist and the school? What is the profile of the artist who welcomes the school as a means of production? What kind of work emerges from these provocations? Within these questions, we can begin to draw a different notion of Artistic Residence from these affectations. Thus, this proposal aims to share the concerns that arise from the presence of the artist in the school through the research that is in progress about the subject and already indicates some relevant reflections to the educational scenario.

### ► Campbell, Robert | Artist as creative coder: Rethinking art education and computer technology

For decades now, many artists have been using digital media and technologies to make art. Usually, existing application programs, such as paint and draw software, or photo, video, or 3-D editing tools are used to create expressive works. Consider, though, that someone using these programs does not need to understand how the raster graphics, bit-mapping, or the mathematical algorithms used to generate digital imagery were designed, programmed, or constructed. Artists can express creative ideas using digital tools, but not really have any idea of how the tools they use actually work. This situation, however, is changing. Many artists are forgoing

premade application programs and are now making art directly by coding. An artist who codes can be closer to the inception of expressive processes, and, as a result, have more control over these processes. Currently, according to Pepler (2016) “artists approach code as though it were a type of material, like clay or paint, with distinct characteristics, affordances, and limitations” (p. 206). Thinking of coding as a new artistic medium is also supported through Maeda’s concept of “creative coding” (2004), which is described as a broad field of technology arts in which coding is done for expression rather than function. If coding indeed is a new expressive medium in the arts, how can it be constructed in art education curricula and programs? This question is addressed by reviewing foundational literature and resources that support creative coding. This provides a theoretical perspective that presents the positive attributes, genres, and contexts that creative coding affords. How creative coding can best be introduced in art education curricula and programs is then discussed. Visual programming languages (VPLs) are recommended for K-8 grade levels; while Processing3, a Java-based platform designed for electronic arts, new media, and visual design communities, is recommended for secondary art studies.

### ► Carrasco Segovia, Sara Victoria | Cartographies of affects: Learning trajectories in art education students

This propose emerge from a future project, entitled “*Mapping Affection in the Learning Process*” to developed with a group of students in the Art Education Department at Concordia University (1). This project seeks to understand how Art Education students are learning, and how they build their research trajectories, both inside and outside university. Employing artistic methods, and through the production of artistic cartographies, I intend to understand -with them- how and where are learning and how affects and affections are mobilized in this process, considering our own cultural and social contexts (they in Canada and me as a Chilean living/working in Spain) and knowledge emerging from these spatial and geographic itineraries. Along with this, to reveal what kind of displacements, encounters and dislocations this performative action brings about, and how; understanding that affect cannot be captured only cartographed, because it is basically movement. The project is conceived from a post-qualitative perspective and the new materialisms that allows to access “places” of learning and research trajectories, which are defined in terms of processes and rhizomatic relations from three key ideas: affect/affection (learning as a process that affects us; how the body affects and is affected); the presence of the body in the learning process and the notion of corporeality (concentrating on zones of proximity between body and world [Grosz, 1994, 2004]); and cartographies (an entanglement in which all elements matter/materiality, situations, ideas and manners of doing, spatiality, architecture, geography remain assembled. In others words the human, non-human and more than human). I articulate this project about mapping affections and embodied learning from these three key notions, understanding the body from the perspective of New Materialism, not as a social construct that only depends on human forces, but as an experience, a zone of undecidability, indeterminacy, connections, movements and relations (Barad, 2012; Rogowska-Stangret, 2017).

### ► Castro, Aileen Pugliese | Peer learning network to document learning

This session presents how online content management systems (CMS) can be used as a digital visual journal to create a supportive peer-learning network during student teaching field experiences. Traditional reflection journals used to document learning are often only shared between the intern and university instructor. Using a CMS, students can post weekly images that document their learning and growth as teachers. This platform allowed students to comment and support one another’s experience, which ultimately made it a collective learning space. I will present examples drawn from over five years of an elementary art education course that included a two-day-a-week internship. The students were asked to document learning and were oriented by the question, “Where is learning taking place in your internship?” Students were asked to document learning that happens using digital documentation of drawings, illustrations or photographs and each image-based post was accompanied with a brief description. Student interns posted images such as the how materials were organized, classroom layout, student artworks, students engaged, and strategies for student engagement used by their cooperating teacher. No matter the CMS used, one of the requirements was that it was a private and secure site to ensure student interns could share images that respected the privacy of children. An agreement was signed by all parties that information and images posted to the CMS would not be shared on any other platform. Further, they agreed not to show the faces of children or include any other identifying information. As a result of using a CMS for digital visual journals the students grew closer as a cohort because they were able to share visually and in writing what was taking place in their internships and they could connect better with each other through offering feedback, comments, suggestions, links, and more. Short Description (30 word): This session will highlight ways a digital journal was used to create a supportive peer-learning network to document learning taking place in student teachers’ elementary field experience.

### ► Castro, Aileen Pugliese | Picture books in the art classrooms: Imagining its possibilities

In our smartphone and tablet saturated culture, holding, reading and looking at picture books are even more important for developing a child's imagination. For young readers and artists, the picture book is one object that helps them discover new ideas, images, words, concepts, meanings, feelings both internal and external, cultures, and more. Children love to pick up a book and physically turn its pages. But there is more to their learning than just the object. According to research by neurobiologist Dr. John Hutton, the areas of the brain responsible for imagination are far more stimulated when children read and look at a paper picture book than a digital animation ("New studies measure screen-based media use in children," 2018). Digital screens have dominated how stories are told to children. Not to be lost in the flurry of digital distraction, picture books play an important role in the creative and imaginative development of young people. As art educators we can further stimulate verbal to visual and visual to verbal connections through art making. Although picture books are nothing new to art educators, using picture books to stimulate a child's imagination is an important strategy for all early childhood and elementary art educators to hold onto. This presentation is based on the belief that picture books have an important role in the art classroom. The presentation begins with an overview of my experiences of working with young learners and picture books in the art classroom. I will share some of the latest research that supports the value of these concepts. I will conclude with a discussion on how teachers have used picture books to enhance the learning of their students.

### ► Castro, Juan Carlos | Magnifying public voices in pluralistic settings: Project SOMEONE and youth identity

In this session we present Project SOMEONE (SOcial Media EducatiON Every day), which is framed in principles of social pedagogy which encourages the inclusive adoption of mobile and digital media by members of the public to create alternative narratives to divisive and violent messages propagated by hate groups. Our Project posits that social, public and curricular policies concerning public safety, rehabilitation, and communal well-being be guided by research-creation methods that favour magnifying pluralistic public voices in the digital realm. Eleven distinct initiatives have seen the rigorous development and evaluation of curricular activities for elementary, secondary and post-secondary institutions. In this presentation we focus specifically on two of the 11 initiatives that use the visual arts to create more inclusive spaces and examine how hate speech shapes the experiences of young people. In the first initiative, #Visualizingempathy, we describe how a visual art curriculum that uses networked mobile media addresses the following questions: What is the meaning of the word empathy? How do youth represent this value and how do they apply it through ethical or moral codes in their digitally mediated interactions? How they build a common understanding of this principle through new forms of digital communication? #Visualizingempathy acknowledges the role of mobile technologies in the construction of both individual and collective identities. Our curriculum promotes positive identity construction that begins with introspection on the part of the individual and moves toward the development of a shared vision for an inclusive community. In the second initiative, the Learning to Hate: An Anti-Hate Comic Project, we present how online graphic resources investigate the ways in which hate speech is experienced and negotiated in the contemporary lives of youth. Designed for preservice and practicing teachers, these mini-comics support lesson plans and catalyze classroom conversation on hate and hate speech.

### ► Castro-Varela, Aurelio | Remaking the urban through an arts-based practice. The case of El Solar de la Puri

Transit and transition are fundamental conditions of both urbanity and screen media (Webber & Wilson, 2008). If the city is "understandable as a spatial structure, a more or less fixed system of spaces and places, and as the motions that traverse that structure" (: 2), the technology of the moving image have also worked as "an advanced cartographical apparatus" of it. From the beginning, cinema has become an "inside" that allows us to see the city through a *mise-en-scene* able to grasp its places and movements i.e., its "mobility in location." However, this paper argues that filmic screenings also offer a material agency to remake the urban and produce, instead, a kind of "location in mobility." That was the case of El Solar de la Puri, an empty plot in Barcelona finally converted into a makeshift outdoor cinema. It had appeared in 2012 at Puraissima Concepcia, an old pedestrian street in Poble Sec district, after the demolition of several buildings and the eviction of many residents. This temporary vacant space was occupied in 2014 by a local activist film collective called Fiction workshop, which started a collaborative process with some neighbors still remaining there. After a thorough clean up, the first intervention was to paint a white screen on the wall and to start a pedagogical film programme that combined the projection of fiction movies with archival materials about the street. This case study shows an arts-based practice of the "right to the city", defined by Lefebvre (1996: 173-74) as the right to "*individualization in socialization, to habit and to inhabit to the oeuvre, to participation and appropriation.*" My ethnographic approach to El Solar de la Puri consisted in considering the entanglement of things and people required by its ecology, as well as the very sustainability of such assemblage.



► **Cechony, Anna; Lindberg, Jenna; Scanlon, Mike; Edwards, Jamie-Rose; Jefferson, BJ; & Kafiyeva, Kamilla | A culturally sustaining approach to youth creativity and empowerment**

This presentation describes a week-long residential creative design experience for young women from diverse backgrounds using the Creative Community Model (Partners for Youth Empowerment, 2018), which implements experiential learning, leading-edge facilitation and arts-based practice to empower the youth in the community. The purpose of the program is to give youth a safe space to “Transform your story, transform your life” developing agency, voice, and authenticity in identity through creating art across different media. The intentionally designed structure of the camp community placed youth at the center. This was accomplished by encouraging mentors to learn alongside youth, allowing lead facilitators to meet the evolving needs of the community through responsive curriculum and enabling social workers and the nurse to build trust and relationships through their full and authentic participation in camp activities. These features served to foster a safe community for creative risks and destabilize traditional hierarchical models of youth arts education. We present about the experience of implementing this program and highlight considerations for translating this philosophy into a culturally sustaining practice (Paris, 2012) from the perspectives of a program director, facilitator, participant and researcher. We collected two types of data from participants (youth=32, adults=22), asking them to name sources of relational support, belonging and closeness in the community and answer open-ended journal prompts. Network analysis (see Fig. 1) and thematic coding of these responses describes the impact of investing in deep relationships with returning youth, the benefits of having a high number of adults in different roles and how to authentically incorporate new youth into the larger artistic community. Lastly, we argue for the importance of having a diverse and representative group of adults to facilitate creative risk taking. This data illustrates structural properties of what we anecdotally know to be true that the Creative Community Model fosters a well-connected and supportive environment for all participants to thrive in their creativity.

**Centina Tejado, Allen Damzel; Löytty, Matilda; Mäkivuoti, Eija; Skriver, Jennifer; Yu, Ziyu; & Stroganova, Alexandra | SuperNoVA: Intrafolding the identities of a hybrid education**

The creation of the program Nordic Visual Studies and Art Education among four Nordic Universities namely AALTO University, Aalborg University Copenhagen, Konstfack University of Arts, Crafts and Design and HiOA (Oslo and Akershus University) opened-up possibilities of providing hybrid education as an ongoing explorative process in pedagogy and practice. In this paper and presentation, we elaborate on the varying perspectives of those on the receiving end of this education. How does an international group of students who physically attend different institutions work together? What are the challenges and successes of this type of education? How does the NoVA education translate from an individual to a group identity and vice versa? Coming together in an academic situation from diverse cultural and professional backgrounds, through the course of two years being and going together through different challenges, meeting each other both in a physical and virtual world, we became a community of people who share common theoretical knowledge and academic skills brought by a NoVA education and strengthened by the its manifestation on an individual level. When learning happens on both an individual and a group level, identities are affected by one another through an exchange of knowledge. The tight collaboration among students from different (cultural) background results in a rhizome-like entity where each party rethinks, learns and un-learns in a constant motion. Deleuze and Guattari explain how “any point of a rhizome can be connected to anything other, and must be.” They state that a rhizome differs unquestionably from a tree or root which, according to them “plots a point, fixes an order.” (Deleuze, Guattari, 1999, p.7) A rhizome is a knowledge formation that rejects a top-down hierarchy, where the social living group consisting of different individuals with different knowledges branches out to new experimental experience and knowledge creation. During and after the course of the NoVA program, everyone has undergone the process of branching out to new experimental experiences and knowledge creation. Here, we provide an account on the various learning manifestations and the direction it led individuals in the program. Interests have led to investigations in identity formation or construction, and through that the sense of belonging or not belonging; being in between different culture and the sense of a hybrid identity. Said describes this in between space in his essay *Reflections on Exile*, and he refers to it as *contrapunctal* an awareness of not just one culture, one setting, one home, but many. This plurality, according to Said, grants an “awareness of simultaneous dimensions” (Said, 1984, p. 148). Some critically tackling the idea of group identity, and the philosophy of *Other*, since identity is based on the premised distinction between subject and the other. Others have used the diffractive process described by Barad as an iterative practice of intra-actively re-working and being reworked by patterns of mattering. A diffractive methodology seeks to work constructively and deconstructively (not destructively) in making new patterns of understanding - becoming. (Barad 2014 p187). Re-turning the Nova experience and grappling with it (nova) as a diffractive process of making worlds, re-/un-/making boundaries, identities and being re-worked by patterns of mattering as it matters what stories we tell about how we come to know, stories, that for the individual, need to be relational. Within a framework of posthumanism, that references new materialism and encompasses notions of dynamic bodies shifting enmeshment and entanglement with the material world (Alaimo, 2010, p.23-24) another NoVA

student has set out not only to facilitate propositional workshops with children in a gallery education outreach context, but to also take part in them as a way to disrupt the child/adult binary and open up possibilities for gaining fresh insights and knowledge as educator/learner entanglements flowed and shifted. Immersion and community involvement have directed others to investigate learning in an informal setting and presenting varying perspective of a singular event through a multi-voiced format. To some, the geographical location, the concept of the “Nordic” also presents a cultural phenomenon with unique values and aesthetics. We look forward to tackling these varied paths, interpretation and manifestations in learning while intrafolding the (un)making of our NoVA education.

### ► Chalas, Agnieszka | Teaching historical and contemporary Indigenous issues in the secondary art classroom: A Banksy-inspired public art project

In 2015, the Truth and Reconciliation Commission issued 94 recommendations to foster reconciliation. Of those recommendations, 11 concerned education (TRC, 2015). Since the release of the TRC’s report, numerous Ministries of Education across Canada have either revised or are in the process of re-writing their curriculum in all subject areas (including the visual arts) in an effort to respond the intent of its calls and ensure that Indigenous content and contributions to Canadian society are embedded throughout the K-12 educational system (e.g., Alberta, British Columbia, New Brunswick, Manitoba, Saskatchewan and the territories). Visual arts teachers, therefore, have an important role to play in this time of great societal reckoning. The goal of this presentation is to share with audience members the way in which one secondary art teacher has responded to the TRC’s recommendations and subsequent curricular revisions by way of one illustrative project example a Banksy-inspired public art project. The project, which drew on both a critical and integrated (Burnaford et al., 2002) pedagogical approach, saw Gr. 10/11 students explore critical events in Canadian Indigenous history, recent and distant. These included the Canadian Indian residential school system, the Sixties Scoop, the Numbered and Williams Treaties as well as the Indian Act of 1876 as well as grassroots Indigenous protests about missing and murdered Indigenous women and environmental policies such as the James Bay Project, Kinder Morgan, and Idle No More. Students then created a piece of stencil graffiti art inspired by the work of Banksy that drew attention to an Indigenous issue of their choice. The pieces were displayed in various public locations in students’ community. This presentation will be useful to those art teachers seeking ideas for how they too might respond to the TRC’s recommendations and contribute to the national reconciliation process.

### ► Chang, Eunjung | MoMA’s Labs: Integrative space of play, learning, and experience

Research has demonstrated that young children appear to have limited art museum experiences because art museum programs are not designed to facilitate distributed meaning-making and collaborative learning for families with children (Trimis & Savva; 2004). Accordingly, many art museum educators in the United States have been experimenting various educational approaches for young children. They have contributed to the visitors’ increased interests in interactive experiences that go beyond static experiences such as looking at or listening about objects. While touching, manipulating, discovering, and physically experiencing aspects of exhibitions are common practices in some art museums, an increasing numbers of art museums are creating and maintaining interactive spaces. In particular, the MoMA’s Art Lab, an interactive space, in New York City has been offering children and their families’ unique opportunities to create art that directly relates to the museum’s collection. Numerous museum educators are positively responding the Art Lab where visitors enhance understanding modern art by both hands-on and digital art making experiences. From 2008 to present, it has served as Color Lab (2008), Line Lab (2009), Shape Lab (2010), Material Lab (2012), and People Lab (2013), Movement Lab (2014), Place & Space Lab (2015), Process Lab (2016-2017), and Nature Lab (2018) that is new and latest interactive space. The MoMA’s Art Lab has been a social and physical space where meaningful learning takes place individually and collaboratively through inventive hands-on and digital plays. This presentation will examine the MoMA’s Art Labs in-depth, with a focus on the following: its development, purpose, staffing, layout, and each station. Researchers insist, “as more and more art museums embark upon creating and maintaining interactive art spaces, we must consciously and directly address a set of issues that have emerged from experiences and research” (Adams et al, 2003, p. 42).

### ► Chang, Eunjung | The study of places: Everyday life, cultural identity, & historical memory

Should any existing historical site/civic memorial be considered appropriate art content for instruction in K-12 curriculum? How are historical sites/civic memorials linked to everyday life, cultural identify, and historical memory? Historical sites/civil memorials such as Ellis Island, Status of Liberty, Mountain Rushmore, St. Louis Arch, and Vietnam Memorial Wall, have recently been suggested as artworks for study in K-12 curriculum. What can be learned though the study of the historical sites/civil memorials and why should future teachers be engaged in this learning? The National Register of Historical Places is the nation’s official

list of cultural resources worthy of preservation. Over 61,000 properties are listed including districts, sites, buildings, structure, architecture, and archeological resources. These places and objects are important in American history, and contribute to an understanding of the historical and cultural foundations of our nation (Guilford, 2002). Using students' exemplary projects and visual examples, this session will explore the historical sites/civil memorials in interdisciplinary units that are rich in cultural diversity, visual literacy skills, and that have an emphasis on critical thinking. Interdisciplinary connections include social studies/history, language arts/writing, and STEAM (science, technology, arts, & engineering). Participants will study how they can explore new ways of learning through the study of the historical sites/civil memorials and make meaningful connections across different disciplines. Through the study of these designed environments, students will learn more about art, the world at that time, and ultimately about us, as a people. Americans have many memorials and monuments dedicated to struggles to attain, maintain, or declare democracy. As teachers, it is important to teach students identify particular materials, space, design, object, architectural style, and detail characteristic of a time period. This session will also bring up discussions about what developments are needed for the better direction of teaching in interdisciplinary units through different historical places.

#### ► Chang, Hung-Min | Displaying aesthetics: A university's general education exhibition planning course

The goal of this research was to investigate the influence of project based curatorial teaching on student learning. This study explored how students demonstrate the aesthetic experiences through planning exhibitions that take on their everyday culture as a theme. The research methodology was action research. Data were collected through various methods, including observations and reflections, oral presentations, project proposal assignments and students' pictorial documentation. Forty to sixty-five students enrolled in this course each semester. The curriculum was conducted from Fall 2015 to Spring 2018. This research suggests integrating project-based learning into a university's general education exhibition planning course can connect students' learning at regular settings to school and enhance student understanding of aesthetic experiences and societal culture. Through the results of the research as well as instructors' reflections on five semesters of the course, I delve into evidence suggestive of student aesthetic experiences and present a number of practices for the teaching of university's general education arts courses.

#### ► Chang, Hung-Min | Incorporating cross-disciplinary content into children's art programs

The main aim of *this study* is to explore the practice of a visual culture approach in eight children's art programs. Based on the collaboration between the Department of Art & Design, National Taipei University of Education and a bookstore, the art education majors who took the course "Independent Study" from Spring 2012 to Fall 2017 had the opportunity to develop and teach a series of cross-disciplinary/visual culture approach art lessons for children age 7-12 enrolled in the art program at the bookstore. Data were collected using qualitative methods which included observations, lesson plans, reflections, written assignments, children's work and student-created pictorial documentation. In the beginning, the art education majors had integrated the arts with specific content areas, such as the integration of art and travel, the integration of art and social studies, the integration of art and character education, and the integration of art and science fiction. In recent years, the preservice art teachers had integrated the arts with distinctive subject areas, such as earth-life science, marine education and astronomy. This study indicates how cross-disciplinary/visual culture approach teaching can be implemented in children's art programs.

#### ► Chao, Hsin-Yi | Autonomy and accessibility: How the visually impaired understand visual arts via self-learning accessible technology of art museum?

National Taiwan Museum of Fine Arts (NTMOFA) has developed a learning autonomy application, NTMOFA Accessibility APP that offers the interpretations of sculpture, painting, calligraphy, photography, and multi-material artworks for the visually impaired audience via audio description tracks, tactile aids and autonomy guide system since 2016. How is the autonomy learning technology work for the visitors with low vision and blindness? In this case study, the user-based method was applied to analyze user interface (UI), audio description (AD), touchable facilities, and guide technique during the visual impairer's visiting process. The results indicate that NTMOFA Accessibility APP designs three operating UIs include Nearby, Map, and List with pictures, large subtitles, high color contrast, and dark background to fit the needs of diverse visual condition users. Also, audio description contents of artworks offer the brief introduction, and more than 50% visual information such as color, line, size, material, texture, form, to create visual understanding via visualized interpretation. Third, the Braille tactile map and touchable 3D models establish mental mapping ability and spatial cognition to assist visually impaired audiences to visit and guide independently. Finally, Bluetooth Low Energy (BLE) Beacons are installed in art museum exhibition rooms and connected NTMOFA Accessibility APP to serve the visually impaired users hear the auto trigger audio description tracks in front of the artworks around the sensor area. In sum, visually impaired

people need not only art educational resources and opportunities as the sighted, but they expect to learn by themselves without limitation of time and space. Therefore, the NTMOFA Accessibility APP with multisensory information and barrier-free devices bring complete visiting experience of the visual art exhibition for visually impaired learners, and the assistive technology promotes inclusive education and cultural equality.

### ► **Chao, Hsin-Yi | Interactive and innovative: How to learn photography art from classical to contemporary in a museum educational exhibition**

Time Machine: "Moment. Light. Camera." From Classical to Contemporary Photography Educational Exhibition is an annual major educational exhibition at National Taiwan Museum of Fine Arts in 2017. How to be interactive and innovative for learning autonomy in photography art? It targets audiences under the age of 18, and features works from classical to contemporary photography, to explore the three elements of photography: "Time," "Light," and "Camera," attempting to lead the audiences to experience the principles of optical imaging, traditional photographic situation, dialogue between painting and photography, and memories and stories of images through innovative and creative educational displays. With the concept of "Time Machine," the exhibition takes audiences to revisit the epitome of the history of photography, attempting to explore the essence of art through the photographic works. Adopting the idea of vibrant magic of light, three subtopics are developed for the exhibition: "Camera Obscura Painting," "Time-Space Recalling," and "Optical Image Transforming." Through these three subtopics, we explore diverse themes including the history of photography, camera obscura and camera, darkroom techniques, and documentary and staged photography, through interactive displays and contents. Also, upholding the idea of cultural equity, we have planned barrier-free exhibition space and resources for minority groups, utilized 3D printing for the first time in Taiwan to produce 3-dimensional teaching materials of photographic works, and prepared audio descriptions, guided video in sign language, and micro-positioning autonomous tour guide; we have also incorporated the services of the "NTMOFA-accessibility" app, hoping to explore new opportunities for the development of image art and promotion of art education. Therefore, interactive and innovative displays are not only for the modern learning model but also for the educational equality. The ultimate mission of the exhibition is to lead students to explore the diverse value and various perspectives of photographic art, and thereby enrich aesthetic experience in education.

### ► **Chen, Jin-Shiow | Creative aging-oriented art teaching and learning: An action research approach**

Many rural communities in southern Taiwan are aging quickly since young people leave communities for jobs. How to energize communities and care about elders has been an issue. Art is believed to be helpful, but hasn't gained enough attention. Since 2015, I have been running an art-teaching-and-learning project—*Let's Art Together! Wenlong Grand Pa, Grand Ma*, for my art students to teach art to a group of elders from Wenlong village, a rural community in Chiayi county. The aim of the project is threefold: 1. to enrich these elders' community life; 2. to re-activate their capabilities of imagination and expression; 3. to give art students opportunities to learn how to teach art to rural elders. Through about five lessons of art teaching in each semester, student-teachers experienced an interesting transition of feeling frustrated in the beginning, then taking courage to face challenges and solve problems in the middle, and enjoying the happiness from serving these elders and the wonderful artworks done by them by the end. Those elderly learners looked quite delighted in and grateful for participating in these art learning activities, but they did experience certain problems and difficulties that are worth our attention. Based on the method of participatory action research, this study explores not only the learning characteristics of the elders and art student-teachers respectively, but also the contextual interactions between them. This study would look into the spiral relationship between the dynamic process and results through continuous reflections and inspections. All effort is directed to the goal of developing art activities and pedagogies that are suitable, meaningful to rural elders and useful for activating their potentials for creative expression. The final goal of this study is to form a conceptual map with certain guidelines for the application of creative aging-oriented art teaching-and-learning in rural contexts. This presentation will introduce the art teaching and learning project, the interactive process, some interesting findings, the conceptual map, and some suggestions for practice. I would invite everyone interested in this issue to join me and discuss with me to throw light on creative aging-oriented art education.

### ► **Chen, Yu-Tsu | Making Shanghai's SoHo: The art, culture, and social issues within placemaking**

The infusion of art and culture into old or dilapidated neighborhoods to beautify the community and further boost local economic growth has become a popular strategy among global urban planners over the past decades. In most cases, these creative placemaking projects have indeed invigorated the communities by increasing tourism and have promoted the local tax revenues. However, in such places, whose art and culture has been selected and presented? Who gains the benefits and who suffers from the changes during

the placemaking process? These questions imply social inequality that most urbanists hesitate to deal with. Other than introducing the art and culture of *Tianzifang*, which is an art district developed by Chinese government for establishing Shanghai's SoHo, this study attempts to address the ignored social issues generated within placemaking. The case study was conducted in an architectural heritage in downtown Shanghai, where an old neighborhood coexists that still preserves its own traditional *lilong* life. Through interview and mapping out the patterns of people's spatial behavior, this study revealed contradictory place identity and very different meanings of place from the perspectives of the artists, local residents, and tourists. Moreover, the participants demonstrated a strong sense of spatial segregation, transgression, and invasion that has happened to them everyday. The local residents were forced to make way for tourists, and many artists were losing the ground because they couldn't afford the increasing rent. As a result, this study argues that establishing Shanghai's SoHo was a sequence of fighting over the legitimacy of space/place use, and this process has been enlarging socio-spatial inequality and increasing segregation. In other words, the physical spatial order implies power and unspoken discrimination. Without realizing the social structure underneath the placemaking system, there will be more fancy but soulless destinations.

#### ► Cheng, Yueh Hsiu Giffen | Creativity training through peer-assessment

The study consolidates the relationship between metacognition, creativity and design learning and discovers that creative thinking is the key process to design learning. Creativity is the indispensable capability of designers while the reflection capacity of metacognition is the key approach to develop creative thinking. The concept of adding metacognition to creativity and design learning forms the supplementary mechanism of learning, which strengthens the cognition process of systematic exploration of design learners. The learners will understand the dark-box process of creative, promoting the formation of dynamic metacognition knowledge and cycling loop of metacognition adjustment with the experience related to design. Metacognition is a self-reflection capacity; which process requires considerable relevant knowledge based for driving self-reflective thinking. Hence the study will continue the FTC model adopted by previous research project, using work appreciation as the basis to help design leaders to initiate in-depth self-learning through the analysis of works. Moreover, the study will focus on cognition theory and apply in-class observation, expert consulting and questionnaire survey to develop a system of peer assessment between design learners. The works produced from design learning process will be adopted as the starting points for creativity training to help learners to upgrade thinking capacity of higher level.

#### ► Chia, Ju-Yi | Develop meaning making through aesthetigrams: A case study of a Chinese art student in college

This paper investigates the development of the meaning making process of a college art student in China through the qualitative research application of *aesthetigrams* proposed by White (1998). Aesthetigram is a strategy, based in phenomenology, to help college students raise awareness during an aesthetic encounter. Students are guided to record their ephemeral experiences with a work of art through a visual map. They can examine the experiential moments of the encounter, through categorization and their interrelatedness as addressed in White (2009). The teacher as facilitator guides students to construct their own diagrams and search for their own meaning making process. The view of an active meaning-making process of the learner is well supported in educational research (see Bruner, 1996; Dewey, 1929/1960; and Rogoff, 1990). This approach is also one of the central thoughts of constructivism. Through attention to fine-grained qualitative distinctions, aesthetigrams support a qualitative research approach of reporting case study findings. Due to the rigid educational system, Chinese students are not encouraged to observe, feel, question and think on their own before entering college. Instead, they are asked to obey what the authorities say and only look for a 'correct' answer, including in the field of art. They tend not to trust their own feelings, observations and ways of thinking while encountering with a work of art. However, my past teaching experiences demonstrate that constructivist pedagogy and aesthetic experience can gradually help students develop a more sophisticated perception and multiple ways of thinking. In addition, White's (2007, 2011) study of the use of aesthetigrams has proven to facilitate students' sophistication of perception, reflections on their values, and their interest in artworks, but the participants are not college students. In this research, I apply this more systematic approach, *aesthetigrams*, in teaching to examine how students' meaning making process develops in response to a work of art. The research is based on the workshop of aesthetigrams with four freshmen art-majors. The case study presented here provides two cluster of data. One is based on three visits to a work of art in museum. The other is based on three visits to a work of art online. The case study will examine how meanings are constructed from aesthetic encounters, how the process evolves, and then compare the two cluster of data, and study the issues that can be encountered by teachers and students. The research is also an evaluation of my own teaching with the intention to improve my pedagogical and curricular practice as it comes to inspire aesthetic experience. I anticipate the findings will show the improvement of students' aesthetic experience. These learning outcomes are important because they demonstrate students can construct their own encountering with a work of art, gain sophisticated perception and intellectual understanding through aesthetigrams rather than just following certain fix knowledge they were taught to believe. It is a process of 'learning how to learn.' Hopefully, it can further offer insights into the application of aesthetigrams in a larger classroom context.

### ► Chien, Ting Fang Claire & Fahey, Patrick | Fostering preservice art teachers by means of reflexive art journals

In this presentation, we are proposing that creating reflexive art journals from different perspectives is beneficial to preservice art teachers professional, holistic development. To encourage preservice art teachers to maintain their artistic practice and teach with artistic insights and inquiries (Sullivan, 2012), we challenge students to push themselves to the “edge of understanding” (Berger, 2004) by reflecting on their teaching practicum and art learning perspective internally and externally. Since we teach the same group of preservice teachers in two different courses, we decided to ask students to create art journals from two different perspectives. In one course, the preservice teachers were asked to reflect on their practicum teaching at an elementary school. In the other, students created art pieces weekly to establish a final autoethnographic artwork as a holistic reflection on their art teaching and learning at the end of the semester. One is more focused on reflection specific to classroom teaching; the other emphasizes reflecting on how personal history affects teaching perspectives. Both art journal practices not only guide students to rethink their positions as art practitioners, but also encourages them to critically think about how to apply their revised or refined perspectives to inform their future teaching. We anticipate the collaborative practices can provide art educators in higher education a practical case to foster preservice art teachers becoming transformative and reflexive educators.

### ► Chung, Kwang Dae (Mitsy) | Becoming an a/r/tographer through experiencing playfulness in our own daily art making

This research paper examines how art-based research has helped me as an early childhood educator and as a researcher in terms of finding answers to answer my own inquiry questions: How can I experience sense of playful through my own art experiences? The research question was born of a child's exclamation: let's play art! as he entered an art space. When adults make art, the process is not always one of only happiness and joy rather it can be hard and frustrating. However, I have been wondering how we can feel a sense of playfulness like children do when they make art with a sense of play (Latta, 2012). In order to find a sense of playfulness whilst doing art, I started keeping a daily art journal and kept it for three months as a record of my a/r/tography inquiries (Irwin, 2004). Throughout this research, I also wrestled with the question; What does it mean to become an a/r/tographer? This research took the form of a self-study in which I reflected on my own daily drawing journal used three different arts-based research methodologies; a/r/tography as living inquires (Irwin, 2008), collage as arts-based research (Scotti & Chilton, 2018) and aesthetic-based research (ARB) as pedagogy (Bresler, 2018) and communities of a/r/tographic practice. In order to find answers to my questions, I committed myself to Being (Irwin, 2008, p.78), having an unknowing and beginners mind (Bresler, 2018, p.651) in inquires and to allow myself to maintain an open mind and to think differently. The research shows how these practices helped me to become an a/r/tographer (Irwin, 2008). As well, this research provoked me to reconsider what Being with a/r/tography means for me as an artist, researcher and teacher In conclusion, this research has enabled me to find importance of living inquiries and being lived experiences

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### ► Chung, Kwang Dae (Mitsy) | The role of pedagogy of questioning in young children's art making process

This research presentation examines children's art making experiences, in particular, in the early childhood classroom. For past 10 years, I have been paying close attention to children's art activities. Throughout this time, I have learned the importance of the pedagogy of listening. The pedagogy of listening entails an openness and sensitivity whereby one learns how to listen and not just with one's ears, rather with all our senses (Rinaldi, 2006). Many other researchers have also followed the pedagogy of listening. However, I have not heard follow up pedagogy that educators are required after the active listening. Therefore, my primary focus has been on the pedagogy of questioning which incorporates the early childhood educator's use of language and attitude. The research explores how educators dialogue (Freire, 1995) with children may influence children's drawing activities. Primarily, I investigate how the pedagogy of questioning as it relates to the early childhood educators' use of language as well as his or her attitude influence children's drawing experiences in the early childhood education classroom. Schulte (2013) claims that every single comment and attitude expressed by educators may impact children's engagement with their drawings. In this study, the phenomenological descriptive case study (Yin, 2009) uses to aim to describe natural phenomena among the young children and the educators which are integral components in human relationships; lived experience (Manon, 1997). The research method is non-participant observation because observation of people, setting and situations is paramount in qualitative research" (Boudha, 2011. p. 134). In conclusion I believe pedagogical dialogue between teachers and children in the early childhood classroom is needed urgently in the area of visual art education. Truly valuable art education will occur in supportive environment that encourage children to talk about their work and discuss their creative process by using conversational approaches (Eckhoff, 2012. P.366)

### ► Cleary, Andrea Maria | Finding common ground; An arts based approach to research which studies the effects of outdoor arts project on, building relationships, a sense of place and well-being of educators in ITE

This small scale research project engages with staff and students from a wide diversity of cultures, values, age and socio-economic backgrounds with the common aim of uniting, through making, a new community in an outdoor arts project that fosters collaboration, creativity and innovation. In this respect it values diversity and undertakes to embrace this in a rigorous and ethical way. An arts-based approach to research was devised, informed by qualitative approaches (Denzin and Lincoln 1994) to data collection over a four month period. The design of the study, incorporated the use of natural materials and the outdoors because of the known restorative benefits of being in nature (Kaplan1995). This presentation will look at the process of using an arts-based research methodology; capturing and analysing the participant engagement in a physical outdoor arts project focusing on relationship building between Education staff. Drawing from Eisner's theory on arts based educational research "the aim of arts based research is "to advance understanding," in this project through "the promotion of empathy, the presence of ambiguity, and the presence of aesthetic form" (Barone and Eisner, 1997 in Hickman 2008 p20). The study endeavoured to capture the sense of belonging/place, and the effects of engaging in a creative process on participant empathy and wellbeing. Data was collected and analysed from questionnaires, field notes, interviews, video, photographs, drawings and a focus group. This paper highlights the benefits of environmental and experimental context and the use of a non-academic setting to bring about different way of knowing, people and place. It indicates the engagement in a constructive making experience, gives people a sense of ownership, pride and enjoyment which positively affects wellbeing in the workplace. It also questions who "values" such practices in academic settings.

### ► Clifton, Shirley Diane | Individual & collective identity through an arts-enquiry empathy lens

When "being" is perceived as an enactive and embodied process (Koch, 2017; Penny, 2018), empathy can be conceived of as a transformative or adaptive force, fundamental to personal and social change (Krznicar, 2014). Art studio communities give rise to internal and external conversations (Jeffers, 2009) which simultaneously stimulate an intense, fleeting and grounded sense of self which make possible, understandings of the experience and perspectives of others. This requires a profound understanding of self, developed inter-affectively through embodied interactions (Varela, Thompson and Rosch, 1991). Therefore, the study has drawn on the thinking of Guatarri (1995) who views artmaking as an aesthetic act; the notion of art as an essential truth through embodied action (Merleau Ponty, 2013; Varela, Thompson & Rosch 1991); and Bourriaud's (2002) notion of relational aesthetics. Through an arts-enquiry lens (Leavy, 2017), the study explored how "being" is evidenced in the performative cognitive and representational acts (Bolt, 2004) and conversations of visual art students. Located in the inter and intra subjective production of Art, individual and collective interpretations of self, other and world, were revealed by student artists as creative, reflective, reflexive and empathic practitioners. Drawing on student's and teacher's photo-elicited interviews; natural classroom conversations; classroom activities; student artworks; Visual Arts Process Diaries; and researcher field notes and observations, a portrait of student's individual and collective identities as empathic "being," emerged. This paper will present the preliminary findings of a qualitative, ethno-collaborative study seeking the presence of empathy during art making in secondary schools.

► **Cloutier, Genevieve; Flagel, Nadine; Lorenzi, Lucia; & Rowe, Gladys | Honouring the collective pieces of experimental and collaborative transdisciplinary mail art: A participatory arts-based research**

This workshop performs and re-enacts a mail art project that took place within a recent sshrc-funded study. Research & Art (T) here is a virtual learning community that facilitates participatory arts-based research (Conrad & Sinner, 2015) for researchers in transdisciplinary contexts. As Genevieve Cloutier pursued this project for her SSHRC-funded PhD, she wanted her initial research questions to be worked through in a participatory and collaborative manner. To do this, she facilitated a mail art component to the project whereby collaborators were asked to address and work through the research questions together and in an open-ended manner. Questions emerged and changed as the mail was sent across the country and passed through different hands. Occupying spaces of uncertainty in transdisciplinary contexts was important to this process. Participatory and collaborative arts-based methodologies were process-based, relational, and emergent. Through pedagogical and artistic risk-taking, processes were destabilized, but new questions and lines of inquiry emerged. Through interwoven supportive networks, collaborators from the fields of social work, english, game design, unions, and education provided feedback on each others' arts-based research processes. As collaborators engaged with pedagogical and artistic experimentation, what emerged was indicative of art's capacity to break down barriers. It allowed us to get lost in inquiry. This workshop enacts and performs the processes of working through lines of inquiry as a collective through mail art processes, thereby creating further participatory and emergent networks and connections.

► **Coats, Cala & Lewis, Lillian | Creating collective potential: Networked spatial asset mapping as amplifier of community connectedness**

This participatory session will create connection among participants, generating a renewed awareness of our potential as active agents in communities as well as a heightened consciousness of material assets in our everyday. Through a three-part immersive process of inquiry, documentation, and dialogue driven by provocations, we will use asset mapping to realize participants' interpersonal connections and consider the vitality of spaces around us. Asset mapping has become an increasingly utilized process for community building in schools, museum, and public sites by educators, activists, and socially-engaged artists (see references). The session will open with a personal reflection activity using established asset-mapping techniques followed by a dialogue based on participant results. Building on the personal asset mapping process, participants will engage with spaces beyond the conference room driven by a set of prompts that use walking and arts-based documentation to creatively imagine new potential for overlooked spaces and objects. The session will culminate in sharing and dialogue about the process and realizations, in addition to the introduction of practical tools, examples, and resources for participants to reference in the future. This session emphasizes the power of making, not only as material production, but in terms of consciousness, perception, and the movement of ideas through an immersive and emergent curriculum that privileges the yet to be understood. By engaging participants in an active, site-specific exploration that employs personal and place-based asset mapping, this experience invites an opportunity to realize our interconnectedness and responsibility to other life forms in any environment. Rather than using the conference space as a site of representation and repetition, this session combines forms of arts-based research and asset-mapping to activate the space through collective and conscious experimentation, amplifying connectedness with energy, curiosity, and confidence.

► **Coleman, Kathryn Sara | Doing a/r/tographic work in contested spaces: Post-qualitative inquiry and aesthetic practices in post internet art education**

Being in a wonderland of aesthetic transformation as an a/r/tographer is like being boundary less, without borders and margins. A/r/tographical work (Sinner, Leggo, Irwin, Gouzouasis & Grauer, 2006) is rendered through methodological practices that provoke both wondering and wandering in rhizomic spaces. For me, there are no strict boundaries or structures that keep me from doing a/r/tographic work in the post-qualitative because a/r/tographic renderings are performed, exhibited and curated to provide knowledge sharing through material, digital, aesthetic, performed and textual concepts. This hybridity allows for the intertwined and embodied artist/researcher/teacher to practice research about the self/selves in relation to communities and material practice(s) in human and non-human ways. My practice allows for a rhizomatic shift and turn, away from the practices that have informed the humanist traditions of qualitative inquiry. Patti Lather (2013) proposed that post-qualitative research utilises multi-directionality, post-human bodies, networks, othernesses, and disparities. In this space, I do educational work with graduate students through an a/r/tographic co-designed post-human curriculum that invites a transdisciplinary view of art education. This paper will pose questions about points of departure from fixed ontologies, representations and (traditional) historical knowledge as provocations and triggers that explore a/r/tographic being, knowing, saying and relating and the relationship to and within post-qualitative inquiry and aesthetic practices in post internet art education. This is a contested space that has been explored by other



ABER and ABR researchers that will be explored in the paper through reflective storytelling. Post qualitative a/r/tographic inquiry offers a space in initial teacher education to ask questions with beginning educators about the voices, the bodies, the objects and artefacts of culture, language, history, traditions, and the spaces we recognise, highlight, reify, and erase in our curriculums, classrooms and schools. "A/r/tography is a mode of thinking about or theorizing multiplicities. It is not about framing rules or understanding principles, but about the possibilities of intertextual relations" (Springgay, 2008, p. 161). These intertextualities are material and aesthetic and offer openings for the body of the a/r/tographer to consider the relationship with the social, political and historical relations with an event assemblage such as a curriculum, school or classroom.

#### ► Coles, Susan M. | "The unexamined life is not worth living" (Socrates)

Making Workshop: Free to delegates: Materials provided by myself that allows for participants to work with the provided materials; 60 minutes. I require a room with tables and with access to a laptop and data projector. I would like to propose a one hour practical session which links wellbeing to drawing and explores our sense of personal identity, which can sometimes conflict with our personal identity. Inspired by Lewis Mumford and his theory of the mega machine, I will use drawing as a tool to explore people's working lives and explore whether large hierarchical organizations subsume the individual and how that makes us feel. Can we as artist teachers, reconcile the artistic and educational enterprises as complimentary partners? How can we still build the time for reflective practice, which as Donald Schon asserts, is so important when you are an educator? Do our name badges and lanyards define us? It is not what we are it is who we are. Biologically, physiologically, we are not so different from each other; historically, as narratives, we are each of us unique. Participants will work in pairs and small groups using drawing and visual language to share their own life and identity situations, explore the balance (or imbalance) in their own 'wheel of life' and look at how they might achieve more balance and a better sense of personal wellbeing. Oscar Wilde reputedly once said "Art is the most intense mode of individualism that the world has known." In this session, we will revisit why it is that we do what we do.

#### ► Collins, Kate | Making spaces: Collaborative artmaking and intercultural exchange between teachers and refugee youth

This paper shares the findings of a qualitative study conducted through a graduate service-learning course in an arts integration program with in-service teachers, teaching artists, and high school refugee youth working in collaboration. The InSEA theme of *making* is directly addressed and interwoven with two conference sub-themes: *place* through a focus on refugees in Baltimore and *experiment* with pedagogical risks in practice. In this project-based course, collaborative art-making is understood and valued as a powerful vehicle for reciprocal learning, a possibility which is fostered by framing our evening arts enrichment program as a learning laboratory. Here, the traditional roles of teachers fall away, hierarchies are diminished, and all become learners and co-creators who experiment, share, risk, fail, create, and problem-solve together. For the second Fall semester in a row, the professor/researcher taught a course called YAAAS! (Youth Artists and Allies taking Action in Society) where working teachers and teaching artists worked alongside of refugee youth as part of an eight-week arts enrichment program at a Baltimore City High School. In this space, we worked to be linguistically responsive (Lucas, et. al, 2008), recognizing the home languages of our youth participants as assets, all the while, practicing English, experimenting with creative tasks that invite stories and dialogue, and becoming a cohesive collective of artists. For teacher participants, increased cultural competency, critical thinking, and civic engagement were anticipated and examined through a Global Engagement Survey (2017). Together we created a third space (Bhabha, 2004) where all partners grew to feel safe, connected and known and a space where the *process* of making was as valuable and steeped with meaning as the product we made. Drawing on data from surveys, interviews, fieldnotes, and material analysis, Collins delves into the details of what was gained through the unique collaborative learning space created.

#### ► Collins, Kate | See what we made: Collaborative artmaking and intercultural exchange between teachers and refugee youth

This Pecha Kucha presentation reveals rich visual data collected as part of a project-based service-learning course which partnered working teachers and teaching artists in a graduate arts infusion program with refugee high school students. Our eight week residency at the high school was designed as an experimental learning laboratory meant to support English Language Learners through collaborative artmaking. Our non-traditional format involved close collaboration on a weekly basis allowing teachers to expand their intercultural competency significantly while refugee youth enjoyed an intensive arts program that supported their English and embraced their cultural identities. This Pecha Kucha provides an excellent visual narrative of the conference paper with a similar title (submitted separately), building on the same themes of *making*, *place* and *experimentation*. I frame our arts learning laboratory as a Project in Humanization (Kinloch & San Pedro, 2015) which places primacy on listening, interconnectedness, and

care. In this case, we used collaborative artmaking to foster those priorities. Teachers and refugee students worked side-by-side, experimenting, telling stories, listening, being vulnerable, taking risks, and solving problems together. In light of this approach, I contend that the photo documentation of our weekly activities offers crucial evidence of not only our art products, but also the third space (Bhabha, 2004) we made. This presentation allows attendees to not only hear about our collaborative art-making practices and products, but also see them in action. The images reveal all of the things that happen to our bodies and faces when we feel welcome, safe, invested, and acknowledged. With visual arts, I further argue that these are qualities that can be captured in watching people create something meaningful together, which cannot be fully appreciated in only viewing their final works. Therefore, the telling of our collective story through photo documentation is essential for fully appreciating what we made.

► **Cooper, Yichien Chen; Wong, Chang-Jing; Ma, Jingru; Hung, Yong-Shan; Bian, Xia; Xu, Cheng; & Deng, Yang | Moving forward and coming together: A world Chinese arts education association experience**

Over the past years, many regions in Asia have undergone art education reform, encouraging art educators to foster students' capabilities in aesthetics, critical thinking, appreciation, and problem solving. Despite some universities attempting to provide elements of creativity in art entrance examinations, art teachers are still impacted by entrance exams that are highly structured and skill-driven test-based exams. To further understand the role of art education in the time of change, the World Chinese Arts Education Association (WCAEA) encourages critical dialogues via its WeChat platforms. Currently, with 2,000 participants, WCAEA provides monthly WeChat lecture series to address topics relate to arts education. From the dialogues and the topics of speeches, WCAEA has shown recognition that arts education in many Chinese spoken regions are at a crossroads where seeking alternative solutions to balance theory and practice, technique and concepts are needed. In addition, with increased limitations on classroom-based arts education, a society-based art education approach is emerging, where the arts become agents for value-buildings. A society-based arts education promotes the humanities and responsibility through integrated curricula, designed for sustainability and global connections. WCAEA also recognizes the need for social actors to build stronger arts communities in researching, teaching, and learning. Presented by World Chinese Arts Education Association board members, this panel will address (1). Current state of art education among Chinese-spoken regions, (2). The meaning of a society-based arts education, and (3). Needed strategies to strengthen communications between East and West arts education communities.

► **Cope, Paul | A diary of a middle school closure in 100 ceramic plates**

In 2011, I spent the last year documenting the impending closure of my rural middle school. I decided to become our own artist-in-residence and set about producing a body of work that would capture and commemorate the end of the school and of my career as a middle school art teacher. This body of work explored conflicts in the artist-teacher identity by proposing an art practice embedded in the classroom art demonstration. At the back of the classroom, I set out to make 100 commemorative ceramic plates which would document the experience of school closure. Exploring an arts-based, autoethnographic approach, I produced nine visual and written sketchbooks to support the plate making. Elements of student work appeared on my plates in a community of practice as we shared sprig moulds of significant objects such as mementoes, toys, biscuits and sweets. The project set out to explore ideas about socially engaged and dialogical art making in an educational setting and I did this by designing an art project which was open to events within the classroom. The plates bore the marks of the environment in which they were made. The making of the artwork in the classroom was validated by their pedagogical usefulness as demonstrations and modelling. Each plate demonstrated particular material and technical aspects of ceramic practices whilst also exploring more general art practice concepts such as research and ideation through sketchbooks, art history and autobiography and memory as subject matter. I made the plates in any spare moment and at the beginning and end of the school day. The students witnessed an artist committed to art making as they walked past the art room on the way to the playing fields.

► **Correa Gorospe, José Miguel; Aberasturi-Apraiz, Estibaliz; Gutierrez Cabello, Aingeru; & Guerra Guezuraga, Regina | Cartographies of the possible: Challenges to face the educational change at Gurutzeta school**

The communication that we want to present is based on the research project of the Ministry of Spain called APRENDO (EDU2015-70912-C2-2-R) where the purpose is to know how the teachers of Early Childhood and Primary Education learn. This issue is something that we consider as essential to answer the challenges that teacher training and schools have today in order to face social changes. Through the use of artistic and visual methods (cartographies), observations in the classroom and the center, discussion groups and biographical stories, we want to understand how teachers learn inside and outside their work: disciplinary contents; the pedagogical, technological, cultural and social references; and also from themselves and from their students' learning. Through

a process of reflection and analysis, the aim is to contribute to knowing what, how and where they learn and the repercussions that this learning has for the improvement of pedagogical relationships and educational innovation. The last year of the research project, we transformed the process of research into training, offering workshops to make visible the transits in learning, with the aim of generating training activities that incorporate the processes and results of research, to promote and contribute to improve education. For this research, artistic cartographies have been important given their evocative, collaborative and proposed changes. From the work done with the teachers, we have arrived at the Gurutzeta nursery school and primary school, where the management team proposed us to carry out a training work with all the teachers of the center, based on the question "how do we learn?". We want to arrive at key notions about learning that could allow us to draw or map a school change project. The communication will tell about this process, with its tensions and limitations.

#### ► CSEA & SCEA | C.D. Gaitskell Memorial Address

The C.D. Gaitskell Memorial Address is an award sponsored annually by the Canadian Society on Education through Art (CSEA). This award recognizes a distinguished Canadian art educator who has demonstrated excellence in teaching and research and has made outstanding contributions to art education in Canada. This year the lecture will be embedded in the INSEA conference program. The Award recipient will be nominated by CSEA members and the award will be decided by the executive. We anticipate that this process will be completed soon and that a statement naming the Award recipient and a description of their lecture will be provided to the InSEA committee well in advance of program preparation. At that point we will also know which Track is the most appropriate for this talk.

#### ► CSEA & SCEA | The Canadian Society for Education through art Graduate Student Symposium

The Canadian Society for Education through Art proposes to hold a Graduate Student Symposium within the InSEA International Conference as a means of developing deeper connections between Canada's graduate students and art educators across the country, as well as internationally. At this event, Graduate students from across Canada will be invited to present their research, either Masters or Doctorate, at this symposium. These presentations may address research at any stage and need not be completed. The Symposium presents a unique opportunity for graduate students to present their work in a variety of stages of completion and to receive feedback from other graduate students and faculty. Presenters will have the opportunity to have their work published in a special issue of Canadian Art Teacher journal, which will feature the research of graduate students working within the disciplines of visual arts. The goal of the journal is to help art educators exchange fresh, exciting teaching ideas; engage with cutting-edge research in art education, and explore issues affecting our students and fellow educators. Each student will submit a proposal to CSEA for a 10-minute session for the CSEA/SCÉA Graduate Student Symposium and will go through a peer review process.

#### ► Cueva-Ramirez, Maria Lorena | Communicate without barriers

Our society is plural, rich, open and diverse, something that helps us grow as an individual and as a community. It is true that on many occasions the language barriers make it difficult for us to share knowledge, experiences and life stories. In this communication I want to give an account of the experience lived in a coexistence with people of different nationalities and, therefore, different languages. During this coexistence, in which we suffer many communication difficulties due to linguistic diversity, we use our body and the artistic expression on it, to express and communicate to the rest of the present sensations and ideas. Proving this, that through corporal and artistic expression we can reach a universal language, able to express without any barrier any sensation that interests us to show the rest, regardless of origin or language of origin.



## D ›

### ► Dadashzadeh, Rojia & Hardy, Allison | Making Pathways

With the permission of UBC and in collaboration with the Orchard Garden, we propose a workshop at the site of our art and research project called “Park and Learn.” It is an art/garden-based, pedagogical space accessible to all bodies and movements, near the Reconciliation Pole, adjacent to the parking lot at Agronomy Road and Main Mall. Our workshop sets conditions for participants to consider ideas of place in relation to their own experiences, associations, and assumptions through the making of a socially-engaged, performative installation. Participants will critically reflect on ideas of place concerning their personal, socio-cultural, economical, political and environmental perspectives. We anticipate various responses that are non-linear, overlapping and discordant, concerning what constitutes place. Our aim is to create a platform for participants to reflect on their understandings of place through making, movements, and negotiations, so that the effects of the workshop may “outlast its ephemeral presentation” (Helguera, 2011, p. 12). Prior to the workshop, we will create and install several assemblages from tree stumps, branches, and other materials to be placed throughout the site. They will function as a scaffold from which ideas of place will emerge. Participants will create artifacts in response to our prompts that aim to position their personal understandings of place. These will be attached to the assemblages and will remain for the entirety of the congress. Proceeding along a path, participants will lay pathways with natural materials and intertwine, while tracing personal stories alongside one another (Ingold, 2011). The following concepts and provocations function as prompts, in relation to art making and place: colonization, displacement, belonging, confinement, migration, refugee, physical/psychological relations to places, places to visit/return/not return to, significant places. We will explore place as a fluid, relational identity (Gradle, 2007) composed of human and non-human entities.

### ► Dalton, Jane E. | Artfully aware: Contemplative practices in the art classroom

Through contemplative art experiences, the classroom becomes a space that respects and enhances intuitive and embodied knowing. Contemplative arts-based practices offer a model for quieting the mind, deepening awareness of all human faculties including the intellect, emotions, bodily, and relational. By infusing education with artful experiences knowledge of both the inner (self) and external (the world) are expanded. In this experiential presentation, theories of place-based education combined with recent research collected in a university setting will provide an understanding of how students’ perceptions, both conscious and unconscious, form experience and shape relationship to place (Steele, 1981). By extending the notion of “places within,” to include the spiritual and emotional domains that exist within the students we can teach the whole person. Art education that embraces the notion that art can be a responsiveness to the wholeness of experience invites the question, “How can art support the lived experiences of students and strengthen self-awareness and connection?” Contemplation has been described as a third way of knowing that both complements and enhances the rational and sensory. Current research demonstrates the benefits of contemplative practices such as changes in physiological states that shift affect and cognition (Hart, 2008). Furthermore, creativity and contemplative practice can offer an experiential mode of learning and self-inquiry that quiets the mind, strengthens imagination and cultivates wisdom and wholeness. (Dalton, 2018, 2016; Haynes, 2009; Sarath, 2006). The French philosopher Maurice Merleau-Ponty first described embodied knowing as “knowledge in the hands;” knowledge that was not cognitively articulated, but known through the body, or more specifically, the embodied-mind. Building upon research findings, experiential components will provide participants practices to explore and deepen understanding of art as a contemplative practice. Experiential components will include meditation, Lectio Divina, and Aesthetic Meditation to deepen understanding and awareness of place through art-based contemplative awareness.

► Dalton, Jane E.; Oliver, Kristi; & Hall, Maureen | Slow pedagogy as embodied knowing: Engaging space and place in teaching and learning

The definition of slow pedagogy simply means taking the time to observe and experience with heightened awareness. In classroom practice, "Slow pedagogy is a mode of learning that emphasize learning through prolonged spaces filled with silence, reflection, heightened awareness that engages embodied knowing" (Tishman, 2017, p. 2). The objectives of this session are to showcase how place-based learning and embodied learning experiences, when combined with a holistic approach to arts education, focuses on students' lived experiences and engages them in the construction of meaning. Drawing upon theories of place-based education that seek to provide an understanding of how students' perceptions, both conscious and unconscious, form experience and shape relationship to place (Steele, 1981), we extend the notion to "places within" that includes the spiritual and emotional domains that exist within the students. Art education that embraces this notion can be responsive to the wholeness of experience. In addition, arts-based research methodologies and theories of place-based art education recognize "place" as comprised of a complex community of culture and consciousness that co-exists within many spaces of reality. This session presents qualitative research findings that explore how stories of home influence the ways we communicate, express ideas, and create a personal narrative, and answer the question, "How can art support the lived experiences of students and strengthen self-awareness and connection?" Building upon research findings, experiential components will provide participants practices to explore and deepen understanding of slow pedagogy and embodied knowing to deepen awareness of the "places within" and the outer world through, meditation, mindful drawing and seeing, embodied writing and *Lectio Divina*. The session will end with a culminating debrief of lessons learned using interactive dialogue techniques. Participants will share their perceptions of their experiences in the session and ways forward for integrating slow pedagogy.

► Damaliamiri, Mehdi; Khalili, Mojgan; & Kassiri, Raha | Black play and social cohesion

The most famous theater in Iran is black play which is performed in the street and even houses to retell the life story of the mass in the folk language. What has been depicted in this public art is that people can play a role improvisedly in the performance and the social norms are distributed between the actors and the people as audience. In fact ,there is no real audience as the people set the scene for the actors and are the side players in the performance.All the totalitarian governments blocked the windows to publicize this art .New movements of of democracy in Iran faced with a transition of political knowledge from the elite to the public who were illiterate and could not shape a powerful wing to withstand the opponents.The way to propagate the social cohesion among the public seemed to be the revival of the black play to shape the political capital embeeded in the public.The artistic politics of black-performance has turned it into a new social media to aware the public from the political conditions and the events people are confronted with in their life.From the least important event in the society to the most important one ,the presidential election in the country have been the themes of this art in Islamization era of art in Iran.Although faced with some limitations and restrictions, the downward motion of this type has been another trend which makes concern for the authorities.The manner of performance has now been shaped in a modern form but it has kept its ancient base in performing and audience.This paper discusses the ways the black performance uses to transfer the realities of life for the public contrasting the classic and modern forms.

► Damayanti, Nuning Yanti & Ika, Ismurdyahwati | Identity and creativity build slum-dwelling urban communities unproductive to be productive and independent through an art activity approach (place case study the urban area of Kampung Kota Dago Pojok in Bandung)

Urban villages are densely populated residential areas that are characteristic of a number of cities in the developing countries. Some large cities have urban areas that usually live community with cultural heterogeneity. The heterogeneity of background and culture has led to patterns of community formation and become distinctive new habits and culture into the collective identity and culture of the local community. The characters seen in the area are slums, the emergence of juvenile delinquency and thuggery because they grow with all the limitations and shortcomings. The city of Bandung is the capital of West Java province, is one of the fifth most populous cities in Indonesia. It has a dense urban area and is spread in several residential areas. There is one urban area that previously was a slum residential area, residents are migrants from various parts of Indonesia who have diverse cultural backgrounds. The area was known from the past time, because of the place of bad boys who committed thuggery. Then at the initiative of someone activist in art, there is Rahmat Jabaril, his programs were carried out approaches through art activities and revived the local culture. Residents are motivated and taught various arts activities (Dance, Batik, Mural, Gamelan, singing etc.). Through art programs, resident it turns into a creative society and produces art products that have economic value so that they can increase their income and a better quality of life. Now, after 5 years, the Dago Pojok city village has changed there become a tourist destination, even many

researchers and artists have come there to participate in art activities collaborating with the local community. Through population art programs, it turns out to be a better and independent society into a creative and produces art that have economic values. So that they can increase their income and hope for a better quality of life.

#### ► **Davenport, Melanie Gail | The indestructible robot and the cabin in the woods: Stories of art in the lives of refugees**

Artmaking can offer individuals who are refugees from conflict a means of expressing their experiences, their fears, their hopes in ways that may not be possible for them in any language, much less the language of the place where they have been relocated. In this presentation, I will share stories collected from refugees living in the “most diverse square mile in America” the town of Clarkston in Suburban Atlanta, to highlight the importance of providing artmaking opportunities to children and adults of refugee status. Discussion questions include: how can we support refugee children in our art classes? How do art educators create safe spaces and simultaneously nurture empathy? How might making and exhibiting art help refugees build community while contributing to a more civil society?

#### ► **De, Mousumi | Experimenting with mixed-methods research design in art education: A case study**

Traditionally, art education research and practice has largely relied on qualitative evaluation methods and quantitative methods have remained in the margins. Consequentially, the potential value of mixed methods research approaches has received marginal attention in the field of art education. Mixed methods approaches integrate both quantitative and qualitative approaches as components of the research design (Creswell, 2003; 2009). While qualitative methods capture the educational phenomenon, especially the social and human aspects of education (Greene, 2007), quantitative methods measure phenomenon with precision. Several education scholars have argued for finding effective ways to communicate the complexity of the educational systems we operate in (e.g. Fischman, & Tefera, 2014) that are not fully understood from the unique perspective of only a quantitative or a qualitative approach. Mixed methods, as scholars argue, provide a more complete and broader understanding of the problem being researched (Creswell, 2003; Greene, 2008; Teddlie & Tashakkori, 2009). Creswell and Tashakkori (2007) suggest, mixed methods do more than reporting two distinct “strands” of quantitative and qualitative research, and integrate or link these two strands in some way. This paper presents a case study in which the impact of an art-based social and emotional learning curriculum was analyzed using a convergence mixed-methods research approach. This approach captured the complexity of the outcomes of the curriculum using qualitative methods, as well as provided a systematic and empirical assessment of the change resulting from the curriculum using quantitative methods. This case study argues for the value of using mixed methods in art education research and practice, which not only provides a deeper understanding of the research inquiry, but also makes a more robust research by using the strengths of both approaches, and/or the strength of one approach to offset the methodological shortcomings from the other (Creswell, 2011; Greene, 2007; Teddlie & Tashakkori, 2009).

#### ► **De, Mousumi; Wagner, Ernst; & Tucker, Charles | Education for sustainable development and art education in the 21st century: Challenges and opportunities for Makerspaces**

The goals of Sustainable Development and Education for Sustainable Development (ESD) (UNESCO, 2015; 2017) are increasingly becoming priority areas in the field of arts and cultural education, as evidenced for example by a recent world summit and an international symposium on “Arts Education for Sustainable Development” (2016/ 2017), the establishment of UNESCO’s University Twinning and Networking Programme (UNITWIN): Network in Arts Education for Sustainable Development (2017) and efforts by the International Network for Research in Arts Education (INRAE) for developing methods for ESD through the arts (De & Wagner, 2017; Wagner, 2016; 2017). These priority areas also align with Goal 3 of UNESCO’s *Seoul Agenda: Goals for the Development of Arts Education* (2010), in particular, goal 3.d, which suggests applying arts education to “foster the capacity to respond to major global challenges, from peace to sustainability, through arts education.” Along side these shifts, is a burgeoning interest in Makerspaces among art educators (e.g. Sweeny, 2017) as the Maker movement (Dougherty, 2012; Gershenfeld, 2007) expands its influence in the educational landscape within community and in- and out-of-school contexts. “Making” focuses on learning by making, creating and computing, bridging physical processes of construction and making with digital media technologies (Sheridan et al., 2014). Our paper situates itself at the intersection of these two increasing shifts and addresses current concerns on how Makerspaces sustain and expand their commitment to sustainable development and work with others to generate conditions for sustainable development in the wider world (e.g. Smith and Light, 2016). This paper describes the conceptual model of a Sustainable Makerspace in a midwestern university in the United States that is still in the “making.” It describes the physical, spatial as well as the pedagogical frameworks for critical and sustainable making as one approach to [Art] Education for Sustainable Development in the 21<sup>st</sup> century.

### ► De Araujo, Anna Rita Ferreira | Laboratory of Imagination and Planning in Teaching - LabIPE

The Laboratory of Imagination and Planning in Teaching (LabIPE) is a space for continuing education, linked to the Nucleus of Studies on Violence, Childhood, Diversity and Art (NEVIDA) of the Federal University of Goiás, where the “poiesis”, memory, perception, the imaginary and dreams, in a phenomenological perspective, articulate for participation in creative imagination, awareness and transformation of the gaze on teaching and learning. From this perspective, we seek to brake paradigms and provide reflections and practices on the theme of teaching as an exercise of the creative imagination. From the course-research developed between 2009 and 2011, in the year 2016 the creation of the LabIPE was elaborated as an extension of the studies and the possibility of expanding the formation of teachers of different disciplines. The work of LabIPE is done by meetings, courses and studies of exercises of imagination where, in the center of the methodology, there is a creation of senses and meanings. Starting from this focus, five internal structures are established (“poiesis”, memory, perception, imaginary and dreams) that articulate the making imagination, in which the exercises in imagination are elaborated and proposed. The intention is to present the LabIPE in its premises, concepts and results that have been achieved in a procedural and continuous way. Outlining new perspectives, based in Phenomenology, of understanding and methodological action in the field of teacher education.

### ► De Figueiredo da Costa, Ana Valeria; Carneiro, Isabel Almeida; De Aquino, Valeria Leite; De Oliveira Gesomino, Renata; & Espírito Santo, Denise | Research in arts and visuality: Daily practices, drawn cartographies

The panel suggested here is composed of five lines that intertwine and complement each other in teaching and research in the visual arts: Pedagogies of Visual Arts in Teaching of Arts, Games of irreconcilable temporalities, Practices, representations and knowledge of popular cultures, Materialistic Dialectic in aesthetic approaches to art education and BodyCity: art, politics, subjectivity in territories of self-formation. It is intended to discuss the processes of formal and non-formal education in arts and cultures in a broad way and their pedagogical teaching-learning strategies in order to record and analyze how these learning occur in their singularities in the field of arts and visuals. It is hoped to foment the debate on pedagogical practices / strategies in diverse scenarios in front of the diversity of a plural world, signing agreements and partnerships as spaces of teaching, extension and research for professionals and university students, both undergraduate and graduate.

### ► De Figueiredo da Costa, Ana Valeria | Art practices and pedagogical experiences

The following report presents a work experience lived in the discipline Content, Methodology and Art Teaching Practice. The discipline is a curricular component of the Licentiate Course in Pedagogy in its third period of a private university in Rio de Janeiro (Brazil) and has as one of its objectives “to reflect on strategies, approaches and appropriate activities for the construction of a pedagogical practice of teaching art and, through it, emphasize the specific knowledge of artistic languages, the development of the process of creation, free expression and critical reflection.” We describe the work methodology of the discipline, focusing the assembly of the portfolio as a formal organizer of the visit to the museum and cultural spaces. One of the indicatives is the evaluation from portfolios, strategy by which the student registers and archiving the activities that develops as a way of analyzing their creation course and personal and collective experiences during the semester. The teaching of art in Brazil is an obligatory curricular component in Basic Education and has also been present in the courses of teacher training in middle and higher level, since these courses are the professionals who will work in schools. Teaching-learning art is also to relate the artistic making with the social, political and historical path of collective as well as individual way. The final considerations emphasize the importance of this activity in their training and indicate that the experience in art is fundamental in the formation of the teacher / teacher, providing spaces for debate and reflection in the pedagogical practice of teaching of art and bringing new horizons for the construction of a theoretical and practical knowledge, imbricated in the dimension of the professional exercise and, especially, in the dimension of the personal formation.

### Deng, Yang | Being an artist-teacher-researcher: International art educators’ identity negotiation

This presentation explores the outcomes of a graduate course project that experimented with multiple research methods to explore the identities of U.S. international students in the field of art education. This course provided overviews of theories, methods, and research with contemporary issues in educational ethnography and was designed for graduate students across disciplines in a U.S. research university. The encouragement of using visual and environmental mediums to art students informed my research methods and brought me confidence as an artist-researcher. Specifically, the utilization of drawing (Hendrickson, 2008), walking and mapping (Powell, 2010, 2017), tea making, and PowerPoint as data collection and analysis methods, opened ways of understanding three international art educators’ identical development in the United States. Being an insider of the U.S. international student community, some of my experiences overlapped with the participants, but each one of us had unique stories that were “historically narrativized

and culturally contextualized" (He, 2011). In this presentation, I will discuss 1) the rationale of researching international students in the field of art education; 2) the formation and process of using visual and environmental research methods; 3) the outcomes of studying the identities of three U.S. international art educators; and 4) both common and unique themes that emerged from the data analysis.

#### ► Deng, Yang | The truth of swaying grass

Drawing from the concepts of cross-cultural narrative inquiry (He, 2003), Cultural Frame Switching (Hong, Morris, Chiu and Benet-Martinez, 2000), and an ancient Chinese metaphor in relation to the philosophy of *yin yang*; the presenter will explain how these concepts have informed her ways of being in an existing space that is always in between and seeking for balance. In this presentation, the presenter will first introduce the proverb - *swaying grass* and review its metaphorical meanings from ancient and modern Chinese literature. Situating personal experiences with the proverb, she will then reveal the living condition of real swaying grass in nature and compare the public assumptions to propose different interpretations. Using drawing as a conceptual mapping, she will build the connection of *swaying grass* to other similar metaphors and research concepts such as cultural frame switching and the Tao of *yin yang*, which all have the inherent characteristics of "swaying," "switching," and "shifting." These characteristics further inform her identity and become a *swaying grass* who lives in-between the translation of Chinese and U.S. languages, the negotiation of implementing different culturally influenced teaching strategies, as well as the professional practices of studio art and research in the field of art education.

#### ► Denmead, Tyler | International Council of University Microreparations: Remaking the university in unreasonable

Microaggressions are an insufferable aspect of university life, those everyday moments in which individuals are subjected to casual and violent degradations based on their social identities (see, for example, Solorzano, 1998). The after-effects of microaggressions live on, as Sara Ahmed (2018) has illuminated in her work on "diversity work" in universities; those who formalize complaint become repositioned as the problem and the process of complaint becomes so arduous that its lack of redress is by design. I am creating a critical arts-based inquiry project a happening as Alan Kaprow (1966) might put it in which those who have been subjected to micro-aggressions can engage their "wild imaginations," as Donald Blumenfeld-Jones suggests, by envisioning and claiming for *microreparations*. This playful and mischievous performance at the porous boundaries between art and everyday life will provide an art-institutional mechanism for victims of microaggressions to "desire something that is impossible to attain, and thus is wild because it is not reasonable" (Blumenfeld-Jones, 2018, p. 55). In other words, this performance takes the unreasonableness of making claims for microreparations as the aesthetic starting point, so that those mired in processes of complaint might experience the pleasure and possibility of demanding something outlandish within current institutional constraints, such as requiring their university library to stock a new book by an academic of colour for each racist micro-aggression reported in the university. The *International Council for University Microreparations*, which will live on-line mainly and sometimes staged from my office, will collect these wild claims for micro-reparations and then invoice universities in return. The purpose of my conference presentation is to introduce this work-in-progress and flesh out ethical concerns.

#### ► Ding, Peisen | Dialogue with heritage: Art learning and making with material culture

The studies of material culture and visual culture have different focuses while there does exist connections. Art materials imply ideas of art making and design possibilities based on our living experience and cultural background, and ancient paintings demonstrate us not only the techniques and process of art making but also the history behind and indicate the past reality. Bolin and Blandy (2003) state that material culture can supply politic, economic, ethnic, cultural and historical elements for art education and provide students with connections to their daily lives and social practice. Moreover, materials have their own agency to communicate with the public which can be applied in art-making meaningfully. Aiming to occupy material culture in art education and generate better art learning and making concepts, this project examines the research questions how material culture can provide an art learning experience and how artworks can be created with material culture. Under the method of a/r/tography which is a practice-based methodology for aesthetic experience and new knowledge establishment (LeBlanc & Irwin, in press; Leblanc et al., 2015), the experiment of this project consists of a continuous dialogue that the author stays with a heritage building at UBC for one hour daily, being inspired and offering a series of visual works to demonstrate the denotation, connotation, metaphor and new understandings of the building. By exploring the relationships between the building and the past society, the building and nowadays audience, and the building and me,



it reflects not only social and cultural connections but more importantly, processes of art making and learning with material culture. It is a living inquiry which is meaningful and creative with more impressive experiences, and it also can be regarded as a bridge between material culture and visual culture with the extraordinary hints to art education.

### ► **Ding, Peisen | Moving Chinese ceramic study to virtual environment: A perspective on learning experience of cultural context**

Ceramic study as one sub-content of art education and a predominantly occupied cultural inquiry among other crafts' in art curriculum of basic education plays a significant and indispensable role; nonetheless, the teaching concepts and methods of it are comparatively disparate in different countries (Autio et al., 2015). Focusing on Chinese ceramics which has a long history, this project is trying to carry Chinese ceramic learning into a virtual world for Canadian learners. It can be seen that, with the rapid development of art education, modern technologies have been more and more introduced in art lessons, especially 3D virtual learning environment that is one of the most cutting-edge educational applications. It is entertaining, functional and interactive, and, consequently, can easily catch students' attention, stimulate their motivation, and enhance their engagement across time and space (Han et al., 2016; Han, 2015a; 2015b). Aiming to eliminate the space limitation, it is also noteworthy to consider the issue that art and culture appropriations in a virtual world and Chinese ceramic context can affect learning experience, as Canada has a large population of Asian immigrants and a mixed cultural background. Thus, my main research question is how, specifically, a digital study environment of Chinese ceramics can give its value to and impact on the learning experience of the levels of art, culture and sociality. An integrated methodology of qualitative empirical research approach will be introduced to this research, contributing not only a novelty angle to study experience on the art learning of craftsmanship and its cultural and social context but also promote wider applications of a virtual learning environment for exploring different cultural artifacts in art education.



## E >

### ► Eca, Teresa Torres de | Back to the future: Mapping the next ten years of the Seoul Agenda for education in, across and through the visual arts.

In this workshop, Teresa Eca, Steve Willis; Samia ElSheikh, and Glen Coutts, officers of the InSEA executive 2017-19 along with InSEA World Councillors will explore how the Seoul Agenda Goals are being addressed internationally in visual arts education. World Councillors will share their possible, probable and future ideas for visual arts education and how InSEA sees itself addressing the big issues in the world we face today. Big questions to be addressed by World Councillors include: How is Visual Arts Education addressing global shifts and turns as we face extreme environmental changes? Can the Visual Arts help people to adapt to scarcity of world resources? What does a complex global Visual Arts ecosystem support and connect for future generations? What role does the Visual Arts have to play in connecting and building global citizenship, equity and inclusion? Can education in and through the Visual Arts build resilience and wellbeing for future generations? Collaboratively, we will then map out how the Seoul Agenda goals are being addressed today in your contexts, and how they will continue into the future for education in, across and through the visual arts. Our aim, through this mapping exercise, is to offer a framework designed InSEA leaders for the international visual arts community to continue to theoretically and practically build on the past achievements of global visual arts educators into the next ten years. Our past shows us, that only together we can advance the development and growth of visual arts education.

### ► Elsheikh, Samia | Recontextualize through the art of tapestry

Visual culture continues to formulate itself. In other words, everything is originally a reworking. The works have been recontextualized by a number of contemporary artists. Both Pablo Picasso and Salvador Dali recreated (Las Meninas), the art work of Diego Velázquez. There are many examples of that will be discussed in this research. The definition of Recontextualisation, it is a process that extracts text, signs or meaning from its original context (decontextualisation) in order to introduce it into another context. Since the meaning of texts and signs depend on their context, recontextualisation implies a change of meaning, and often of the communicative purpose too. Students need to study art education through different way of thinking. Vocabularies of words, shapes and meaning help them how to design an art object, to teach them some special techniques. In the weaving class, students discuss the idea of recontextualisation of a printed photo. Using tapestry with yarns and photo print stripes. Students produced different art works and opened a new solution of plastic problems.

### ► Emme, Michael | Visual arts and polybridity: Comic book form(s) as a critical ecosystem

This presentation opens with a reading of the poem *Shelter in Placeby* Bren Simmers<sup>1</sup> (2017) and the display of my palladium print "Zoetrope" (2017). The brief lecture/discussion that follows will serve to "illustrate" (Lather 1993) those art works. While discussing the diversity of voices in contemporary Canadian fiction, Donna Bennett (2005) describes Canada's English/French cultural dualism as an unsustainable founding "myth of hybridity". The fact that official policy must, by simplifying issues, construct or reconstruct binaries (Day, 2000) is why every culture needs [a] literature of the culture that can balance *land and lore*; that is, literature [that] provides us with narratives created outside the boundaries of bureaucracy in order to articulate complexity, nuance, ambiguity, and richness that law, by necessity, treats reductively. In place of "founding nations" and state-sanctioned multiculturalism, the literature of our culture offers us other ways of seeing. (Bennett, 2005, p.12). Citing fiction writers such as Michael Ondaatje (1987), SKY Lee (1990), & Fred Wah (1996), Bennett argues that they and others portray experiences that go beyond *hybridity* into what [she] propose[d] to call *polybridity* a neologism [offered] as a way of describing inheritance from more sources than two and also as a way

of suggesting that the complexities of *inheritance* must be understood as not just in terms of the gene pool but also as describing influences and cultural mixing. (Bennett, 2005, p.12). Referencing the opening visual example and other exemplars, (Groensteen 2013; Wolk 2007; 2012) together with Bennett's perspectives on the role of arts in creating identity, this session will focus specifically on comic books as polybrid texts where critical identity work can be visualized in an arena where at least 6 modes of communication (Image, Body-language, Style, Sequence, Dialogue, and Sound) fuse, infuse, crosspollinate, complicate and generally compete for attention.

► **Emme, Michael & Kirova, Anna | Parallel play, collaborative creativity and good questions: Co-research with children and youth**

The session will open with current thinking about the cognitive and expressive significances of play and how that understanding can inform both appreciation and direction of art as form of challenge and opportunity for teachers and researchers. Participants will come away with research support for the learning value of play approaches in their classroom, community and research relationships with children and youth. The session will offer a number of different examples of inquiry-based learning, and the central way that playful art approaches can support that (Coemans & Hannes, 2017; Kind, 2018; a) 2010; a) & 2017). Additionally, though not THE theme of the session, many of the examples involve applications of the comic book as a layered form of communication. Examples of research collaborations with children and youth drawn from the Canada, the US, Mexico and England and focusing on inquiries ranging from elementary students to street engaged youth will help demonstrate the possible scope that engaging Good Questions through the arts can offer. The session will feature a 60-page e-comic designed to introduce research concepts in the classroom and will show a number of ways that teachers and researchers can rethink their practice by bringing an artist's sensibility to collaborating with children/youth.

► **Empain, Joanna & Giannoutsou, Amalia | The body as image and the image as body: Building collective video-graphic and performative narratives as a way of (re/de)constructing pedagogical relationships in educational spaces**

In this paper we will explore the pedagogical relationships that have emerged in a series of workshops we created and carried out last year in non-formal education contexts. By using both video-graphic and performative devices we aimed to recover memories and stories around education as a way of rethinking and re-signifying pedagogical practices and particularly pedagogical relationships. Taking this into consideration, we proposed the creation of a collective space of experimentation where participants were invited to reflect on how we use our bodies as images (either performative and / or video-graphically) and how the stories inscribed in our bodies can be used to locate, interrogate and reconstruct the existing pedagogical relationships. In that way, we wanted to question and deconstruct traditional forms of education. These workshops emerged from the interconnection of two PhD research projects in which artistic practices and particularly dance-theatre and experimental video are used as a site of research, an educative practice and ultimately for social change. Positioning ourselves within a theoretical framework based on feminist perspectives (Haraway, 1988; Minh-ha 1999;) and performance studies (Vidiella, 2008; 2012) we are interested in presenting some considerations and reflections of our experiences with the workshops. To accomplish this, we will focus on the relationship between body and image (Perez Royo, 2010) in performative and filmic practices, as an artistic, pedagogical and methodological "way of doing and making" (Russell, 1999; Ellsworth, 2005; Perry & Medina, 2011; Harris, 2017).

► **Erdman, Lisa | Ethics and experimentation in performative art interventions**

This paper explores ethical concerns within artistic practice of experimental, performative art interventions within the context of artistic research. The author considers what can be learned through ethical concerns that may arise alongside artistic decisions in the creative process. As a case study, the paper examines Finnexia®, an advertisement campaign for a (fictitious) medication that helps people learn the Finnish language. Finnexia was presented as a live performance intervention in the Central Railway Station in Helsinki, Finland, as the author's primary doctoral artistic production. Through the framework of pharmaceutical advertising, the Finnexia intervention aimed to generate a space for public dialogue around language learning and the experience of the foreigner in Finland. On a secondary level, the project offered a satirical commentary on over-medicalization and the expansion of pill-based medical treatments. In this paper, the author discusses the unexpected outcomes of the Finnexia performance intervention, in terms of the wide range of emotional responses of the public audience, and the resulting legal repercussions.

### ► **Espíritu Zavalza, Martha Patricia | Articulations between somatic education and investigation through movement in the creative laboratory. Proposals and experiences**

This proposal of communication tries to explore the possibilities of somatic education as a way of articulating artistic expressions that depart from the body and the exploration of movement in different laboratories of investigation developed in Spain and Mexico during 2019 and 2019. Nowadays the methodologies of somatic education are more often applied in the realm of dance and theatre, nevertheless, due to their movement approach their potential to be utilized in other realms or different populations places them as a potential space to be applied in other situations. The creative laboratory as a space for education and experimentation in arts, implies the development of individual strategies of self-acknowledgement, facilitating thus, the identity construction in a context where it is possible to relate with the group and interact in community while we perform creative acts. The proposal of somatic education in this context searches to explore, through movement, the possibilities of each person to develop options and alternatives to close the breach between intention and the action performed. This is reflected in a process of self-knowledge that facilitates the take of decisions in general, but in this case, in relation with the creative process and the space this laboratory offers. It is well known that the construction of experience is directly determined by movement and action. The positions from which experience is generated can be known through accounts and narratives that can be communicated through distinct languages. The articulation between movement, self-image and narratives of any type, builds unique and individual accounts that promote the development of personal features. The construction of the personal image searched through movement implies the activation of perceptive channels that bring into play languages different than the verbal, without excluding it. Thus, it is feasible to generate experience at different levels of expressive organization that will enrich the subject as an individual as well as a creator.

### ► **Estrada, Tara Carpenter | Art vs. craft: A false dichotomy**

Many artists, critics, and teachers hold the position that if something handmade has an obvious function, then it is categorically not art, but rather craft. Even the term, "Arts and Crafts" puts whole categories of work including ceramics, weaving, sewing, woodwork, and metalwork on different footing than the other artistic media. Clay, in particular, has long been denigrated as a "craft" rather than "art" medium. (Markowitz, 1994). Despite shifts in contemporary art, "objects that are associated with craft have been unfairly undervalued since the beginnings of the modern era (Adamson, 2007)." This larger conflict in the art world is mirrored in ceramic teaching. The dichotomy between art and craft and how teachers engage with it has direct applications to the way that young students are taught and the identities they develop. Students may grow to consider themselves "artists" or instead simply "crafters" or "hobbyists" depending on how they are trained. Ceramics is a particularly technical field with a lot of material constraints. Teachers have a responsibility to teach technical skills and material knowledge if they wish their students to have a successful experience with clay. Beyond baseline health, safety, and technical considerations, there is also a large gamut of functional considerations. How do we make forms that are balanced, ergonomically sound, and that perform the function for which they were created? This paper explores how art teachers can get students interested and engaged in making ceramics that embrace technical and conceptual considerations. It shares ideas about how technical skills in clay can be taught with and through conceptual artmaking. In this way, art teachers can make space to allow students hybrid identities as thinking artists who value craft and skilled craftspeople who engage conceptually.

### ► **Evans, Jenny | Understanding generalists' experience teaching art**

The research project was designed to understand the lived experience of general elementary teachers teaching art when they are minimally trained and art education is devalued in schools and educational policy. The research follows hermeneutic phenomenology as it explains and gives voice to the lived experience. The heuristic foundation of this research is a reflective-formative style of inquire that is delicately entwined in the practice of language. The foundation of the research relies on Dewey's theory of knowledge (experience + reflection = new knowledge). Teachers were observed for one art lesson, to create a foundation to their everyday activity followed by a reflective discussion of the observation. Bricolage was employed to interpret meanings and analyze findings. The small case study ( $n=9$ ) created individual narratives of each participant's experience. Challenges from teaching art included budget, curriculum, and training. Reflections included themes ranging from pedagogy, planning, to self-improvement. The participants followed Dewey's theory of knowledge in order to actively contribute to their own practice as well as contributing to the field of education. Further, exploring the pedagogy of art education posed additional thought and consideration to the teachers for their future practice and incorporation of the work of art, which is active, therefore not the same as the product of art into their classroom.



## F >

### ► Fawzy, Yasser; Al-Amri, Mohammed; Al-Yahyai, Fakhriya; & Alhajri, Salman | Making students' visual identity in the field experiences course at Sultan Qaboos University, Oman

The study aims to show the results of training art students at Sultan Qaboos University (SQU), Oman, in implementing their own visual identity during the course of field experiences in the academic year 2018-2019. During this course students designing various activities documenting the course requirements and showing their visual identity by creating their student teaching portfolio. The art visual identity required specific attention and Knowledge to the exploration of visual elements, principal of design, visual language and graphic design. In this regard, the researchers have trained students on the basics of visual identity and related processes, reflecting the spirit of activities carried out in the field experiences. During this course, students should reflect symbols, icons, or images associated with meaning and linked to student culture and identity. Therefore, to create a vision of a visual identity that reflects the culture society surrounding, nature of school curricula and its content, the student should reflect in different activities during his/her training period and expressing the extent of its belonging with references to visual icons and identity. The results of the study showed the successes of the positive approach adopted by the researchers where students were able to create a visual identity were in their student teaching practice where they were documenting their coursework activities within specific icons representing their won visual identity. This study ends up with a number of recommendations such as the important to adopt the current study approach in allowing students to create their own visual identity with a focus on the culture of society and identity. It's also recommended that the pre-service art teacher program should include some units or courses focusing on the visual identity in relation to student, culture, and society.

### ► Ferreira, Simônica da Costa | Storytelling: powers, risks and findings of a play on teacher training

### ► Filbin, Deborah | Exploring identity of race in contentious times

In addressing the theme for the 2019 InSEA World Congress; "*Making: How is making understood across all dimensions of art education in the 21<sup>st</sup> century?*" I propose a narrative documentation of action research (Merriam, 2009) from my classroom that was co-constructed with a student. This action research takes place in an urban high school studio art class with a majority of students of a low socio-economic and racial minority demographic near the Chicago, Illinois area. In the contemporary context of the well documented rise of gun violence in the Chicago area, and rise in media coverage about racial tension between police and the black community, students visually explored through their art their personal identity as black youth in a large city during racially contentious times. This classroom experience began by the teacher taking a pedagogical risk of confronting her white privilege (McIntosh, 1989) with her students to create a safe space for students to honestly express their own identities, and opened a safe space to create emotionally charged artwork that provided their commentary on society, and reflection on their personal experiences as minority youth and forming their own identity as future adults (Emdin, 2016). This research followed the progression of student work over the course of a school year. Data was collected through classroom observations, one on one critique, conversations with student about work, and analysis of student work with the students in a research journal. This presentation seeks to share productive and positive instructional methods that demonstrate ways to address contentious issues that are experienced by students, and ways they can respond through art.

### ► Filippelli, Sandra E. | A garden walk of eco-poetic making

This 60-minute eco-poetic session will consist of a walk through Nitobe Garden and poetic making in the context of place consciousness. I will read eco-poetry at selected locations along the walk and encourage participants, including myself, to write their own poetry and/or draw their poetic vision of their encounter with the landscape. Here, we will step away from the rapidly changing urban world as benevolent immigrants to an eco-community of our own making. We will disengage from “technical turmoil” (James & Leggo, 2017), turn off our cellphones, refrain from text and WeChat messaging, and tune out the sound of cars migrating along nearby concrete roads. We will plant our feet firmly on the ground and walk in the now third space of nature. In a liminal space of quietude, walking, dreaming, composing “kinaesthesia of movement “the thinking is the movement” (Ingold, p. 98) “pen, paper, poet engage in a “*dance of animacy*” (p. 101), a flow of poetry echoing, merging with the with earth, trees, bushes, lotus pads, flowers, birds, squirrels, carp, pond, wind, and sky in a correspondent act of making (Ingold, 2013). Poets may keep their pens on the page with second language writers translanguaging, transferring from English to their mother tongue so as not to block the flow of compositional encounter. We “belong together” in this liminal space “between East and West” (Aoki, 2004, p. 316).

### ► Filippelli, Sandra E. | Danh Vo’s “Take My Breath Away”: Identity within hybrid space of making

Danish-Vietnamese installation artist Danh Vo’s Guggenheim 2018 *Take My Breath Away* exhibition evokes reflection on the impact of place and making on identity inside a third space of hybridity, mirrored in his depiction of the Vietnam War and his subsequent refugee migration to the West, out of which, in Bhaba’s words, “other positions emerge” (Rutherford, 1990, p. 211). Vo confronts Americans with their nation’s violent involvement in the war, while situating himself between his Vietnamese heritage, and legacy of post-war emigration, and his adopted Western European identity. His eclectic assemblage and materiality reflect an art practice that provokes viewers into investigating their own spaces of hybridity in locations radically altered by mass migration and immigration. Meaning emerges as viewers circle up the museum rotunda, engaging in aesthetic conversations with the correspondent (Ingold, 2012) images and artifacts. With effort and focus, they may enter a liminal space of identification “with and through” (Rutherford, p. 211) an engagement with the presence of otherness embodied in the Parisian chandelier that hung over the Paris Peace Accord, intended to end the Vietnamese War, or a traditional Vietnamese woven fabric decorated with grenades and military helicopters. Vo’s correspondent installations invoke reflections on “imagined identity” through the context of place and “imagined community” (Pavlenko & Norton, 2007, p. 678), opening to future potentiality. In this way, he inspires viewers to reflect on their own personal and collective identities through an effective encounter with the art (De Bolla, 2001).

### ► Fisher, Jennifer Christine | August 9, 2014: What it meant to be white

This researcher was a doctoral student at a university in St. Louis, Missouri, USA on August 9, 2014, and now teaches art education at the same university. The death of Michael Brown four years ago highlighted a history of racial prejudice, segregation, and oppression in St. Louis. It also highlighted a deficit of racial literacy within my university’s preservice art education students. The U.S. Department of Education (2012) states that over 80% of American teachers are White. Eighty percent of students in St. Louis Public Schools are African-American (Department of Elementary and Secondary Education, 2017), yet the vast majority of graduating teacher candidates from my university are White. In sharing my dichotomous “before and after” experience, anticipated outcomes of this discussion and presentation include A) highlighting the need to recruit students of color in preservice art education programs, B) describing methods by which I have worked to increase my racial literacy as a person whose *identity* is shaped as a White, non-native St. Louisan working at the university nearest the *place* Michael Brown lost his life, and C) outlining how I engaged in *experimental* endeavors to improve upon existing curriculum in order to better prepare my preservice art educators to teach diverse students. This presentation seeks to arm those in art education with ways in which they can increase their racial literacy and/or create curriculum and instruction that prepares them to work with students from diverse populations. This is in an effort to rectify the deficit of preservice art educators of color, as well as to improve the racial literacy of preservice art educators.

### ► Fisher, Jennifer Christine | Forgotten identities: High ability visual artists

Thirty-nine percent of secondary art educators and 49% of elementary art educators report receiving absolutely no preservice training in meeting the academic and affective needs of high ability, or gifted and talented, visual artists within their classrooms (Proposal Author, 2016, 2018). The National Association for Gifted Children (NAGC) estimates that somewhere between six to ten percent of students are high ability in one or more areas (NAGC, 2014), and Renzulli (1978) states that giftedness can be “found in any potentially valuable area of human performance” (p. 184), including the visual arts. This could indicate that 39-49% of art educators have received no preservice training in how to best meet the needs of 6-10% of the students in their classrooms.

This deficit in training results in *forgotten identities*; high ability visual artists in K-12 settings are often not recognized as gifted students who require learning opportunities beyond those provided in general education classrooms. Anticipated outcomes of this presentation are to utilize existing (Author, 2016) and evolving (Author, 2018, data collection in progress) research findings in order to inform those in higher education how to A) best prepare their preservice art educators to meet the needs of diverse populations of students” including those with high abilities; B) provide data demonstrating that this deficit exists; and C) dispel myths surrounding this population of students. This presentation seeks to arm those in higher education with research-based strategies for meeting the academic and social/emotional needs of the K-12 students their preservice educators will one day teach. This is in an effort to rectify the deficit of preservice training in meeting the needs of high ability visual artists.

► **Fligel, Nadine; Lorenzi, Lucia; & Rowe, Gladys | Institutional and colonial resistance, allyship, transdisciplinary knowing through art, and getting lost (and perhaps found) through arts-based practices: A transdisciplinary, participatory and relational arts-based process**

Research & Art (T)here is a virtual learning community for researchers in transdisciplinary fields, including English, Social Work and Indigenous Studies, Game Design, Union Activism and Education. As artists and researchers living in different parts of Canada, we encountered provocative modes of inquiry that engaged, provoked and facilitated new ways of knowing and coming to know through “getting lost” (Lather, 2007; Liamputtong & Rumbold, 2008). For this circle discussion, relationality will occur in real time and in person for the first time. After having collaborated in multiple ways throughout the year, but never in person, this circle discussion will allow us to work through and receive feedback on emerging tensions, themes and ideas, which include: Institutional and colonial resistance, allyship, “critique” through the heart, transdisciplinary knowing through art, and getting lost (and perhaps found) through arts-based practices. For Patti Lather (2007), as she engages with the work of others’, the process of getting lost happens through a feminist praxis of deconstruction: “a sort of loss, a disorientation where openness and unknowingness are part of the process” (p. 73). Similarly, deconstruction carries with it an awareness of language’s limitation “while also leaving available to the (attentive) reader traces of what is repressed” (Caplan, 1989, p. 267). Like Patti Lather (2007) and Gayatri Spivak (2002), we are touched by deconstruction “with no guarantees that [we are] ever right on the mark” (Spivak, 2005, p. 96). As we get lost through relationality and collaboration, we consider getting lost as a relational journey. This becomes part of a “pedagogic assemblage” (Ellsworth, 2005) of multiplicity and relational networked emergence: Art and text from here, there, (t)here. Within the context of this circle discussion, the tensions and interweavings will be worked through via the gift that one of our collaborators, a Cree Artist, Poet, and PhD Candidate, has just shared with us. Her work regarding Indigenist and Anti-Colonial framework (Hart, Straka, Rowe, 2017) will be a starting point for discussion as we think about how our collaborative arts-based processes were and can be indigenized.

► **Flannery, Michael | A phenomenological study of the lived experiences of pre-service elementary school teachers regarding ‘making art’ and the ‘making of the artist within’**

The term ‘making’ can be interpreted in two key ways. On one hand, it can concern the processes of producing something. In visual arts, it entails all the processing and procedures that culminates in the making of artistic expression. On the other hand, it can refer to the essential qualities, characteristics or dispositions required to do something. In visual arts, it refers to studio or creative habits of mind required in the making of the artist. Over the years, arts education research has highlighted that many pre-service and practising generalist primary arts teachers have low artistic and teaching art self-efficacy. As a result, many teachers avoid deconstructing, demonstrating or developing both constructs of making with children in the classroom. Children are afforded too few opportunities to think, learn and share about the making journeys underlying their artistic pieces or those by another professional artist. Similarly, there is little mentioning, modelling or mindful monitoring of children’s dispositions with respect to the making of the artist within them. Both these pedagogical failures explain why many elementary school children’s artistic self-efficacy decreases as they progress through the school system. Aligning with Making| INSEA Congress sub-theme Experiment, this phenomenological study explores the lived making experiences of forty pre-service elementary school teachers with regard to making art and the making of the artist within having participated in a specially designed initial teacher education programme component informed by self-efficacy, creative flow and scaffolding theory. Utilising a qualitative research methodology including content analysis of participants» summative written reflections and assessment of their work, key findings indicate that specific pedagogical affordances enabled increases in participants» artistic self-efficacy with respect to developing craft, engaging and persisting, stretching and exploring, envisioning and expressing, observing and reflecting and intuitive thinking. While findings are context specific, conclusions drawn will be of interest to those working in teacher education.

### ► Fojtikova, Katerina | Introducing the language of new media to art education

In my work, I am interested in introducing the language of new media to art education in middle and high schools. Transformations of visual narratives, in connection with the language of new media are the main objectives. It is concerned with the various forms of expression which are being created together with technical possibilities brought by new media or the media in general. Since the 1960s, there have been many discussions and changing views about the role of media in artmaking. But at this point, the use of new media is now a commonly accepted artistic practice in contemporary art, just as the social impact of a particular work is considered an inseparable element. Today, it is difficult to find a dividing line between artistic production and educational performance. The differences are disappearing as one discipline blends into the other, enriching each as a result. However, this interdisciplinarity remains more developed outside of the school setting, despite the fact that these same new media are commonly accessible means of communication for every student. I have invited several contemporary Czech artists who work with media or the social space to create "assignments", lessons for students that will acquaint them with the artist's individual views on working with media and at the same time break the barrier of the school's walls. For the purpose of the present conference I will introduce a short video document consisting of my personal artwork, the teaching process and art education project realized in cooperation with students, teachers, artists and organization focused on visual communication. My aim is to develop an open space for sharing creativity that overcomes the limits of the institution and stimulates a more active exchange between art and institutionalized education.

### ► Forget, Bettina | Girls and STEAM: How fusing art and science can disrupt gender stereotypes

Girls loose interest in STEM (Science, Technology, Engineering, and Math) subjects at an early age, and the rate of disengagement increases throughout their academic experience (Cooper & Heaverlo, 2010). Studies reveal that girls perceive science as unfeminine and underestimate their abilities in science (Lee, 2016, Kessels, 2014, Fink, 2015). However, girls tend to do as well as boys in math and science during adolescence (Leaper, Timea, and Spears Brown, 2012), demonstrating that the cause for girls' shift away from science is rooted in ideas about gender roles and gender identity, not in ability. Can this restrictive gender stereotype be disrupted by dismantling the division between the disciplines of art and science? This presentation proposes that gender stereotypes may be mitigated by (re)defining the identities of "scientist" and "artist" based on their communities of practice, the actions and implicit rules and behaviours which parallel gendering practices. By focusing on the signifying practice of research, the boundary between art and science can be permeated, as proposed by Arthur I. Miller (2014), who observes that "the labels 'artist,' 'scientist,' and 'engineer' are becoming increasingly irrelevant and are often replaced with the term 'researcher'" (p. 115). Born and Barry (2011) concur, defining the emerging field of art-science as a pool of shifting practices which "forms part of a larger, heterogeneous space of overlapping interdisciplinary practices at the intersection of the arts, sciences, and technologies" (p. 104). This emphasis on interdisciplinary research dovetails with the STEM to STEAM (STEM plus Art) movement. STEAM education interweaves art with STEM subjects with the aim of advancing innovative practices, particularly in the areas of technology and engineering. By acknowledging the gender bias associated with science, STEAM educators can participate in creating more equitable conditions for women and girls wishing to enter the field of science.

### ► Frederick, Justyna | "Making": A sense of place

Art makes "sense of place" moveable and conveyable to viewers. The viewer does not have to live there or be there, to be deeply affected. There is intuitive connection. In a cave in Lascaux, France, I was brought up short and deeply moved by the evidence that early people had necessity to make visible their sense of place. Through their paintings, their intelligence and place was transmissible. The first few pages of art history books were alive. As a painter and maker, and teacher of children, my focus and philosophy was profoundly imprinted by the experience of the cave. To connect my students with the powerful place and paintings of the Paleolithic people, caves were constructed with walls of heavy black plastic and Kraft paper boulders. The students made cave paintings with clay slips and vine charcoal. The paintings were installed and "discovered" in the dark caves with red and yellow tissue paper wrapped battery candles. The children delighted in the cave exploration and spoke in whispers, as if seeing their drawings for the first time. They talked about it for a long time. They sensed the mystery that the ancient, unmediated images held and that mystery led to inquiry, such as: were the artists cavemen? or women? or could they have been children? Enthusiastically, the questions continued. Can we make brushes? Can we draw with sticks? The students were internalizing the cave experience, the tools used and the motivations for drawing in a cave. Teaching and learning had new vigor as opposed to when the experience was only distantly understood. Being there in the place, ancient and indigenous art holds mysteries and raises questions to know more. Students found stimulating connections to the ancient past and were inspired to "make" alongside original, direct sources.



### ► Fritzlan, Amanda | Pedagogy of touch

This study explores the writing of Sedgwick on art, illness, and pedagogy in relation to a personal reflection on extended careers in both massage therapy and education. Of working with physical materials, Sedgwick (2011) expresses: “One has at last the reassuring sense of grounding in reality” (p. 83). There is no chance of the feeling of omnipotence or utter impotence that she identifies with especially theoretical writing. She writes “Instead, there are second-by-second negotiations with the material properties of whatever I’m working on, and the questions ‘What will it let me do?’ and ‘What does it want me to do?’ are in constant three-way conversation with ‘What is it that I want to do?’” (p. 83). She describes a state of “suspended” agency. But what if the material is a person and you are a massage therapist? What sort of agency does touch suspend? Like the cat with its dead mouse at the doorstep that Sedgwick (2003) posits is teaching its owner to hunt (p. 153), how can we ever be sure that what we teach is the same as what is learned? Is the same always true for touch? As a teacher, the sound of my voice reminds only you of fall and the smell of leaves. As a massage therapist, the resistance and patterns of release for fascial tissues guides my hands in communication that bypasses my thinking mind, that becomes art after time. There is a dualism between active and passive, doer and done-to, in the grammatical structure of language that makes it impossible to stay in the “crucial middle ranges of agency: the field in which most of consciousness, perception, and relationality really happen” (2011, p. 79). How may we speak or write of these “middle ranges” as pedagogical? What may pedagogy borrow from touch?

### ► Fritzsche, Marc | Art education between efficiency and “Bildung”

In the past two decades, education worldwide has experienced a remarkable shift towards ideas of efficiency. Educational systems are considered good if they produce “success” as quick as possible. Success is considered to be measurable, as PISA and other surveys imply. On the other hand, seemingly outdated principles of “Bildung” keep calling for strong and responsible individuals (Humboldt 1968/1793, Klafki 1963, 1991) who form their relation to the world themselves. This takes time and may lead to results that escape economic efficiency. As Gert Biesta (2010) puts it, the focus is no longer good education, but effective education. Assessment has been a difficult issue in art education ever since individual expression became important, and it takes quite some effort for a teacher to act appropriately (Peez 2008). In the wake of the PISA surveys, competences have become a major focus in all school subjects, including art education (Wagner/Schanau 2016). The current concept of competences includes a claim of measurability. Several questions arise: What is that we measure? Do we in fact value what we measure instead of measuring what we value? What happens to complex concepts when we try to measure them? Do we take small quantifiable bits for the whole? How does all this affect concepts of art education? Is the individual still in the focus of our efforts? Or should we let go of “Bildung” in the old sense and find something more contemporary?

### ► Fritzsche, Marc & Knochel, Aaron | Critical doing & thinking 3D: Critical digital making and 3D printing

3D printing is considered to have the potential to revolutionize production (D’Aveni, 2015). Already today, models of tools, spare parts, houses, blood vessels and bone implants are manufactured in this way (Honsel, 2018). With regard to 3D printing in education, there is a hype fuelled by economic interests in which pedagogical considerations are not always represented adequately (Kerns, 2017). 3D printing in classroom is seen at the peak of expectations, with disillusion soon to follow (Shanler & Basiliere, 2017). Based on our own teaching, we critically examine the opportunities of using 3D printing in art education. Proven methods in the field of digital media include the use of computers “against the grain”, i.e. in an artistic way not foreseen by technicians or programmers. A continued crossover between the physical and the digital field can be promising for art education (Boysen-Stern, 2006). Aspects of critical digital making in the field of 3D printing can be allocated to the areas of artwork, medium and teaching. We discuss student artworks, their individual ways of making and how “errors” may or may not become part of their work. Among other aspects, this contributes to a critical approach to the medium that contrasts economic interests with educational and artistic purposes. Quick results in a new medium may be intriguing when they come as a surprise to learners. Yet their artistic potential has to be critically reviewed. In general, students need to learn to establish a distance to their artwork and critically reflect on it. Looking into our teaching, we found that technical problems may overlap artistic aspects. A thematic focus and intensive individual and group discussion have proven helpful for students to pursue their own artistic way. We invite other participants to join the discussion and share their experience with critical digital making in 3D printing in our session.

► **Furniss, Gillian J. | Street photography: Recapturing a moment of direct experience to yield insights of self and events**

This presentation provides examples of street photography by a range of artists. "Street photography" is photography conducted for art or enquiry that features unmediated chance encounters and random incidents within public places. As artist/teacher/researcher, I collected hundreds of photographs on my smartphone during a visit to my home, the concrete island. After September 11, there are security cameras everywhere making this urban landscape even more public. I took shots along my favorite routes to capture familiar scenes with a fresh perspective. Then I exhibited my collection called *Untourist in New York City* during a university faculty art exhibition. The titles of these jpegs turned prints contain the locations and dates of these moments. Now as an art teacher at a private K-12 school, I introduce the concept of "street photography" to high school students of ART I class to capture significant ephemeral moments of the school grounds. I encourage them to take photographs of classmates as well as seasonal moments such as blooming flowers and football facilities. Henri Cartier-Bresson and his style of "street photography" using small format cameras still influences photojournalists to this day. He states, "The most difficult thing is on your own country. You know too much...when it's on your own block, it's such a routine...But your mind must be open." I showed my students the YouTube video *The Decisive Moment* about this photographer's work. These opportunities for re-experiences occur during the art process and have broad societal educational implications beyond a single person's engagement during a creative act. Although 10 % of the global population own a smartphone, 300 million photographs are uploaded on Facebook every year. The number of photographs taken will increase rapidly, creating future photographers to fetishize visual documentation of the past.



## G ›

### ► Gajdosikova, Pavla | Pavla Gajdosikova: The Memory of Place

The Visual short presentation will focus on the research probe “The Memory of Place.” In this probe I’ve investigated the students’ statements and how they experience their relationship to a particular place. The subject of this exploration is mutual overlaps of architecture, works of art and art education, and their common language across these fields. The character of our research was inspired by phenomenological approaches. We chose methodologies related to art and design creation A/r/t/ography. We arrived at a conclusion that phenomenology of architecture investigated in connection with the semiotic concept of art education brings a lot of inspiration and is relevant topic both for the teaching artist and the students. The Project “Phenomenon of Architecture and Its Pedagogical Implications” is part of ongoing outcomes of doctoral studies at the Dpt. of Arts, Charles University Prague, Czech Republic. Its objective is to investigate this phenomenon through artistic creation mediated to students and to explore the possibilities of using the findings about the creative processes in educational situations with university students. The Project is based on the current public discussions about how architecture influences our apprehension of public space, and the quality of life connected with it. The topic follows up on the artwork series of the researcher, called The Subjective Urbanism.

### ► Gall, David Anthony | Art education for global citizenship: Nonduality a necessity

The global resurgence of extreme ethnocentrism, especially in major world powers, signals that we need to recognize ourselves as world, indeed cosmic citizens, shaped by a fundamental hybridity, being-nonbeing. The parallels between the first decades of the twentieth and twenty first centuries are alarming, given that World War II followed the dramatic political ascendancy of fascism in the first half of the twentieth century. This presentation outlines why art education theory and practice urgently needs to be grounded in nondualist philosophy and praxis. Nondualist philosophies, it argues, provide the strongest, most comprehensive explanations for the interdependence of all beings with each other, at all levels of being. The root cause of global, local, and personal conflict, is the conceit of difference and denial of hybridity. Nondualist traditions affirm identity’s being-nonbeing hybridity and distinguish difference from conceited difference. Dualism and conceited difference enable each other, distorting the experience of duality and plurality into polarized conflictual relations, denying interdependence and coemergence. The latter, interpreted as deficits, are displaced onto others to justify oppressive relations and hierarchies. Historically and conceptually modernity/modernism, and their related institutions’ capitalism, nation states, science/religion split, the Art concept are structured and driven by dualisms, conceited difference, displacement, and false purity. Poststructuralist inspired postmodern and postcolonial critiques of modernism, moving closer to nondualist perspectives, have exposed the duplicitous character of modernism. However, ethnocentrism tucked inside pluralism, relativism, and deconstruction, have eluded most art education critical reviews. Consequently, art education discourse and practice arguably enable ethnocentrism’s recent resurgence, albeit subtly, though otherwise generally against it. This presentation traces subtly disavowed hybridity to civilized/primitive dualisms that still inhabit art education discourse and practice. Nondualist perspectives, comprehensively included in art education training, are necessary to make global citizens, to overwhelm lingering ethnocentrism at all, but especially higher institutional levels.

► **Gao, Yaru | The effect of art therapy in public space on improving participants' perceptivity in art**

Can art therapy in public space as an innovative technique improve participants' perceptivity in art apart from having a healing effect? In 2015, based on my personal experience of curing myself of depression using media and energy in public space, I started the practice of and research on art & therapy in public space: Media-Symbiosis-Interaction Art & Therapy research plan. By means of connection and transformation through media except language, and establishing an energy symbiosis system in public space, I interacted one-on-one with participants, helping them with self-cognition and self-healing at that moment; the healing process is a work of art itself. According to feedback from the participants in the more than one hundred cases over the three years, apart from getting a healing effect, they've had a more diverse and deeper understanding of the current art space and works of art, and their perceptivity in art has also been improved. Therefore, this innovative technique has the potential to complement and expand art education in the future.

► **Garber, Elizabeth J.; Hochtritt, Lisa; & Sharma, Manisha | Expanding and playing with meaning through object narratives**

Objects carry meaning(s) that signal a "dialogue between object and user" (Flood, p. 100). Appadurai (1988) noted that while "From a theoretical point of view human actors encode things with significance, from a methodological point of view it is the things-in-motion that illuminate their human and social context" (p. 5, original emphasis). One of the goals of this workshop is to activate the methodological point of view: to illuminate, explore, and extend meaning through making new associations with an object's connections to identity. To do this, participants are invited to bring an object that has meaning to them (facilitators will bring a variety of objects for anyone without). During the session, they will be asked to reimagine their object as well as those of others, creating an intersubjective space that begins with the owner's meanings but develops, through others' contributions, new ones. The owner will write one or two sentences to suggest the time, place, or space of the object. Another person will suggest a movement or action around the object; a third will further develop that movement. The sentences will take a physical form (for example, a gesture, a minute performance, a shaped poem, a drawing, a collage). Results will be exhibited in the last 10 minutes of the session and posted on Instagram. Such acts lead to exploration of relationships with objects as well as expand meanings to recognize their temporal and spatial "contingency" (Bhabha, 1994, p. 267). The role of identity and agency as part of contingency may then be understood as through a "public sphere of language and action" (p. 272) such as this exercise, that helps us understand an expanded capacity in individual agency and what Bhabha calls "the third locus, the intersubjective realm" (p. 274).

► **Gårdvik, Mette; Stoll, Karin; Sørmo, Wenche | Starry sky – Sami mythology as inspiration for contemporary artistic expressions**

This article deals with experiences working with contemporary artistic expressions based on the indigenous Northern Sami peoples' performance of the starry sky with teachers in the Arctic region. Stars are used as graphic figures from early historical times but have different meanings in different cultures. Circling around the Northern Star we find 12 zodiac symbols from Greek mythology, however, the Sami constellations symbolise a cosmic hunt for a reindeer involving several hunters and helpers. The Sami mythology is little known, but the story narrated is anchored our arctic life and mindset. The main objective is to promote interest in and knowledge about the Sami performance of the starry sky in the school system by introducing a location-based, interdisciplinary teaching project for teachers in the region. We focus on characters in the cosmic hunting scene and their position in relation to each other. Traditional arctic crafts are promoted through impregnations on reindeer skin. Participants get to know Sami constellations through art expressions by recreating them temporary in natural materials, creating light installations and dramatizing the hunt. Star wheels are used to navigate the starry sky depending on place, time of year and time of day, and to project the scene on the ground. The story behind the hunt is explained and gives a deeper comprehension of the work and creates a "magical setting" around the understanding of the role of the various constellations in the cosmic hunt. Teacher interviews and phenomenological analyses are used to search into importance of participation. The project shows how making can provide insight and understanding of mythological narratives and traditions of indigenous people while illustrating relationships between Arctic people and nature.

► **Garnet, Dustin | Entanglements and trajectories: New histories of transnational art education**

An engaging visual presentation will introduce *historying* into the field of art education as a mode of artfully rendering the past and providing possible boarder-crossings for historians around the world.

► **Garnet, Dustin; Sinner, Anita; Irwin, Rita; Smith, Jill; & Chalmers, Graeme | A legacy of art, culture, and pedagogy: Revisiting the work of Graeme Chalmers**

An engaging panel of contributors to a recently published anthology of Graeme Chalmers's work will discuss his impact and their insights into diversity, cultural-pluralism, and social justice.

► **Garnons-Williams, Victoria | Photomedia and art practice: Navigating the pedagogical risks of a cross-disciplinary tertiary contemporary art class based on making digital images**

The commitment to delivering a conceptual and artistic-process driven, single semester, *digital introduction to photography art class* at university level has many inherent artistic and pedagogical risks, especially given the proliferation of image-making devices, apps, and ubiquitous user experience. The commensurate rigour expected in tertiary-level pedagogy, the mix of creative-practice students and non-creative-practice students, growing numbers of students from other cultures with limited language and art experiences, and issues of visual plagiarism persistently challenge the integrity of the unit. The longitudinal case study presented here tracks the curriculum development and delivery contingencies of a highly-ranked art photography offering that grew in one decade from 17 art-major students to over 600 students a year from across all faculties of the university. Resources and details of the unit will be used to illustrate the various aspects of study. The curriculum design outlined is based on scaffolded learning that begins by surveying historical and contemporary shifts in a selection of photographic genres, aligning particular technical skills to each genre, but taking an open-ended and responsive approach to the production of images. The foundation assignments lead to a culmination project that is progressively more diverse and individualised, based on art/aesthetic processes. The data sources for analysis include formal student and staff evaluations, external benchmarking, unit reports and result statistics, and materials in the form of student portfolios. Issues under scrutiny include assessment of non-verbal assignment material, maintaining contemporary scholarly approaches and open-ended inquiry without diluting content and process, and providing relevance across multiple fields of study.

► **Gaspar, Debora | Making a thesis from a ludic object**

How to narrate an investigation WITH children about game art? With this question as my first premise, I realized I could no longer present a research experience with pupils from 4th year of primary school in Brazil (related to learn and teach about game art) with an ordinary doctorate thesis format. Therefore, I investigated about the research in artistic methodologies (Barone & Eisner; Marin & Roldan; Hernández) whose foundations led me to narrate the thesis titled: "How do children relate to game art?", defended at the Barcelona University (UB). Instead of the usual document in A4 size with golden letters over a hard cover, this process led me to conceive a wooden box simulating a Game Boy game console. The interior was full of smaller boxes with the shape and distribution of Tetris pieces, a folder with the theoretical foundation featuring a summary with the acronym GAME (for Genesis, Art, Methodology, Education) and an overview of the rules for the game that was hidden inside this kind of "Pandora box"... Two languages (Spanish and Portuguese). Two worlds: the old one with the theoretical and academic studies lived in Barcelona and the new one to learn playing with the kids in Brazil. Stimulated by the scholars on Arts-based Research I wonder: for whom am I writing this thesis? This headed me to create a fictional character who narrates this adventure about learning through investigation with children as if it was a tale. Different ludic objects are used in each chapter as a narrative resource to represent the interaction between the kids and the two main concepts in game art: artistic appropriation and interactivity. All this narrative construction is not made alone, though. Dialogue, conversation and complicity are fundamental. The engagement of an old school student, for example, contributed to the visual building of this thesis-object, which still might not match the current academic moulds, but points to other ways to narrate the research done in artistic education.

► **Gatlin, Laurie | Blue: a miniature bookbinding adventure**

Books are by nature, an intimate discussion; cradled in the hand, held at a voice's distance, the artist/writer and viewer are engaged in a silent, one-on-one conversation. In this workshop, participants will create a small whisper of a book using traditional bookbinding materials and processes, combined with the alternative photography process of cyanotypes. Cyanotype is a photo process introduced over 175 years ago, by Sir John Herschel, a pioneer in the history of photography. Herschel, a chemist, developed a number of photographic processes and chemicals that are the foundation of darkroom photography. Cyanotype, also known as blueprints, presents an immediacy that is attractive for artists and students. It is a photo process that does not require a darkroom to develop, but only the sunlight and water. Cyanotype is an alternative photography process that is portable, immediate and inexpensive, which makes it a friendly introduction to photographic processes in the classroom. Binding books is also an ancient process, one that goes back centuries. Creating a case-bound book by hand is a revelation for students, who often exclaim, "It looks like a real book!" when

we finish. Book forms are emblematic for scholars; the work we do comes from and returns to this form, and creating this tiny book that one can slip into their pockets will provide the participants with a bit of a touchstone. In guided discussions as we create our binding, we will develop the theme for the contents, exploring our relationship with the sustaining values of the sun and clear, running water as we design imagery about our place in the world. All materials will be provided, along with sources for further exploration of both bookbinding as well as the cyanotype process.

### ► Gerofsky, Susan | Experimental geometries, large-scale embodied collaboration and design: an experiential math/art maker workshop

This hands-on workshop brings together unusual geometries, big materials and a playful, collaborative, movement-oriented approach to design in the liminal spaces bordering mathematics and the arts. Participants will be introduced to making and experimenting with two fascinating and little-known geometries: the Spiral of Theodorus (AKA the 'Wurzelschnecke', or 'root snail'), a beautiful spiral made up of ingeniously proportioned right angle triangles, and the Flexistar tangible kaleidoscope, a Canadian-designed geometric toy based on the geometry of the tetrahedron. We will learn to make and understand these intriguing shapes using upcycled materials on a small scale, and then play with reconfiguring them as furniture (couches, chairs, screens, flexibly-shaped tables) with provided materials on a large scale (using foam triangles that are up to 7' tall, and table-sized wire tetrahedral elements). The aim is to bridge the worlds of mathematics and the arts, finding understanding inspiration in ancient and modern geometries, and experimenting with these geometries in playful and inventive ways. We will experience a collaborative, artful mathematics and mathematical artistry where there are no wrong answers.

### ► Gerofsky, Susan | Witches of Agnesi: Outdoor performance of an original STEAM play (history of mathematics, theatre and music)

This original STEAM play (premiered at Bridges Math & Art in Stockholm in 2018) brings together three women mathematicians from three centuries in a mysterious meeting place, where they share a pot of tea, hang out the laundry, and tell the stories of their lives and careers. The title, "Witches of Agnesi", draws on a deliberately mischievous mistranslation of Maria Agnesi's "curve of Agnesi" to "witch of Agnesi". Agnesi, a polymath born into a wealthy family, gave up a career as a mathematics professor to become a lay nun serving the poor of Milano. Kovalevskaya published novels, poetry and short stories as well as mathematical papers, and became a mathematics professor in Stockholm. Noether, one of the most influential mathematicians of the 20th century, was also a dancer and French teacher. Despite their differences, all three faced incredible obstacles: each was denied official access to undergraduate and graduate studies, and then denied recognition and paid positions as researchers and professors. All three had their causes promoted by influential mentors, and yet faced almost insurmountable barriers, simply because they were women. This play asks: how did their identities, crossing boundaries of the arts and sciences and gender norms, affect their experiences in the academic world of mathematics? What might their lives and contributions have been if they had been welcomed into the academic world? The 50-minute play is designed to be performed outdoors, with each of the three protagonists "double" by two actors. It includes a song for each mathematician, revealing aspects of her life and work. Shakespeare's Witches from Macbeth and other cultural touchstones are influences. The INSEA performance will be held outdoors in a grove of trees on campus, with a cast of 12 student actors and musicians, and co-direction by the author and a colleague in drama education.

### ► Gildea, Iris | Making and reclaiming identity: Expressive arts pedagogy for survivors of trauma

Cathy Caruth (1996), leading trauma theorist, writes that the narration and representation of trauma must be "spoken in a language that is always somehow literary: a language that defies, even as it claims, our understanding" (p. 5). Expanding on Caruth's call for the literary to contribute to identity-formation for trauma survivors by including all aesthetic mediums, my paper explores research and teaching practices at the intersections of critical arts-based inquiry and the expressive arts (McNiff, 1998). Such pedagogy, I propose, becomes a method for reclamation and reformation of identity through process-oriented and student-centered practices where these practices are fundamental to developing a trauma-informed pedagogy that de-centers "normalized" experiences of identity (hooks, 2010). The expressive and critical arts mediated pedagogies offer, I claim, a safe-enough container for students to engage in identity-reclaiming on themes of survival, resilience and integrative identity within greater disciplinary and intersectional contexts. My paper's focus will be with the experiences of survivors of gendered violence, the area of community artwork in which I most engage. The pedagogy about which I speak, however, applies to an open and inclusive understanding of trauma, acknowledging that often even identifying as a trauma survivor can be too threatening for the survivor. Given the undeniable traumas living in, but often silenced to, the bodies of our students (1 in 3 women, 1 in 5 men), I will suggest that our pedagogies must make efforts to be

trauma-informed, especially given the cultural context of gendered violence, i.e. the #MeToo movement for which we need to ensure students are supported through cultural and personal disclosing of sexual trauma, support which I have yet to observe. Attention will be given to highlighting a necessary openness in art assignments and exercises so as to include and support survivors rather than trigger and/or further marginalize them.

#### ► Gildea, Iris | Poetic interventions: Expressive arts-based explorations of identity making in practice

An interactive engagement in praxis, this 60-minute session will highlight the conference's themes of experiment and identity-making by inviting participants to engage in expressive-arts style prompts based in creative writing and/or visual image making. These improvisational and stream of conscious style exercises, based on my own training and practice as a community arts worker and creative writing teacher in addition to university educator, will offer an experiential model of aesthetic integration that highlights participants' experiences in the INSEA conference and their work as artist-educators. The session will experientially support participants to explore their own identity making in poetry and/or visual image-making. My goal is to enact a double-layered experience of creative praxis in terms of the conference itself and the participants' own identities as artists, educators and learners. Focus will be on inviting participants to explore their own identities through experiences occurring at the conference in order to contextualize, integrate and reflect. Time for discussion and reflection will be held to ensure that firstly, participants have the opportunity to integrate their own aesthetic and poetic discourses into a "conceptual gain" (Ricoeur, 1975) of ever-shifting selfhood/identity awareness. Secondly, time will be held to discuss how such practices can be integrated into the participants' own teaching disciplines and styles and what boundaries we need to hold when engaging in such practices in order to establish safe-enough learning communities for diverse and varied bodies, histories and experiences in the classroom.

#### ► Giobbia, Terese | Indigenous wearable art: A heritage bracelet inspiration project

Throughout history, the art of indigenous peoples has taken many forms. Indigenous art appears in sculpture, paintings, installations, rocks, clothing, and even as pieces of jewelry. As a fashion accessory, the indigenous art of jewelry making has played an important role in how we look and dress. Persian kings used tiaras to show wealth and power. Egyptian pharaohs adorned themselves with gold necklaces and bracelets. Early Greeks wore wreaths made of laurel to signify honor, love, or victory. Today indigenous populations continue to fashion this ornamental form of adornment into beaded bracelets and necklaces. Hundreds of actions go into making this fashion accessory. Taking inspiration from the latest trends in cultural heritage, colors, materials, and the world around them, creators of this fashion accessory have the task of making original and innovative accessories that fulfill the needs of many different consumers. Technology, materials, and innovations also have helped to craft some of the fashion accessories we see today. While one does not need to be a designer to teach students how to create this fashion accessory, it does require some basic knowledge of the latest trends in production and technology along with some artistic skill. This workshop will provide participants with the basic skills needed for making a heritage bead bracelet. The workshop will provide a brief historical overview of this indigenous art making form. Participants will learn about the history of the heritage bead bracelet and how to craft them using a variety of tools and techniques originally popularized by indigenous populations. Demonstration on how to use bent nose pliers, jump rings and fasteners to create a unique heritage bead bracelet along with wire, beads, tools and materials will be provided. Limit 15.

#### ► Giobbia, Terese | The role of hybridity in American secondary and post-secondary art classrooms

Changing views of the immigrant's status in the United States brings into question the role hybridity now plays in American art classrooms. The dissemination of our cultural traditions and values through art should be a driving force behind contemporary art pedagogy and practice. When thinking of art, we generally focus on painting or sculpture but fashion, now considered a form of wearable art, has the innate ability to tell our personal stories. As fashions reflect our personal style, cultural traditions, and economic or social status, hybridity surfaces through this art form and nowhere is this more apparent than in American secondary and post-secondary school settings. The purpose of this study was to determine how hybridity influences student artwork in the secondary and post-secondary art classroom, specifically through a wearable art project. Wearable art, which includes jewelry, clothing items and fashion accessories, can be crafted from non-fibrous materials such as paper, plastic, metals, leather and more. New and emerging technologies, such as 3D printers can also be employed. The session discusses the research, qualitative analysis and the findings of whether hybridity influences student individuality and creativity through a wearable art project. Using a panel of practicing art teachers as judges, student art works were analyzed to determine the effectiveness of curriculum strategies on the student wearable art projects. Participants came from a variety of backgrounds including White, Latina, Muslim, and Asian populations and were observed making wearable art. Research journals were used to gauge student artistic process, analyze processes of learning and

teaching, and gauge student growth. Using new materials, tools and techniques to represent identities through wearable artforms, this project produced findings that appear to suggest an increased level of inquiry, engagement, experimentation and risk-taking among these student populations.

#### ► **González Álvarez, Sandra | Learning through art and architecture: “The City of Tomorrow”**

How can we recover the identity of the city? How art can inspire new generations to understand our cities? How can the city be a meeting or exchange place again? How can we feel safe again inside our homes, in the neighborhood, in the city? How can we make of the city is our place? What should we do so that the city stops being something associated with dirty, gray, monstrosity? These are the issues that we deal with “The City of Tomorrow.” “The City of Tomorrow” is an artistic educational project whose objective is to make aware of all the common: architecture, art, heritage, urban planning and landscaping, since childhood and through games. The project presents through a week of workshops in different villages in Galicia. The main goal of our project is to make childhood and adolescence is actively present in the construction process of public space (squares, neighborhoods, cities) providing children and teenagers with the necessary tools to develop their creativity through ART AND ARCHITECTURE. The purpose is to raise a certain curiosity in them and to awaken their interest in the spaces where urban life is evolving. To sum up, though the own tools of childhood with their intrinsic movements and intuitive games, we can say that the city is viewed as a board game, as an art easel, as a meeting place and as a learning laboratory. They have to discover, know and value their habitat to be able to act on it. We defend children’s rights, as part of an active community of residents who develop the future city, emphasizing the importance of place. After all, we regard art and architecture as educative tools that have allowed us to carry out this project.

#### ► **Gouzouasis, Peter & Yanko, Matthew | The timbre of a rainbow: Storied forms of assessment and the aesthetic experiences of young learners**

#### ► **Graham, Mark & Goldsberry, Clark | Curriculum as a theological text: Destabilizing the pedagogy of spirituality.**

Many curriculum theorists suggest that spirituality is a complex cultural phenomenon that ought to be studied with openness. Understanding the spiritual dimensions of culture and human experience is particularly relevant in a world where there are global conflicts caused by cultural and religious misunderstandings and misrepresentations. Our premise is that the spiritual and religious underpinnings of society ought to be observed and critiqued so that we can collectively move toward cultural healing and understanding. We frame spirituality as a method of inquiry that includes admitting our inability to understand much of anything. After field studies in Nepal and India, we returned with lingering questions about art, spirituality, and education. We walked past shrines and prayer wheels covered in snow and were welcomed into monasteries by Buddhist monks. They invited us into their holy places without reservation. We sat with each other in silent mutual incomprehension. These moments stirred, unsettled, and disturbed us. We realized how similar we were, and how curiously different we were. Most importantly, we realized how generative our mutual strangeness was. Our investigation focuses on the following questions: What are the spiritual dimensions of art education, and how can they be framed through the diverse lenses of spiritual traditions and cultures? How have artists approached spirituality through premodern, modern, and postmodern paradigms? If, as some scholars (Slattery, Huebner, Doll, O’Malley, Shapiro, Kesson, Zinn, Noddings) suggest, there is room in the postmodern curriculum for a discussion of spirituality and theological texts, how can such texts be explored? What meanings, conversations, and artifacts might emerge by framing art and spirituality as entry points, and what can each body of practice teach us about the other? This presentation describes our field work in Nepal and India and subsequent curriculum development and teaching as we explored spirituality in art classrooms.

#### ► **Graham, Mark & Stewart, Priscilla | Taking a walk: Curriculum as an ecological text**

“My intention was to make a new art, which was also a new way of walking, walking as art” (Richard Long). We are interested in non-traditional learning environments, including natural, outside places. We are interested in our relationships to places within ecosystems and the complex relationships among students, between students and teacher. We conceptualize curriculum as a walk and teaching as ‘walking with.’ So, for example, when we look at a student artwork, we are not so concerned with it being a ‘good’ drawing, but how it reflects an interaction within the wild or among the wild. Our interest in slow pedagogy and walking is located within methods of inquiry and learning that included embodied entanglements as important (see Cutcher and Irwin, 2017, Thrift, 2008, Springay & Truman, 2017). We design learning experiences for our students to become engaged with the aesthetics of a place and their experiences in a place. We ask them to step back and notice what was formerly not noticed. In immersive practices such as walking or weaving, conceptual categories are not as significant as the positions and orientations that postures address,



and the degrees of potential bodies feel in assuming these postures (Irwin, 2016). We are looking for learning experiences that transcends linear segmentation of time and nurtures holistic understanding; when there are moments of clarity, or profound insight and aesthetic awareness (Slattery, 2017). Our research explores how the implementation of an immersive art curriculum based on a critical investigation of place, ecology, and outdoor experiences might influence student learning, attitudes toward learning, and art making. In our work with students, we value the study of contemporary artists as a way to practice critical pedagogy, as a way to provoke thinking, to examine taken-for-granted assumptions. For example, the British artist Richard Long provides a physical application of Huebner's (1999) injunction to attend to and care for our journey. This presentation will briefly describe our teaching and research, providing a conceptual and historical context in art and art education. We will guide participants through a series of activities such as taking a walk, weaving, or drawing that will allow them to experience how "taking a walk" can function as a curricular gesture connecting students to the complexities of place.

### ► Greer, Gia | Making and Universal Design: Transformative potentials of disability-inclusive maker movements

Universal Design (UD) is a potentially radical framework for supporting transformative disability inclusion (Hamraie, 2017) in makerspaces. Universal Design for Learning (UDL) is the iteration of UD used to support the inclusion of disabled students in North American schools. UDL significantly over-simplifies UD by omitting reference to what sorts of needs are to be accommodated, and how such needs might be met (Yell, Katsiyannas, & Shiner, 2006). The current project is a literature review, revisiting histories of Universal Design, in search of alternate potentials to describe equitable alliances across marginalized groups and transformative models of inclusion. The maker movement has been criticized as disproportionately white, middle class, and inaccessible (Davies, 2017; Taylor, Hurley & Connolly, 2016). Claims to diverse membership by non-profit organizations like MakerEd (Peppler, Maltese, Keune, Chang, & Regalla, 2016), are rebutted by the concerns of educators who work in marginalized communities. Corporate maker organizations, like MakerEd, secure diverse student participants by providing government subsidized programming to underfunded schools (Vossoughi, Hooper, & Escudé, 2016). Further, the presence, in schools, of such organizations, has been associated with reductions of teaching staff and cuts to curricular art education programming (Manifold, 2017), which impedes more broadly the successful inclusion of students with disabilities. More effective models of inclusion can be gleaned from rich histories of disability maker cultures across North America. From adaptations to homes and vehicles made by wheel chair-using polio survivors in the 1940s (Hamraie, 2017), to the Center for Independent Living network (1972-present), whose members engage with Braille typewriters, wheel chairs, van lifts, sign language, and computer programming as inventors and repair people (Hamraie, 2017). Reading histories of disabled makers through the lens of a socially transformative Universal Design (Hamraie, 2017), can articulate productive and inclusive relationships between disability activism and pedagogies of making.

### ► Gross, Kelly M. | Meaningful making: Service learning with pre-service art teachers and students with disabilities

The purpose of this presentation is to twofold. First information regarding effective methods for working with students with a variety of disabilities will be discussed. Secondly this session is meant to encourage art educators to engage in contemporary curricula and concepts when working with students with moderate to severe disabilities. The session will review a collaborative-project designed with pre-service art teachers and students with disabilities, meant to engage both sets of students in artmaking that combined digital and traditional media methods, while providing a meaningful opportunity to interact with each other. An overview of the teaching experience will be provided by the presenter. Contemporary artists Carmen Papalia, Lisa Bufano, and Kong Ho have all engaged in art practice that engages in disability issues. While as many as 15% of k-12 students in the United States have disabilities, it is rare to see art educators engaging students in concepts from disability studies. This work engages students with disabilities to become active producers of artwork centered around big ideas. Engaging students in self-portrayals and having persons with disabilities represented as part of visual culture was inspired by research in the disability studies movement and art education. Ware (2011) stated, "The arts can be of particular value for exploring a unique life experience authored by disability" (p. 195). Yet, curriculum designed for students with disabilities rarely focuses on this issue, instead students with disabilities often engage in crafts or sensory-based projects. This lesson engaged students with disabilities as active producers of contemporary visual imagery. The goal for this session is to encourage art educators to consider the kind of curriculum that is developed for students with disabilities. In particular, the presenters hope that art educators consider how to engage in contemporary curricula and challenging topics with students of all abilities.

### ► Grushka, Kathryn | Encounters with science through making and metaphor

Making art-producing scientific understanding acknowledges the interaction between these different lines of inquiry over history. It also acknowledges the embodied nature of our existence and the cognitive and communicative significance of visual knowing. A new construct of art-science visuality is emerging, that reaches towards wider understandings of the Arts and aesthetics nexus. One that moves beyond visual education's narrow constructs of visuality for Art and image analysis, to the idea of "ratification" (Brown and Dissanayake) that acknowledges the cognitive work of image construction as a fundamental behavior for all students that reaches across discipline boundaries. This does not diminish the significant fundamental knowledge learnt within visual art education rather argues for its greater significance in learning and creative thinking. New visuality extends existing ideas about the skill of observation and the representational aesthetic imperatives of art and science and places emphasis on complex reasoning across epistemic boundaries made possible through metaphoric reasoning. This paper presents examples of a longitudinal study (2014-17) of a group of 15-17 year old students (n=80), identified as high academic achievers by their teachers who were invited to complete an introductory 2D university course in fine art. The students were directed to investigate a scientific phenomenon of choice through making art. Through the qualitative analysis of student visual diaries, artworks and student focus group interviews it will reveal how making art generated conceptual complexity through intense observation, aesthetic experimentation and image and/or model construction that facilitated complex reasoning surrounding ambiguity and certainty through metaphor.

### ► Gude, Olivia | Coaxing compelling artistic ideation: Curriculum cultivating cultural and personal paths to meaning making

How can a curriculum model the non-linear, but connected flow of artistic ideation and unfolding process? How is a curriculum like a novel or a film as it unfolds over time. Can we conceive of an "aesthetics of curriculum" that makes use of narrative devices such as surprises, contradictions, foreshadowing, and reversals? Can curricula function as assemblages of meaning making, supporting students in breaking out of preconceived ways of knowing without replacing these with new orthodoxies? Big Ideas. How can a curriculum invite students to consider a big idea from multiple perspectives, using multiple artmaking approaches? For example, how might a curriculum explore "Liminality" (an in-between state familiar to youth) through narrative art about personal experience linked with a deconstructionist project about popular culture characters in transition. How do we not privilege the personal as fundamental and immutable, but contextualize it as shaped within cultural contexts? Generative themes. How can teachers support students in identifying generative themes in their lives and the lives of their communities? How can student-generated ideas for artmaking go beyond their previously held ideas about art and life? Metaphor. Consider everyday words such as "recollection," "silence," "uncertainty" or "dirty" as curriculum themes to glean unexpected insights into everyday life. Materiality. How does it change our understanding of art media to think of them as mere materials? How might a curriculum that conceives of painting as "wet media" explore and exploit, rather than try to contain and control, its "fluidity"? Aesthetics. How does this society (the same and in contrast to other societies) understand major aesthetic concepts such as "the beautiful" or "the sublime"? Or minor aesthetic concepts such as "cute" or "kooky"? Could investigating these concepts uncover fresh insights into our understanding of self and society?

### ► Gude, Olivia | Public art and art education: Shaping and enhancing places of education

This paper gives an overview of practices of artists, teaching artists, and teachers who create public art in collaboration with students in schools and other settings. It also highlights innovative public art programs in the United States that commission the creation of high-quality public art (often with associated curriculum) for schools. This image-rich presentation will feature exemplary education-related public art projects, showcasing paint and spray murals, mosaics, sculptures, new media digital works, and place designs by artists who work in many different styles, materials, and methods of engagement. The presentation focuses on the intertwining of social practice artmaking with materials-based artmaking approaches to collaboratively produce public artworks. The paper begins with questions: Why did traditional school architecture in the U.S. before World War II incorporate professional public art in their designs? Why did including public art in school design cease in the post-WW II era? How does neglecting to make schools into unique and beautiful learning environments affect students and communities? Are there examples of school districts that over the years have maintained a continuous commitment to including permanent public art in schools? Public art and placemaking content in art education is authentically interdisciplinary as it involves students in using skills in historical research, community surveys, documentation of existing places, mapping, collaborative brainstorming, proposal writing, designing, and engineering (i.e. dealing with the material possibilities and constraints of making interventions in actual spaces.) The paper examines a range of practices and processes by which community artists and educators make permanent and semi-permanent public art with students while teaching conceptual and technical skills. The paper also explores strategies by which community members can advocate for high-quality public art in their schools and engage with local public art agencies, arts councils, and NGO arts organizations.

► **Guerra Guezuraga, Regina; Aberasturi-Apraiz, Estibaliz; Correa Gorospe, José Miguel; & Gutierrez Cabello, Aingeru | Migration: The professional development process in art education proposal**

Focusing in one of the sub-themes proposed in the congress (Place), the consolidated research group from the Basque Country called ELKARRIKERTUZ (Basque Government (IT887-16)) wants to make a presentation about the migration. The research group created a project in 2015 called ARTikertuz (EHU 24 / 15-2015-2017) that now continues as a community of practice with teachers from different levels on education. We share and reflect about the experience of the participants of the group (including the researchers from the University and the art mediators) in order to problematize the reality of the school institutions. During the first years we have shared experiences, theoretical texts, artistic projects and dynamics to start a way to know each other and to understand the necessities of the group. We try to create a bond in which our everyday life and professional practice are linked to what we learn from each other's and share our mutual goals. The teachers negotiate the themes to be discussed in the reunions and also design artistic projects that are shared among the community. The researchers and art mediators of the community renegotiate then these projects with the schools and follow up their processes. The professional development process that the community goes through, and the capacity to reflect about those experiences are the keys of our investigation. Last year we presented the artistic projects and processes that the teachers of the community created with their students around the theme of ecology. This year we aim to do the same with the theme of migration linking it with the ecological state of the planet and the movements that both animals and humans make to survive in it. We also want to explore with the teacher's different reasons behind the migration, such as love, family or work.

► **Guilat, Yael | "We are creating a reality and it changes us": mentoring agency in ABR higher education in an (unequal) multicultural society**

This study was conducted within the context of an ABR (Art-Based Research) higher education setting in Israel's the Artist-Teacher track, an M.Ed. program of interdisciplinary studies in Humanities and Arts at Oranim College of Education. Its purpose is to examine the "space in between" ABR students and mentors who belong to different and unequal cultural groups and, in particular, the role of mentor agency. Its hypothesis is that a/r/tographic processes such as "living inquiry" (Irwin & Cosson, 2004) involve and transform both the student and the teacher to create a "third space in between" (Bhabba, 1994). Several research questions guide the study: 1) How do mentors design and implement their agency under conditions of social and cultural inequality? 2) Can this be considered a radical a/r/tographic process from the mentorship perspective, and if so, how? and 3) Do artistic images and objects created in the process reflect and reinforce the new anti-hegemonic array of forces, and if so, how? To answer, I present action research on art education, focusing on my mentoring process through the ABR project of Fatima Abu Roomi, an Israel-born Palestinian artist who graduated from Oranim College (Guilat, 2017). Using qualitative methodology (Harding, Kelly, & Parsons, 2011) that includes analysis of recorded mentoring meetings, diary notes, and reflective reports, I argue that ABR mentoring, even when conducted from an emancipatory approach, is rife with contradictions but creates a potential space, or a "verandah" of sorts, in liminal and post-colonial terms (Ashcroft, 1994). Moreover, minded gendered mentoring can improve the foundations of this "third space" as a border zone for female exchange (Anzaldúa, 1987).

► **Guilat, Yael; Arie, Sigal; & Ben-David, Sigal | Ethical and creative aspects of in-between spaces in A/R/Tographic research**

A/R/Tography is an art and education practice-based research methodology (Sullivan, 2004). The term denotes a methodology of holistic relations among diverse fields, foremost creative and Art-Graphic processes, among artist-researcher-teachers' identities and their remits "without hierarchical structuring of their importance and, instead, with co-existence in time and place" (Irwin et al., 2006). The A/R/Tographic researcher evolves within a broad ambit of identities; the methodology disallows the previous institutional differentiation among the artist-teacher-research's disciplines and, instead, maintains "in-between" spaces "where meanings reside in the simultaneous use of language, images, materials, situations, space, and time" (Irwin & Springgay, 2008). The proposed panel examines the transformative role of the A/R/Tographic methodology and its "in-between" spaces through three lenses "artist, researcher, and mentor" in order to promote deep examination of the identity re-making process that takes place and its pedagogical and ethical implications. The three lectures present approaches to and findings from the processes that in-between situations yield as part of an investigative act of an interactive practice-based research model developed at Oranim College of Education in Israel and taught in a master's program in multidisciplinary teaching of the humanities and arts. "We are creating a reality and it changes us": mentoring agency in ABR higher education in an (unequal) multicultural society: the first presentation will deal with transformative processes in mentor-agency identity formation in an in-between space that contains multicultural and

ethical issues; examining mentor student relationships in creative process development in research using the A/R/Tographic methodology. Formation of an Integrated Identity in an In-Between Spaces in Multi-Methodology A/R/Tographic Research: the second presentation will deal with transformative processes in artist-research-teacher identity formation in Multi-Methodology A/R/Tographic Research, an in-between space between personal (auto-reflexive) A/R/Tographic research and Participatory Qualitative Research. Making Art "In-Between": Rethinking Partnership in A/R/Tographic Processes: the third presentation will deal with transformative processes in artist-research-teacher identity formation through cooperative making of art via the Video-Art medium in A/R/Tographic Research relative to the traditional stance of individual painting practices; rethinking the role of partnership and ownership in art making and teaching.



## H ›

### ► Haapalainen, Riikka | Gallery education as the radical act of hospitality

The Kirpilä Art Collection is a museum located in the art collector Juhani Kirpilä's (1931-1988) former home in central Helsinki. Its collection consists of a large collection of paintings and sculptures representing Finnish art from the 1850's to the 1980's. The public program of the museum has recently changed: the museum has begun to offer gallery talks with queer insight on a regular basis. These queer talks reflect on the one hand the personal life of the art collector Kirpilä. On the other hand, talks aim to challenge the normative ways of mediating art and art history -- to give visibility and voice to the presumably marginalized and silenced. In my presentation, I discuss the norm critical methods of gallery education. The Kirpilä Art Collection as my case study, I ask, what kind of knowledge and learning queer gallery talks bring forth and to whom. I critically examine the educational and institutional practices of the museum with the concept of radical hospitality by Jacques Derrida and the notion of undercommons introduced by Stefano Harney and Fred Moten.

### ► Hachiya, Masayuki | A teacher who contributed to art education practice in an elementary school located in a rural area of Japan

This study pertains to a teacher who contributed to art education practice in an elementary school located in a rural area of Japan. The school was established in 1901 and accumulated Grade 6 students' artwork annually for more than 100 years. Policy dictated that each student leave one piece of their last pictorial artwork upon graduation. The artwork has therefore become a historical collection that shows the changes and trends of Japan's art education during the 20th century to the present. The teacher worked at the school once in the late 1960s and the second time from the late 1970s to the early 1980s. Around that time the students' artwork became scattered at the school, as school teachers seemed to have lost the original meaning behind collecting the artwork. This teacher became interested in those memorial works, trying to gather and rearrange all pieces in order to use them for students' education and in-service learning; he was a teacher who was passionate about the students' artwork. In this presentation, which is based on the analysis of the artwork, interviews with the teacher, examination of school documents, diaries, as well as his publications, I will attempt to outline his contribution to art education at the school. This will include how he first became interested in the collection, which led to a study, and making a pictorial book in collaboration with other teachers. He thus made effective use of the artwork for student and teacher education. By focusing on a connection between the school and community, the role and meaning of the students' artwork will become evident. This collection, through its exhibitions, has created a unique culture derived from art education that makes connections and establishes relationships among the school community, past and present students, and even the broader community.

### ► Häggström, Margaretha; Örtegren, Hans; & Wallin, Malena | Reflect, react and act through art education in school enhancing participation in decision-making through art

Promoting students' own ability and will to express themselves is a vital part of the art teachers' profession. Facilitating students' decision-making, spurring them to take a stance may also be part of an art teacher's role, according to educational scholars and philosophers, artists and art-teachers. It is argued that students through the subject of art in school, in addition to the mastery of craft and technique, are given the opportunity to develop skills like perseverance, envisioning, close observation, exploration and reflection. Furthermore, it is anticipated that art possibly will challenge young people's knowledge and image about themselves and the world. The essential issues of life can thus be brought to light, not the least in cooperation with other school subjects and art

institutions, and in public debate. Through art, the school and its students could be taking place and perform actions in the public sphere. They could ask urgent questions and even dispute or defy the establishment, which is essential in society ongoing democratic processes. In dialogue with the contemporary world and with increased communicative capability enhanced by working with aesthetical school subjects, students can develop a proactive approach to the surrounding world. Hence, students are empowered to have an impact on the world and the strength to change it. Nevertheless, how far can a school in general and the art teacher in particular go in the endeavor to achieve a democratic future? In this essentially theoretical paper, the aim is to discuss some critical issues and boundaries to consider when facilitating student's empowerment through art education. It will be discussed in the light of social activism and art criticism and illustrated by student works, from students in compulsory school and high school.

► **Hägström, Margaretha; Wallin, Malena; & Gavelin, Charlotta | Do you see how I feel and can you feel it? An autoethnographic study on how mirror neurons guide the art-work in a collaborating art project**

Throughout the ages, artists have painted self-portraits as an attempt to identify themselves. Who am I? Who am I when I am joining a certain group of people? We define ourselves in the eye of the other, as if we are looking in a mirror, and thereby we might be able to feel the emotional state of the other; to feel oneness. Imitating is an indication of social behavior; it is what human beings do, from infancy to senescence. Imitating is also a powerful way of learning, not the least regarding art education. This paper explores how art-making through mirroring reveals the importance of empathy in order to represent the mental states of others. This is examined in experimental manners by the three authors, making mixed portraits of ourselves. The images are created in three phases including painting, photograph and data animation. This implies that each of the three images is portraits of three individuals in one. The paper first outlines the role of mirror neurons and examines its role in empathy and imitation, drawing upon *the theory of mind* and the concept of *mirror-neuron*. The second part exemplifies how mirroring reproduces facial expressions, emotions and intentions. This is illustrated by autoethnographic vignettes and three pieces of art-work. The paper concludes by discussing art-making in school and the learning process of imitation, arguing that copying each other's work is to reflect oneself in other individuals and to socially interact with one another. This is an *autoethnographic study* revealing the journey of three scholars/art-teacher educators/artists (University of Gothenburg), exploring the impact and implication of mirror-neurons while making mixed self-portraits. Our experiences of this art-making are expressed through chronologically ordered narrative vignettes. In order to connect the experiences with theoretical significance these vignettes were critically reflected upon.

► **Han, Hsiao-Cheng (Sandrine) | Moving from cultural appropriation to cultural appreciation**

Cultural ideas and values can be maintained by visual images because images can communicate, teach, and transmit the behaviors, ideas, and values of a culture (McFee & Degge, 1977). "Cultural identities emerge in everyday discourse and in social practices, as well as by rituals, norms, and myths that are handed down to new members" (Wang, 2001, p. 516). Today, images are crucial in the internet-based digital realm. Mass images and videos circulating around the world help social media users feel engaged in different digital communities. When users are engaged in the digital social media, the boundaries between the real and the virtual are blurred (Burbules, 2006). Seeing is no longer believing (Lippit, 1994). Social media users employ image or video editing software or apps to beautify, modify, falsify, or exaggerate the content they would like to get attention from the audiences. Appropriation is critical and meaningful in art. Scholars also recognize that cultural appropriation is an inevitable process (Heyd, 2003; Jenkins et al., 2009; Rogers, 2006). However, cultural appropriation is not always about purely representing another culture, but it is tangled with political, economic, globalized, and cultural hegemony (Cuthbert, 1998; Hladki, 1994; hook, 2006; Kulchyski, 1997). Culture needs to be shared, understood, and celebrated. Culture is a process; it is constantly changing. However, cultural objects should not be made fun of, joked about, or treated with contempt (Heyd, 2003). As art teachers, we should teach our students to learn how to be consciously aware of the power of their creation (Graw, 2004). The presentation analyzes visual culture in social media and art in our classrooms from both cultural appropriation and cultural appreciation perspectives and hope with the methods and questions provide in this paper to help teachers and students to move from cultural appropriation to cultural appreciation.

► **Han, Hsiao-Cheng (Sandrine) & Hung, Liang | Making experiment: Using virtual technology in a middle school art classroom in Taiwan**

Communication is the dynamic aspect of human interconnectional (Finnegan, 2002, p. 32), is a social process (Yaple & Korzenny, 1989, p. 304), and is the coordinator of society (p. 314) which always exists in human life. The origins of human communication can be traced, as people want to solve problems together in order to survive. Communication is the interactive actions and experience transfer of information created by and through people with the purpose of modifying the behavior of all participants involved in

the process (p. 10). The process of communication involves the transmission of context of messages from the senders to receivers (Morgan & Welton, 1992). Only a small percentage of human communication is verbal; a vast amount of communication takes place on the nonverbal level (Somali, 2002, p. 7). This research focused on the communication aspect in a middle school setting. We observed how students communicate and visually communicate with each other, and how they transformed their ideas into images. This research used participatory observational case study. Students from Taiwan Taichung Chenggong Junior High School will use a 3D virtual world in their art class to create their artwork. The art teacher taught a lesson called School reconstruction. We observed students how they form their ideal schools, where their ideas coming from, how they discuss and collaborate with each other, as well as how they put their ideas into action, make it into 3D virtual construction, and finally how they see and understand each other work and work together. The research finding also shown students enjoy the freedom of making in the virtual learning environment, and most of the students prefer to learn and find how to navigate the software themselves rather from teacher or peers.

### ► Hanawalt, Christina & Hofsess, Brooke | Re-making mentoring: Disrupting the neo-liberal politics of U.S. schools through material provocations with early career art

Our research explores how creative acts of mentoring attune us to an empathetic and responsive recognition of the more-than-human ecology (Manning and Massumi, 2014) of teaching in public schools; an ecology where currents of power, cultural and social norms, spaces and materials, perceptions, affects, memories, and relationships ebb, flow, entangle, and get stuck. As researchers working with early career art teachers, we have developed an experimental approach to mentoring--inspired by the social, material, and relational practices of both contemporary art and the Reggio Emilia approach to education--in which we create and mail gift packages to teachers' schools as a means of responding to, engaging with, disrupting, and provoking the complex ecologies in which teachers work. In this era of accountability, where mentoring in the United States is often defined and lived out in terms of audit cultures, neo-liberal policies, and standardized systems, we explore the possibilities for re-making mentoring as an emergent, responsive, and artful alternative. In this experimental session, we invite session participants to generate material gift packages as an analytic response to the experiences of beginning art teachers. In our own work, the contents of the gift packages were informed by our capacity to listen to what unfolded as we gathered with the teachers (graduates of our teacher preparation programs) in virtual chat spaces during meetings of our Teacher Inquiry Group. Examples of dialogue from our study will be used to incite a conversation. Attendees will be invited to share salient moments related to mentoring encounters with beginning teachers and/or personal memories of being mentored in becoming a teacher. Using listening as an analytical tool, the group will then be encouraged to use a combination of provided materials and provocative concepts to craft imaginative responses to the dialogic excerpts generated in the session.

### ► Hannigan, Shelley Margaret | Experimenting and making in an art/science learning program

This presentation/paper reports on research conducted when educators from a high school, the Melbourne Zoo and Deakin University, facilitated an eight-week art and science project investigating local endangered species. Twenty year 10 students of an all-girls secondary school participated. Building on their scientific learning in week 3, a female artist/scientist was employed as a research assistant to help design the workshop/class and teach about evolution, skeletal structures, different forms of puppetry and female scientists. She then invited students to explore bags of recycled materials that they laid out on several large tables, and work with these materials, tools and aesthetic properties to construct their initial designs for their trash puppets, building on what they had learnt to date. This lesson was researched in week 3 in a purpose build studio-style classroom, that allowed video and audio tracking of each groups' interactions and learning. In small groups students developed their trash puppets of their assigned endangered species and props and developed scripts to perform stories and enactments about the plight of each of their endangered species. These were each referred to as a *theatre in a suitcase* as the props and puppets had to fit into a suitcase and carried to the zoo to be presented to the public. These public performances were recorded and students were interviewed about their experimental and experiential learning, making and communicating in this project. This presentation will report on the relationships between artistic and pedagogical risks when combining art and science in a project. It will also report on students' evaluations of their learning in this project with a particular emphasis on the role of making and experimentation.

### ► Hannigan, Shelley Margaret | Translating place in artistic practice to place-based art education

As an artist of thirty years and an art educator for over fifteen years, Place has been a central issue. In my early teens and twenties, I lived in different parts of the world then shifted from New Zealand to Australia where I have now lived for twenty years. During these adult years, creating paintings and making sculpture and textiles was fundamental to how I dealt with displacement, homesickness

and changing identities. A phenomenon of *place and identity* that emerged through my artistic practice, was identified through my own arts practice-based research and supported by key place scholars including, Jeff Malpas, Edward Casey and Martin Heidegger who recognised place and identity are inseparable from each other. I researched this phenomenon in depth as my PhD 2010-2014 as an autoethnography into my own artistic practice and four case studies of artists who were also exploring *place and identity* through their practice. As an art educator, a motivation of this PhD research was to understand this phenomenon in artistic practice, to translate it in appropriate and relevant ways to my research and practice in art education. During the past four years I have done this in numerous ways to engage students in new art projects about their own place/identity. I have also found that educating students about their own place and identity enables them to appreciating people of other cultures, places and identities. This INSEA presentation will report on key aspects of my research into *place and identity* in artistic practice and thinking, and how I have translated and evaluated this phenomenon of *place and identity in artistic practice and thinking*, into art education for pre-service teachers.

#### ► **Hart, Laurel | Inquiry through Instagram: Women exploring their cities together through artistic and relational research methods**

This presentation provides an overview of my doctoral research exploring community-based, informal art education through women's collective inquiry into their urban environments. Her Mind's Eye existed both locally, with regular in-person meetings, and on the social media sites Instagram and Facebook. This study investigates how women can expand personal networks by participating in location-based online/offline mobile photography communities. It considers how such a community can broaden individual and shared awareness of urban life, as seen through women's eyes. The resulting photographic creations influenced both women's understanding and experience of their cities, and contributed to definitions of place locally and online. This study is informed by literature recognizing women's instrumental role in social/mobile photography culture (Lee, 2005; Hjorth, 2008), and situates women's lesser recognition as artistic/cultural producers alongside issues of urban inequity. Women experience less recognition overall as producers of media, culture, and "place" (Lippard, 1990). Women are increasingly migrating from rural to urban centers (UN HABITAT, 2013), and yet, they "are often the last to benefit from the prosperity of cities." Social capital contributes to Canadians' quality of life (Vazina, 2011), to community growth (Hezul, 2005), and Canadians often build their social networks through online (Veenhof et al., 2008). The research questions and blended research methodologies employed in this study emerged from my ongoing artistic practice. Research, artistic productions, media technologies and the co-creation of community was realized through a combination of: community action research (Brown & Reitsma-Street, 2003; Senge & Scharmer, 2001), arts-based research (Barone & Eisner, 2012), and inductive coding of photographs (Margolis, 2005) which Margolis and Pauwels (2011) describe as a variation of content analysis. Incorporating blended methodologies allows for a multiplicity of voices to be heard and enables different ways of knowing, and various discoveries to be gleaned from arts-based, community-based and photographic data.

#### ► **Hartana, Sutrisno | Migrating traditions: Situating Wayang (puppets) in Vancouver, Canada**

#### ► **Hauss, Ingrid Annette | Towards a place of renewal and belonging: Art, movement, and community**

This interactive and interdisciplinary installation integrates movement, prose-collage and image. Participants are invited to an embodied, contemplative experience. Rooted in kinaesthetically based awareness, this artistic learning experience is adaptable to all ages and levels of physical ability and can be done sitting, standing, kneeling or in repose. The author and presenter has over twenty years of experience in teaching anatomy through movement, and is internationally certified in yoga and pilates. With training in movement, theatre, art and years of experience in wellness, mindfulness and stress-reduction, the author has infused this work with the desire to convey holistic ways to enhance creativity for children, youth and adults in a variety of settings including retreats, schools, businesses and adult education. The installation is part of the presenter's long-term studio-plan. Contextualized by eight works on hung rice paper, the narrative themes of the installation are augmented by visually and kinaesthetically facilitated experiences. Each of the eight images and themes are explored through sequenced voluntary movements, which are carefully facilitated and choreographed. These postures are further expressed through visually articulated three-dimensional works which are based on principles of derivative design. In this way the work invites participants to transcend boundaries of place, age, culture, language, gender and sexual orientation. This interactive experience of art merged with text and movement, aims to calm the mind and relax the body. Therein, it seeks to provide a safe space for creative exploration, cultivate equanimity, promote renewal and deepen a sense of belonging to oneself and community.



### ► Hayden, Robert Frederick | “Batuk” - Native tattoos and traditional art designs

Batuk is a term for traditional tattoos or inscriptions found on the skin. These are known for the symmetry and elaborate tattoo designs. There are still a number of surviving practitioners of the tradition from the Cordillera tribes in the northern province of the Philippines. The tattoos on their bodies are the only living testament of the practice of the traditional tattooing. Batuk is characterized by the marking, decorating and designing on a material permanently. No longer practiced, the Batuk is a visually powerful rendering of symmetry and unity of designs. Batuk is done through hand-tapped pricking, the traditional method of tattooing done by a manbatek (tattoo artist) in the village, the design is usually selected by the tattoo artist for the person. The workshop will focus on the designs customarily performed by a native tattoo artist with the use of traditional way of crafting the designs. Method: Henna/Ink on paper, designs fashioned with the use of palm sticks or sticks. For the more adventurous ones, they may try it on their skin.

### ► Hayden, Robert Frederick | Mural Art: Community arts development for the campus in relation to urban development promoting cultural heritage and pride of place

The project considers the views and challenges of the Lyceum of the Philippines University(LPU) to cultivate the cultural climate and to make the most of its surrounding, fashioning on the approaches applied within the Influences programmed to measure cultural involvement of the students to express their views on the significance of fostering culture and the arts within the educational institution while they showcase their talents in the field of visual arts by way of a mural painting competition. The mural painting competition project acknowledges the purpose in the community arts development for the campus in relation to urban development promoting cultural heritage and pride of place.

### ► Healy, Sarah Maree & Coleman, Kathryn Sara | A place to practice: Becoming practitioner in S.P.A.C.E.

The Teacher as Practitioner (TAP) research project at the Melbourne Graduate School of Education, University of Melbourne Australia has an annual group exhibition. The show is held in studio Five, Melbourne UNESCO Observatory of Arts Education, an award-winning site which enacts an ontology of S.P.A.C.E (Wright & Coleman, forthcoming), and is curated by artist-teacher educators at the Graduate School using an overarching theme generated from threads pulled out of data produced in the previous year by TAP research participants. In this onto-epistemic approach, we live in a world of mutual becomings and material agencies where “doings” take precedence (Barad, 2003). We conceptualise the TAP exhibition as being part of the larger research-event assemblage (Fox & Alldred, 2014). Nothing can be wholly determined in the assemblage since “the events, affects and relations which define it are never closed and rarely linear” (Duff, 2014, p. 54). Practitioners themselves are assembling in and through practices (p) which bundle together to constitute Practices (P). We think of this as an ongoing process of becoming practitioner in S.P.A.C.E. This paper stories TAP data with a view to exploring the inter and intra-play of practice, Practice, and becoming practitioner. We ask: What are the implications of the entangled and interrelated practices of TAP participants for learning and teaching? What events and environments are needed to nurture the assembling of creative, curious, agentic and identity practices (and creative, curious, agentic, practitioners)?

### ► Heaton, Rebecca | A/R/Tography, a/r/tography or artography: An experiment with in between spaces to disrupt, forge and find an artist teacher identity

This paper shares strategies used in a professional doctoral study to find an artographic artist teacher identity. It critically questions the strengths and limitations of these strategies, such as the use of voices, lenses, stories and vulnerabilities in artistic space, to forge an identity in an artographic study. Subtle nuances between A/R/Tography, a/r/tography and artography as methodologies, methods and living practices are unpicked to aid identity construction and experimentations are shared to reveal practices that could be used by researchers to access in between spaces in their identities. In between spaces, which may present as one’s pedagogical approaches, interdisciplinary knowledge or art can voice aspects of an identity that may otherwise remain hidden in research. This paper acts as a model to look at artist, teacher and researcher identities in research in alternative ways, it exposes some strengths and complications of doing so and disseminates strategies that may help researchers, new ones specifically, find, question, accept or give worth to their own identities. As Carolyn Ellis and Arthur Bohner expressed in 2006 we should not fear those who do research differently. This paper celebrates difference. Its contribution is that it shows in academic practice and in an unusual professional doctoral structure thesis as exhibition - how alternative research processes, that mobilise facets of one’s identity, can be rigorous and a learning tool to grow identities in researchers and the researched.

### ► Hegeman, Kira | Conversing creatively with objects of place

Material and location are closely connected. From a new materialist perspective, they are even co-produced as material bodies and environments engage with one another (Barad, 2007). The “trash” or discarded objects of a given place may speak to its landscapes, lived activities and histories. Considering such materials from this new materialist perspective, which honors the potential influence and agency of non-human matter (Barad, 2003; 2007; Bennett, 2010), we might question what stories these materials may carry of their own relational experiences and the places in which they are situated. Though a new materialist outlook looks for the agency and empowerment of all matter, there is also a recognition that current material-discursive practices may not give sufficient voice to non-human matter. In my own research, I explore the ability to “converse” with non-human material through the act of making. Curious about the means with which we may communicate across discursive barriers, I invite participants to join with me in exploring making and creative engagement as means for attending to the voice of non-human material. Building off of my own research with discarded objects found in public and natural sites, I envision making with these objects as a means of relating with them intimately for a time. With this experiment, participants and I will perform a short walk around the area looking for items of discard in our path. These will then be the medium for a series of creative exchanges including drawing, cyanotype and imaginative story writing. These different activities invite multi-modal engagements with these objects, with specific consideration to their histories and materiality as they may overlap with our own. After a short, concentrated making session we will discuss what was produced in the exchange and question what ways these types of acts may contribute to research and practice in art education.

### ► Heijnen, Emiel & Bremmer, Melissa | Guerilla-design your curriculum! - Authentic arts education in action

Authentic arts education (Haanstra, 2001, 2011) is a pedagogical approach that criticizes the isolated and anachronistic nature of traditional arts education and its lack of connection to both contemporary professional arts practice and to the needs of the student. Therefore, authentic arts education aims for meaningful connections between both the interests of the student and the professional world of the arts (Author 1, 2015). Author 1 has explored both the students’ artistic practices and contemporary professional arts practices. His research has shown that aspects like social engagement, collaboration and interdisciplinarity are shared features among both informal and professional creative producers (Author 1, 2015). Based on this research, Author 1 (2015) has developed a design model for arts that challenges arts educators to reduce the gap between formal art education in schools and real world informal and professional visual practice. In this workshop, participants will experiment with short, educational design challenges that are based on the model of Author 1. Participants will leave this workshop, armed with exciting and provocative assignments for their students.

### ► Heijnen, Emiel; Lucero, Jorge; Bremmer, Melissa; & Kersten, Sanne | School as material - Teacher as conceptual artist

Theoretical framework. Author 1. Teachers in arts education frequently struggle with their professional identity (Hatfield, Montana & Deffenbaugh, 2006; Welch, Purves, Hargreaves & Marshall, 2011). Am I an artist? A performer? A teacher? When asked, arts teachers often answer that they believe that their main responsibility is education at the expense of understanding themselves as artists (Hall, 2010). Thinking it through a *hybrid practice*, author 1 (2011) questions whether an occupation as teacher impedes a creative practice. The finding that both progressive pedagogy and conceptual art share certain traits, forms the basis for his concept “Teacher as conceptual artist.” In short, author 1 proposes that a teacher’s practice, in and beyond the classroom, can be his/her creative practice at the same time. Intervention study. Author 2, Author 3 and Author 4. Author 1’s ideas and artistic/pedagogic strategies have not been empirically studied in other contexts than in his own art classroom practice. Therefore, this study asked the question: *How do educational interventions based on “teacher as conceptual artist” impact on the perceptions of Dutch arts education students concerning their professional identities?* It was designed as an intervention study with a pre- and post test. In the pre-test students were asked how they perceived their arts teachers’ identity. The intervention started with lessons by author 1 in Amsterdam in which the students were familiarized with the artistic/pedagogic strategies connecting to the concept of “Teacher as conceptual artist.” In the three following months, students developed lessons ideas based on “Teacher as conceptual artist”, which they implemented in primary and secondary education. During the post-test, these students were asked again how they perceive their arts teachers’ identities. In this presentation the results of this study will be presented and discussed.

### ► Hellman, Annika & Lind, Ulla | Pedagogical adventures in the making

In this research I attempt to grasp how the entanglements of visual art education, politics and ethics are negotiated in the visual art classroom at the Leisure Studies Teacher Training Program in Sweden. Furthermore, the aim is to investigate how aesthetical learning processes matters in a learning encounter for a learner; as pedagogical adventures (Atkinson, 2016; Lind, 2010/2012). This research builds on a mindset of how to perform an affirmative critique in the visual arts classroom by analysing the entanglement of subjects and objects in the making. In other words, I focus on relationality as educational assemblages (Author, 2017). Relationality in this context means the dynamic encounters of objects, bodies, and practices that, in their connectivity, produce transformations (Grosz, 2001). The key aim is to investigate local events of learning that emerge which have the potential to stretch and bend discourses of art education practice and extend the comprehension of what learning in visual art might become (Atkinson, 2016).

### ► Hernandez-Hernandez, Fernando | Affecting teachers' school involvement through art education performative practices

In the last scholastic year, we accompanied to an urban school placed at the Gothic Quarter of Barcelona in the process of transformation led by the new head team. The school welcomes a multicultural population from more than 20 countries. The aim of the team was to involve teachers in the process of creating a caring school. In this process, the arts have played a central role. On the first day of the course, instead of the teachers going to school, they met at TÀ pies Foundation, one of the city's emblematic art institutions. There, they carried out a series of activities that allowed them to narrate and begin to establish personal links mediated by artistic practices. They also explore TÀ pies trajectory, and the role that 'the chair' played in his career. The *chair* became the symbol of the project, with the logo: «we sit, think and move». This logo became part of the school's image. For Christmas each grade received a box containing inside nursery school chair, along with the invitation to transform it into an artistic object that would account for the life of the group. During this period, teachers have several pedagogic meetings, where they told about their worries, fears and wishes, trough artistic and performative practices.

Before finishing the scholastic year, an exhibition was presented where all the "chairs" and the artistic projects around them were on display. Children, families and teachers were able to realize how, through arts, children were able to give account of several aspects of their lives in and outside school. Teachers also experienced that arts could be something more than these occasional experiences children have during the week. They realized how the arts affect the school culture by giving the opportunity of creating community links and alternative ways of thinking and stablishing relations.

### ► Hernandez-Hernandez, Fernando & Sancho-Gil, Juana Mara | Beyond words: Exploring secondary school teachers' learning path through visual cartographies

We consider visual cartographies both, as an epistemological tool and as a rhizomatic research strategy, with a long trajectory in social sciences and education research (Paulston, & Liebman, 1994; Ruitenbergh, 2007; McKinnon, 2011; Ulmer & Koro-Ljungberg, 2015). As an "inventive method" (Lury & Wakeford, 2012). An 'apparatus of capture' that territorializes the new and the singular and can show assemblages, "multiplicities or aggregates of intensities" (Deleuze & Guattari, 1980/1987, p. 15). Visual cartographies have also an extended presence on maps -mythical, relational, spatial, of the known, topological, and in art practices (CaixaForum, 2012) to depict physic, mental, and emotional territories, as well as for exploring social and political issues; body and life experiences, and for mapping the intangible and generating concepts. This onto-episteme-methodological frame is part of the research project APRENDO (EDU2015-70912-C2-1-R) in which, we invited twenty-nine teachers from three secondary schools to participate in workshops where a series of cartographies and conversations around them were generated. Instead of applying a previous method to scrutinize them, our stand on the cartographies contents departed from the acknowledgement and the potentiality of "not-knowing" [Rogoff, 2006]. Following Deleuze and Guattari, we suggest that rethinking the nature of being is an experimental project in which we lay out a different plane of thought on which we can create new concepts that will help us live a different existence. For Deleuze & Guattari (1980/1987) the object of philosophy is the "laying out of a plane" (p. 36) and the creation of new concepts the plane enables. The image of laying out foundations or *laying out a plane* is helpful, as we grapple with what is going on in this "new" work. Thus, we were looking for a new kind of object of inquiry, "pulled out of shape by its framings" and, equally importantly, "framings pulled out of shape by the object" (Lather 2013, p. 639). To this end, the cartographies, the teachers accounts gave of them and our multimodal field notes (Hernandez & Sancho, 2018) were put together to produce an emerging conversation. Rather than meaning, this allowed us to open to unexpected readings of and listening to materials in what might be termed "fractal analysis" (Lather, 2016, p. 127).

### ► **Hetrick, Laura | Experimenting with failure as a journey, not a permanent destination**

Failure is often conventionally thought of as negative, such as, not meeting the stated objectives, non-performance, lack of success, and myriad other negatively connoted conceptualizations that offer “positivistic and linear reading of the relationship between failure and success, assuming that errors and prejudices need to be eliminated in the pursuit of more accurate knowledge,” (Fremantle & Kearney, 2015, p. 311). And while these ideas may certainly be true in particular instances, I believe embracing failure can have untold benefits in multiple arenas. For example, some scholars have theorized about the positive aspects of failure in the contexts of artmaking practices (Fremantle & Kearney, 2015), educational policies (Greene & McShane, 2018), and art teacher training (Hannawalt, 2015). However, what I posit here is more in line with Hay (2016) who states “Drama and all creative arts, of course, hinge upon a tolerance or even celebration of risk and failure as the rich ground in which new ideas germinate” (p. v). In this presentation, I surmise what failure, when rethought as a positive process for personal growth, might mean for preservice students’ potential maturation and identity development in the arts education college classroom. This presentation is based on my personal experience of joining an athletic program of which I had no inclination or technical skills, and exploring how allowing myself to fail at something every day has made me reconceptualize the idea of failure as a positive and necessary experience. First, I talk through what failure is understood to be and what it can and should be understood to be. Next, I briefly describe my own journey of failure and the insights this ongoing experience has provided me as an educator. Last, I offer tips and suggestions for introducing and embracing a culture of failure in the arts (education) classroom.

### ► **Hobdell, Glenda | Challenging perceptions - actual and virtual media forms**

An ongoing dialogue between the actual and mediated in my work positions the two as non-hierarchical, complementary devices able to be selected for their ontologically inter-relational properties. The experience will challenge participants to consider the status of these seemingly oppositional media forms by examining their own biases and value systems. This will be achieved through shared analysis of secondary student artworks followed by an experimental making process where participants will be asked to make a media choice. Discussion will follow to reveal motivations and perceptual shifts that may emerge.

### ► **Hobdell, Glenda | Cultural animators? A/R/Tographic collaboration involving emergent technologies in a regional community**

Significant challenges face Australia’s regional artists and arts educators. Issues around what constitutes quality, contemporary arts practice and product are foregrounded when community members have less opportunity to experience and engage with diverse exemplars of innovation than their city counterparts. Starting with the assumption that contemporary teaching of the arts in schools must prepare students for today’s technologically focused, knowledge-based world, the inquiry investigates the role of innovative arts practice in the development of a wider arts ecology in a regional context. This practice-based research provides an opportunity to positively influence the nature of regional arts and arts education and is progressed by the return to a regional location of an established new media artist-teacher, the researcher. The inquiry will add to the growing body of literature related to the artist/researcher/teacher methodology known as A/R/Tography, through leadership of and collaboration with participants, secondary arts teachers and community artists, in a significant new media project. The creative journeys of participants are being mapped to track the evolution of a major solo installation and thematically parallel group exhibition that progress combinations of traditional and new media forms. Shared arts praxis involving emergent technologies will be analysed to understand interactions and expansions of practice and to evaluate how these can contribute to the cultural animation of the regional community and potentially inform future opportunities for regional innovation.

### ► **Hochtritt, Lisa; Garber, Elizabeth; & Sharma, Manisha | Makers, crafters, educators: Identity, culture, and experimentation**

Maker identities are connected to an “attitude to everyday life” (Gauntlett, 2011, p. 57). Sometimes these identities are focused on social, political, or counter-cultural goals, while others are leisure-oriented (Davies, 2017). Craft activists, for example, make to challenge historical associations with craft or to raise awareness of social and political issues, consumption, and the environment (Garber, 2013). Alternatively, a maker may participate in personally meaningful projects that Dougherty (2012) suggests make life more interesting. In either situation, both identity and experiment are at play, because makers’ identities become entangled with the objects they create, and making involves experimentation and inquiry (Halverson & Sheridan, 2014). Making adds a layer to identity “which is necessarily hybrid” and bound to agency (Bhabha, 1994). *Makers, Crafters, Educators* (Authors, 2019), suggests a range of educators’ practices and perspectives to engage experimentation, culture, and identity in making. For example, a cross-border sewing and gardening collaborative sustains immigrant families and empowers the women who run it; court-involved teens explore

their identities through a library sewing program; service learning through high school ceramics establishes a link between self and community. Organization of the session will begin with an overview of how identity and experimentation are engaged in making within various education settings and proceed to a discussion with session participants that is focused on questions such as: How might hacking and experimentation in making contribute to a democratization of doing and inventiveness, and lead to personal and cultural change? In what ways can educators rethink their practices to facilitate individuals' and communities' exploration of their hybrid identities through making? In what ways can collectives work towards self-determined goals to support making? The goal of the session is to explore making as an agent of change in education in practical and scholarly terms.

#### ► Hoekstra, Marike | Artist teachers and democratic pedagogy

Combining artistic practice with teaching is not unusual for teachers in the visual arts. A dual professional practice, which can be found throughout the field of art education with art teachers in all levels of education, requires a negotiation of roles and positions on a personal level and has impact on pedagogy. However, the binary opposition of artist versus teacher fails to comprise the diversity of practices where art making and teaching are combined. Not only does identification with artist or teacher vary, so does the extent to which the two disciplines are fused, to the point where it can be called a hybrid practice when the distinction between art and teaching is no longer relevant. The democratic nature of contemporary visual art making further problematizes a singular model of artist teacher practice. In order to do justice to the personal strategies artist teachers employ in balancing their dual professional roles, I propose a multifaceted concept of artist teacher practice. The employment of different lenses enables a multi-layered approach to a complex practice. Central in this presentation is the notion of a pedagogical thirdspace. A spatial representation of social realities helps to create a critical understanding of human life. A thirdspace is a place in the margins between reality and ideals (Soja, 1999). When binary models of understanding are exchanged for real-life knowledge of the pedagogical practice of artist teachers an ambiguous open space emerges, where there is room for experiential learning, uncertainty, risk-taking, care, equality, inclusion, tacit experience, sensitivity, play, flexibility and conflict. The engaged pedagogy (hooks, 1994) of artist teachers emancipates learners because of the fact that the duality of the artist teacher invites learners to join in a democratic, living model of artistic practice.

#### ► Hsiang, Peng Shao | The research on Taiwan's national primary school ceramics education

For a long time, the main development focus of Taiwan's ceramic art education has mostly been in individual studios and higher education, while ignoring the influence and importance of ceramic art education in the national basic education stage. From the curriculum standards promulgated by the Ministry of Education in Taiwan in the 1975, the teaching of playing clay and using clay for sculpture is listed. In the 1993 and National Primary School Curriculum Standards of the Taiwan, clay is still listed as one of the teaching media. In addition, in the teaching of techniques, the understanding of clay characteristics, techniques and tools, as well as the free formation and pull of clay, are also clearly listed. Forming and firing techniques, etc. It can be understood that the creative activities related to ceramics and art have always been inextricably linked with the education of the small art of the country. Ceramic art education has always been an important part of the art education. Based on the above background, this paper will start from the development of modern ceramic art, sort out the development of Taiwanese ceramic art education, and focus on the influence of art education thoughts and thoughts on ceramic art education, and clarify the essence and orientation of ceramic art education in the national primary school. The development of curriculum standards in Taiwan analyzes the content of ceramic art teaching and even the curriculum structure of ceramic art education in the national primary school stage. It is used as a reference for the teaching of ceramic art or the planning of ceramic art in the future national stage.

#### ► Hsu, Hsiu-Chu & Hsiao, Yaw-Hwa | The study of community cultural creativity based education for the professional art and design program

Art and design curriculum is designed based on local aesthetics for the students in the professional art and design program of Macao Polytechnic Institute. In this curriculum, our subject focuses on Macau community. First, we lead the students to understand Macau history, culture, environment and residents lifestyle by exploring Macau community. Then the students are given the work to design future plans for reviving Macau community culture. In the process, the curriculum intrinsic purpose and significance are well implemented and the students obtain sense of accomplishment as well. The students finally link the curriculum with the Macau community deeply and involve in this curriculum more dynamically. This curriculum can effectively cultivate students' creativity and also promote their cultural literacy.

### ► Hudson, Audrey & Senk, Tanya | Making and learning with Indigenous artists at an art gallery

This presentation recognizes and defines the collaborative opportunities pursued by the Urban Indigenous Education Centre (UIEC) and the Art Gallery of Ontario (AGO), in regards to developing Indigenous learning days for grade 9 students. These learning days were developed in partnership with the central tenant of working with and learning from Indigenous communities. The learning days take place at the AGO with guided gallery tours led by Indigenous artists, and art making in the studios, all supported by AGO staff. The making is an integral part of the day. Making is forefronted by the artists mediums of choice, including, digital arts, painting, traditional dancing, mapping and working with porcupine quills. The students are engaged in the artists process and encouraged to ask questions. Both institutions are particularly committed to working on this course because we want to continue to support students and teachers, particularly around the calls to action for museums and education in the Truth and Reconciliation Commission Report. This is an important and timely project that has the potential to impact significantly the pedagogical relationships with Indigenous communities, the art museum and schools in Canada. Focused on the newness of this offering, the co-presenters are committed to disseminate this initiative, with hopes to inspire other institutions to work towards decolonization and reconciliation, relationship building and learning, led by an arts based methods. The format of this presentation will be conversational, focused on what it means to be making art with Indigenous artists and a varied group of students. We will present the course, concepts we worked with, data from students and teachers, plus examples of student art works from the learning days. Together we hope that this presentation/initiative encourages other institutions to work in partnership with Indigenous communities in honest, respectful and holistic ways of knowing.

### ► Hudson, Laura Gwynne | The magic of place: A collaborative art making experiment in the Great Bear Rainforest

Experience the magic of place in the temperate rainforest that runs along the Pacific coast of British Columbia. Inspired by the work of artist Andy Goldsworthy, participants will work collaboratively to respond to and interact with nature by making art out of natural found elements. Artists will have the opportunity to reflect upon and engage in dialogue about the experience of engaging with place. The experience provides a means of performing inquiry into our relationships with the natural environment, the impacts of our engagement (on ourselves and the environment), and the manifestation of impermanence in nature, art, and our lives. As the activity takes place on unceded Musqueam territory, participants are encouraged to consider the significance of their presence in this place. Participants are asked to dress for outdoor weather conditions. The experience will take place rain or shine.

### ► Huerta, Ricard | Death. Arts based educational research in the Museum of Natural Science

My students do not want to be artists, they are going to be teachers. They are not particularly interested in art, so I try to live the artistic experience intensely. In the training of Primary teachers at the University of Valencia we use the methodology of Work by Projects. In previous courses we have worked on "Fear" (Foucault, 2012), "Memory" or "Body" (Butler, 2015), as sophisticated concepts and cultural constructions. The works of the students are exhibited in a museum. Sophie Calle's exhibition at the Musée de la Chasse et la Nature in Paris uses art to overcome grief over the loss of her father and her cat. In "Death," students assume that they can make art with simple objects, make artistic installations, incorporating drawings and photographs. It is about finding the poetics of the object, transiting through visual poetry. In the workshop we advise students in the selection of materials, in the union of constructive elements, and in the aesthetic game of colors and textures. The works are located in the course of the museum, which is an important collection of fossils. The viewer must "search" the works. The surprise effect gives a ludic air to the visit. The innovative facet implies a hybridization between the concepts of visual arts and natural sciences from the educational point of view. The exhibition connects the two most important institutions of the city (university and town hall), the theme of death with art and education, and artistic production with scientific reception. We promote an educational curatorship that turns the museum into an educational experiment from the arts (Rogoff, 2008), using Artography (Irwin & O'Donoghue, 2012) and Arts Based Educational Research (Rolling, 2010). The teacher assumes the roles of artist, researcher and teacher during the process. The student research, become empowered by the intense look of art (Hernández, 2016).

► **Hung, Yungshan & Huang, Chihui | Design-based research and development on the module of competence-oriented materials and pedagogy for arts learning domain of grade 1-12**

In recent years, the curriculum reform of elementary and secondary schools in some countries emphasizes cross-disciplinary integrative learning and importance of cultivating in students' core competencies or common skills and abilities. It aims not only to help prepare them to adapt to modern life, but also to meet future challenges. This trend has led to innovative changes in teaching methods of arts education in elementary and secondary schools. By taking the implementation of new Arts curriculum guideline in Taiwan in 2019 for example, this study illustrates the design-based research and development process and results of the competence-oriented materials and pedagogy in the domain of arts in elementary and secondary schools. We, including elementary and secondary school teachers, adopted "Design-based research (DBR)" as research method in the process, which includes 4 steps: Step 1: Preparation. 1. Reading and analyzing the Arts curriculum guidelines of 12-Year Basic Education. 2. Reviewing literature related to curriculum design and referring to textbooks from different countries. 3. Conducting a workshop to reach a consensus of the implication of competencies. 4. Designing and Developing principles of "competence-oriented materials and pedagogy" for Art curriculum of 12-Year Basic Education. 5. Designing and Developing 3 instructional modules. Step 2: Implementation. 1. Pilot teaching: Transforming the theory into teaching practice. 2. Adjusting from teacher-centered teaching approaches to student-centered ones. 3. Considering the balance between stability and elasticity which is the learning goal and the flexibility to modify the teaching plans. Step 3: Evaluation. 1. Improving the modules through observing students' reaction and discussing with the participating teachers. 2. Modifying the modules and consulting relevant scholars. Step 4: Publishing. 1. Editing teaching materials of these modules. 2. Publishing the materials. The results include the development of principles of "competence-oriented learning" for New Arts curriculum and 3 instructional modules. We will present and show three Modules. Module A is titled as "Me? Me! We ..." with digital technology applied in elementary music learning; module B is named as "Discover the Beauty of Taiwan" which focused on "aesthetic education" for learners of junior high school; module C is "The Design Thinking of Lamp", which integrated arts with math, physics and health and nursing subject for learners of senior high school. The experiment raises some issues and inspirations for Arts education, teachers' professional development, and Arts textbooks research and development.



### ► Ibáñez, Ana Marques | Art, Gameplay and Narrative: Links between video games and children's literature

In the field of Humanities there is a continuous review by curators, researchers or experts in art and education who analyze from an academic and commercial perspective the video game industry, if these can be considered artistic pieces. The parameters in which the videogame and art are developed are so close that the level of development in style and artistic aesthetics in a game can be excellent and the gameplay aspect does not prevail but the purely visual, in other cases the videogames are intervened by programmers to turn them into pieces of art. Currently there is a hybridization of analog and digital media that enriches different cultural areas in this case the union of children's literature and video games, their interactivity and reach to achieve challenges through playability and overcoming certain phases in the game. A study is made of adventure video games that present dystopia or anti-utopy and that come from both audiovisual and literary media, including comics and graphic novels. In the video game industry, due to the creation of new complex narrative formats of the 21st century, we can distinguish the interactive, the narrative, the hypertextual that come fundamentally from postmodernism and its conceptions and foundations in art. In addition to video game adaptations in art, video games based on literary works will be analyzed. It is necessary the cohesion between the way of telling stories and the activities created for its implementation in the classroom through the creation of characters through the model sheet, as well as its three-dimensional construction through *Paper Toys*. Generation of a video game based on conventional drawing and a digital basis for its creation. The natural format for telling and narrating history in education would be literature and books in their different narrative formats. From both links, an innovative cultural proposal is manifested that is the fruit of the union of literature with playability in didactic video games.

### ► Ibáñez, Ana Marques | The ecological design era in the twenty first century, applied to the field of education

The 21<sup>st</sup> century has seen numerous technological advances and improvements in the quality of life. Ecological design needs to be exposed from educational institutions, since the pollution and waste generated is greater than what the planet can assume and destroy in a given space and time. Topics such as sustainability, the impact of the ecological footprint, the notion of the 4Rs, collaborative practices to raise awareness in the improvement, purification of the air and our oceans are topical and are being analyzed by international organizations. The ecological footprint is a factor that analyzes the environmental impact generated by the demand created by people and the use made of the resources that exist in the ecosystems available to the planet, and is a link with the ecological possibility that has the earth to be able to generate its resources again. In the last decades these indicators of pollution and excessive use of resources have risen considerably, so it is necessary to think about ecological design to avoid practices or product designs that are harmful to maintain the balance and natural resources in a more equal and less counterproductive way for the citizen and for the possible generations. In Arts Education, practices can be offered, with an initial approach of analysis through cartographies, timelines, infographics, brainstorming or mental maps that involve a study before the creation of the prototype and the product. After this study, it is necessary to relate to some of the fields of ecological design, be it product design, eco-packaging design, sustainable architecture, among others. Likewise, awareness must be raised of the natural materials that can be used for this purpose, as this is a fundamental part of preventing the pollution that is being generated. As a final synthesis, there will be works on packaging through ecological design with a vision for the educational field in the university stage.



### ► **Ihnatovych, Diana | The art of creative expression: Reflections on my journey**

When I gave birth to my son, I discovered that after a lifetime of education in music I could not sing him a lullaby without first looking at the music and then memorizing it. One afternoon, on our walk to the library downtown with my 2-month-old son, I heard a First Nations mother humming a simple melody to her baby. I stopped to talk with her. "What are you singing to your baby?" I asked her. She looked at me surprised: "I don't know, I'm just singing." "I wish I could just sing," I said under my breath. In my presentation I would like to explore how this experience influenced my teaching and research as a renewed sense of inner confidence gave me permission to seek out my own voice in writing and teaching and encourage the expression of individual creativity and unique, one-of-a-kind interpretation in my students. I will invite the participants of my session to experiment with their voices and compose a soundscape based on the theme of Lost and Found Sounds to explore the topic of place and identity.

### ► **Illeris, Helene | Inhabiting practice - Making place: Good art education in an age of engagement**

How can we use the impulses of activism and engagement coming from sub-cultural and artistic movements as inspiration for "good art education"? What does "good art education" practices do to our sense of location? The point of departure for this paper has been Gert Biesta's book *Good Education in an Age of Measurement: Ethics, Politics, Democracy* (2009) where he introduces the Ranciäre-inspired concept of subjectification. Although very useful as a contemporary tool to understand the formative dimension of education and thus as a contemporary, political critique of "Bildung," I contend that this concept lacks a sense of inhabitation and place. In the presentation I will discuss why and how good art education can work with the force of engagement through the making of place as a *practice to be inhabited* (Anundsen & Illeris, 2018). This will entail the aesthetic modality of "being ecological" (Morton, 2018), in the sense of "a commitment to a way of being in the world" (Irwin, 2008, pp. 73-75). More in particular I will discuss how ecology can be (re-)vitalized as a natural premise for good art education in an age which "besides being an age of measurement" is also an age of renewed engagement with the world of which we are part.

### ► **Illeris, Helene; Eriksen, Helen; Jamouchi, Samira & Klungland, Monica | Inhabiting materials "making rhythm" exploring community**

In this experimental session, participants are invited to be part of our intertwining and join our collective and bodily experience with wool and yarn. We will explore the rhythms, sounds and movements of making and playing as a situated pedagogy where the participants inhabit space and materials together with the artists/researchers/teachers. During the session, different activities, such as felting, stitching and weaving slide from one to another. The session will also offer moments of theoretically based reflection and dialogue, relating to pedagogy, social engagement and activism. The workshop is framed by Helene Illeris' pedagogical approach entitled the *Performative Experimental Community* and is based on the artistic approaches from three on-going PhD-projects. *Moments of Aesthetic Decision Making* by Helen Eriksen, *Performance, Experience and Intra-active Teacher Training in Art and Craft* by Samira Jamouchi and *Weaving through Open Doorways* by Monica Klungland. These projects explore the pedagogical potentialities of working collectively with textiles in community settings. They are based on the theoretical concepts of subjectification (Ranciäre, 1999; Biesta, 2018) and intra-action (Barad, 2007) and on methodologies of performance, artistic inquiry and art as social practice.

### ► **Illeris, Helene; Kallio-Tavin, Mira; Göthlund, Anette; Klungland, Monica; Jamouchi, Samira; Eriksen, Helen; Pinto, Tiago; Godin, Marie-Andrée; Skregelid, Lisbet; & Svingen-Austestad, Anna | Artistic inquiry in the making - experiences from a Nordic doctoral course performing research in a local setting**

This performative session takes its point of departure in an experimental, one-week PhD-course to be held at the University of Agder in November 2018 under the title *Visual arts in context - a Nordic doctoral course in contemporary art and pedagogy*. Using the location of the university in the small South Norwegian city of Kristiansand eight PhD-students and the five teachers will explore place consciousness through artistic inquiry. In the presentation we will discuss how through coming from four different PhD programmes in Finland, Sweden, Norway and Scotland, we can use our very diverse professional and cultural backgrounds and interests in order to experience and explore Kristiansand as a site of art and pedagogy. In our presentation we will focus on experiences as *un (becoming)* (Jagodzinski & Wightman, 2005) and *being-with* (Nancy, 1997). We will use the format of a performance-dialogue trying to explore if, why and how the inquiry performed in November 2018 has influenced our sense(s) of being located in the North. The performance will involve the participants of the conference in dialogues about how sensations of place and location can impact our approaches to contemporary art and pedagogy.

### ► Ingalls Vanada, Delane | Experimenting, risk taking, and activist mindsets in preservice art education

In our globalized society, it is important to rethink preparation programs in art and design and experiment with more learner-centered and critical theory pedagogies to better support inclusive and social democratic practices. Art and design education can serve as a primary means for developing preservice teachers' critical thinking and social responsibility (Garoian, 1999). We must be purposeful about identifying practical strategies that support artist-teachers' hybrid identities, agency, and capacities toward positive change. How might we develop art educators' positive, social activist, "do something" mindsets, while at the same time promoting empathy, inclusion and altruism (Rolling, 2013)? Can design thinking processes improve attitudes of risk taking, openness to experience, tolerance of ambiguity, perseverance, and self-motivation and support teacher identity? In a Design for Change and social activist approach, artist-teachers engaged in collaborative action research and socially creative practices to design positive change. Student-led inquiries and contemporary visual reflections addressed complex issues of socio-political, community, and educational injustice. It is also considered that teachers' identities, as works of art, are "complete only in the experience of others" (Dewey, 1934, p. 106) and transformed "in the company of others" (Donohue, 2015, p. 106). In an "inquiry to practice" vision for social and educational change, art and design education can be a source of social responsiveness and preservice teachers' critical, creative and practical thinking and action.

### ► Isherwood, Matthew James | Exploring identity through aesthetic encounters: Accessing queer energy and the mutable self

How can art help one to understand the daily experiences and identities of same-sex families living in Canada? Using the work of Maxine Greene (1995, 2001) and Mary Kelly (1973/79) this presentation will discuss how works of art provide an aesthetic space to imagine how things might be otherwise, allowing to see something [they] never knew how to see before (Greene, 2001, p. 71). This process of exploration is described by Greene (1995) as a search for openings without which our lives become cul-de-sacs (p. 17). It suggests how art education can help one understand, shape, and reshape their identity. The presentation will use Kelly's *manicure/pedicure series* (1974) to discuss the presenter's personal experience of parenting in a world filled with normative representations and understandings of mothering and motherhood. This opens space to consider the parental identities we assume in ways that speak beyond a simple mother/father dyad. The presenter will consider how Kelly's work is as much about unearthing present potential and future possibilities as it is a commentary on her personal experience of motherhood. The presentation concludes by discussing how aesthetic practice helps question and reshape individual and collective identities by enabling people to realise their imaginations, to ponder alternative ways of being alive in a world with others, to attend differently to what surrounds us (Greene, 2001, p. 170). It will reflect on how aesthetic spaces, created by one's engagement with works of art, can help make and uncover valid and valuable meaning. Meaning that seeks to expose society's inherent contradictions and offer complexity, ambivalence, and, at times, aggressive confrontations with the status quo (Becker, 2002, p. 17).

### ► Isherwood, Matthew James & Dónal O'Donoghue | A re/turn to aesthetic education from a queer perspective

Using two papers that focus on the act of making connections, inferences, and meanings, this presentation considers what are/turn to aesthetic education from a queer perspective might mean for art education practices. The first paper considers how Jose Esteban Muñoz's (2009) concept of queerness as horizon and Peter De Bolla's (2001) concept of wonderment contribute art education practices that facilitate "access for students to the diverse ways of being and becoming in the world" (Greteman, 2017, p. 198). It will explore how wonderment as a form of attention (De Bolla, 2001) opens one's capacity to consider queerness "as the warm illumination of a horizon imbued with potentiality" (p. 1). It will consider how wonderment as an act of "deliberately holding off the onset of expectation or the moment of release" (De Bolla, 2001, p. 142) may present a way of seeing queerness as horizon. The second paper studies Maxine Greene's ideas concerning aesthetic education (as articulated in *Variations on a Blue Guitar*, 2001) from a queer perspective. Drawing on the nature of queerness, as articulated by Muñoz (2009), the paper explores how queerness as a disposition corresponds with Greene's ideas, and how queerness as a concept offers new ways of understanding Greene's writings. Aesthetic practice, Greene (2001) argues, is a mode of attending to and apprehending the world by engaging in imaginative and connective thought. It permits one to decouple from the ordinary and go beyond the known, returning to inhabit the present differently. Queerness, too, is a mode of striving toward something possible but not yet actualized; a longing that propels one to search for additional ways of perceiving and understanding the world. Like aesthetics, it is "a mode of desiring that allows us to see and feel beyond the quagmire of the present" (Muñoz, 2009, p. 1).

► **Ishizaki, Kazuhiro & Wang, Wenchun | Meaning making through interaction between visual and verbal metaphors**

While many more people visit art museums, view artworks over the Internet and enjoy art festivals, a focus of attention becomes what and how deeper personal meanings could be made likely and developed without a wide knowledge of given artworks and general appreciative skills. We are particularly interested in how interaction between individuals and artworks could be conducted by using a metaphoric concept to facilitate understanding oneself and the art world. In the process of meaning making through metaphors, that an individual reflects oneself often links with one's identity, and is culturally dependent. In addition to rich and extensive accounts of literature on metaphors (Lakoff & Johnson, 1980), the cognitive perspective attracts scholars to rethink about visual metaphors (Efland, 2002, Serig, 2006). Comparing with pictorial metaphors in advertising, which contain clearly communicative messages (Forceville, 1996, 2008), visual metaphors that often co-exist in different levels in terms of purely visual elements, styles and the pictorial level, are supposed to be suggestive and ambiguous (Parsons, 2010). Based on this view, one of the purposes of this study is to investigate how the richness and variety of visual metaphors could contribute to interpreting art creatively. To take an example, the shape of a dented ball (a wooden sculpture by Ushikubo) was mapped onto "a place all my own," and was also personified to talk with in a therapeutic concept, and at the same time recognized as a metaphor that the very "existence" of an individual is worthwhile, not because of one's "ability" or "qualification." In light of image metaphors (Lakoff, 1993) and visual metaphors (Dent & Rosenberg, 1990) functions, we reconsider the potential power of metaphoric description and expression on visual images, and examine how interaction between visual and verbal metaphors can be created and incorporated into meaning making by students.



### ► Jackson, Renee E. | Energizing moments: Integrating social justice video games into the art classroom

Video games were officially deemed works of art by the supreme court in 2012, protected under the first amendment. Played by 91% of children and youth ages 2 - 17 (Reisinger, 2011), this form of visual culture and communication is valued by young people and can also be a powerful way to deliver a message. Art teachers have a responsibility to incorporate video games into the curriculum in terms of both making and designing, and engaging with them critically. Collaborative video game design focussed on issues of social justice is a particularly interesting way to address both technology integration, and engagement with social justice issues in the art classroom. This presentation offers insight about motivation gleaned from year and three month long, all female, intergenerational social justice video game design project. Energizing moments, a tool developed through data analysis, provides indicators of moments throughout the project, when participants were most highly engaged by the work. Identification of energizing moments reveals insight into the strength of the project from a student-centered perspective, drawing attention to strategies for supporting future such motivation. Within the context of this project, the biggest challenge/failure also ultimately lead to one of the most energizing moments. These findings are used to inform pedagogy related to the integration of social justice video games and video game design in the art classroom.

### ► Jackson, Renee E.; Shields, Alison; & Boulton, Adrienne | Knowledge making through chance encounters

This session relates to the conference sub-theme of both hybrid and experiment. The phrase “as beautiful as the chance encounter of a sewing machine and an umbrella on an operating table” originally written by Isidore-Lucien Ducasse in *Les Chants de Maldoror* (1869), was revered by surrealists and became a formative metaphor for their appreciation and validation of chance encounters between dissimilar things. We, the presenters, originally formed a hybrid identity around the concept of “palimpsest,” a word that refers to something being reused while bearing traces of that which came before. Participant 1 had used the palimpsest as a visual metaphor to describe her attempt to create a “never-ending painting.” Upon encountering this research, participant 2 drew from this work to generate a “never-ending” portrait project with students to examine their learning through an arts based pedagogy. This encounter became a destabilizing and generative mechanism within our research practices. In this experimental session, we argue that such chance encounters can beautifully disrupt and destabilize habitual approaches and ways of thinking. Following a brief introduction, a performative experiment will put the power of chance encounters into action by inviting participants to write down a concept they are currently working on, or struggling with, in their own art/research/pedagogy. Participants will then create a timed, visual/text based stream-of consciousness type exploration of that concept. This work will then be exchanged with a partner who will respond directly to the work, with reflections of their own. This experiment will provide the opportunity for the group to engage in processes of knowledge making through chance encounters. We will collectively debrief about the process at the end of the session.

### ► Jalabi, Amina | Film animation as a tool to represent difficult knowledge in public spaces

Since February 2016, a growing number of Syrian refugees have been welcomed to Canada. Among which, some have been affected first hand by the brutality of the Assad regime as political prisoners. My paper addresses the importance of how the making of the animated documentary could represent difficult stories of former Syrian prisoners of conscience, living now in Canada. I will discuss after showing my film of 4 minutes how remembering the mass violence and trauma, according to trauma theorist Roger Simon (2000), is in itself reshaping the public consciousness. Remembrance itself creates the context that helps us form and regulate meaning, feelings, perceptions, and identification. It, therefore, becomes pedagogically important. Documenting the stories of former political

prisoners through a cultural product, such as an animated film, will give us, the Syrian community, a way to remember, to transmit and share knowledge of hushed stories we have always heard among our families and friends. Perhaps it will also create a public engagement or at least reshape the public consciousness by revealing hidden stories. As a result, viewers engage in the development of what Simon referred to as “historical consciousness,” that is, the way members of communities revisit the past to understand it. This historical consciousness, in the Syrian context, is being deliberately and continuously erased by the Syrian regime. The stories of former political prisoners do not only provide a flashback to the past but also are reflective of what is currently happening with those still detained. Therefore, the making of the animated film can allow us to access confined places such as the notorious prisons of the Assad regime and help us shed light on the injustices endured by the tens of thousands detained right now behind closed doors and spaces.

### ► **Jokela, Timo; Hiltunen, Mirja; & Coutts, Glen | Making connections between art, research and education across the Circumpolar North**

What might be the benefits of collaboration between artists, designers, industry and academic institutions across the Circumpolar North? What are the big sociocultural issues in the far north? How should art education respond to issues such as climate change and urbanisation? What does art making contribute to research? How do we learn from the past while planning for the future? How can we fuse traditional knowledge with contemporary art and academic practice? These are just some of the issues that will be explored in this panel. This panel will focus on the work of the *Arctic Sustainable Arts and Design* (ASAD) network. The mission of the group will be outlined, together with an overview of its work to date, in particular the *Relate North* exhibitions, symposia and publications (Jokela and Coutts, 2018). The three-part presentation will include an opportunity for group discussion of ASAD and time for feedback. Part one, will introduce the ASAD network, its aims and scope. Part two, about art-based action research will present case studies conducted by ASAD partners. The final part will introduce plans for the next three years. ASAD is a *University of the Arctic* (UArctic) Thematic Network that aims to identify and share contemporary and innovative practices in teaching, learning, research and knowledge exchange in the fields of arts, design and visual culture education. The network consists of universities concerned with art & design or art education around the circumpolar area. ASAD currently has 26 members, including seven of the eight Arctic countries. The chance to combine traditional knowledge with contemporary academic practices in northern academic institutions offers a unique opportunity in the North and Arctic.

### ► **Juhasz, Litza Ann | DepARTures: Making meaning through observation, discussion and reflection**

Making meaning for ourselves about art on display and sharing our insights with others are two processes that art educators encourage people to engage in. Each work of art, whether made today or throughout documented history, is a product of its time and place. Living in the present, we impose our current time and place on works of art, interpreting them from our own frame of reference. That viewpoint might be broad or narrow depending on many factors including what we have been exposed to. Providing background information about circumstances in which works of art have been made adds another layer for interpretation and making meaning. How might art educators deliver this background information to keep viewers on their toes discussing, thinking, analyzing, and reformulating their original hypotheses? This workshop introduces DepARTures, a series of activities for looking at, exploring and talking about works of art on display in a gallery or museum. DepARTures was originally designed for students learning English as a second language. As a consequence, the activities scaffold the exploration and discussion process as participants need to negotiate meaning, clarify ideas and actively listen to each other. They activities resemble frameworks; therefore, the content of any task, game or puzzle can be changed to suit the art educator’s needs and the works of art in question. As a result, they may be widely adapted for art and language education in general, be it a native or foreign language. Workshop participants will try out several activities, analyze how they assist viewers of art to move forward on their own path of learning and understanding as well as share whether they would or would not consider adapting them in their own art education context.



## K ›

### ► Kaczorowska, Barbara | Education as a medium of art

Presentation concerns a meeting of art and education. It asks questions of how to teach using methods and strategies of art and how to make art using education as a medium. As examples, there are indicated authorial artistic activities, actions, workshops concerning work with identity and tough memory, made with different kind of audience: children, youth and adults. There will be shown a method, invented and practiced by the author, which uses local soils, sands and natural materials as artistic ones. Therefore, elements of art form: color scheme, color range, texture, are decided dependent on geographic localization of a specific work. During the work with participants, however, they cease to have a natural character and instead, become a medium, a metaphor, making it possible to artistically explore an identity of location and people working there. Final effect comes from an answer to a creative interaction of participants, very often as their works' collection or a collective piece of art, respecting originality of these activities. At the same time, it is a separate, subjective defining of a situation, experienced by project's author.

### ► Kalin, Nadine M. & Barney, Daniel T. | Profaning art education

We believe the time is ripe for a profanation of dissemination to further the democratization of thought and communication through inventions of alternative pedagogic forms that might gather a thinking public. Profanation is actualized as the development of counter, disruptive forms through the mobilization of theoretical and artistic modes in order to know and experience established common sense differently. We put at stake the forces of identification associated with knowing and not knowing regarding art education through selected performance art protocols for reconstructing what dissemination might be *now*. This has forced the following questions related to art education: What if one might know art education too well? How might we refuse to know art education? Is there such thing as collective knowledge of art education in the present? What if the goal of dissemination was the activation of knowledge and not just its representation and reporting? Embracing the aesthetics of knowledge and institutional processes as the basis for artistic intervention allows for such engagements to become temporary platforms for collective, experimental, non-representational inquiries, and imaginative reappropriations in embodied experience. This presentation shares how through cultivating perspectives that problematize our relations to reception, participation, and academic work, our adaptations of a variety of activist strategies and co-creative practices into academic settings has offered us opportunities to reanimate pedagogies of transmission synonymous with dissemination. To us, our adventures document and theorize how human praxis might cause a variation in a form of life. In lieu of the accumulation of knowledge as a form of dead capital, we wish for conventional dissemination to be penetrated by alternative cognitive processes, critical engagements with the present, along with the construction of new practices and subjectivities. We hope to inspire others to think again the default modes of consumerism and depoliticization associated with knowledge dissemination.

### ► Kalin, Nadine M.; Lucero, Jorge; Wurtzel, Kate; Valdez, Alex; Galuban, Beatriz; Parks, Rory; & McIntosh, Shoshana | Art education curriculum as gift

When you suspend art education's common sense as an apparatus, it may become open to free use and profanation by students. This presentation explores the aforementioned claim through a conceptual art project incorporating aspects of participatory and pedagogical art practices within the context of a graduate seminar on art education curriculum. The seminar room, students enrolled in the course, course professors, and THEJORGELUCEROSTUDYCOLLECTION became the site, objects, and artist/participants of this project. Artistic processes involved studying, gifting, curating, and shelving. The loosening of facts associated with post-truth politics reverberates with the overall diminishing of trust in public institutions, journalism, disciplines, and so-called elites' hold on

knowledge. If curriculum may be defined as an archive of accumulated truths curated by intellectuals earmarked for the transmission of knowledge, how might curriculum contest its assimilation into a post-truth, anti-intellectual governmentality and, instead, be reanimated as a site for an indwelling of curriculum as truth and curriculum as gift? Curriculum as truth functions in the mode of apparatus (Agamben, 2009) governing the separation and capture of objects, practices, discourses, and knowledges from free or common use among living beings. A profane curriculum as gift places curricular norms at stake, rendering them inoperative, fragmenting their implied unity, and gifting these crumbs back as tiny potentialities opening up a field such as art education for free use (Agamben, 2005). This presentation shares how the *gifting* of THEJORGELUCEROSTUDYCOLLECTION spurred the profaning of the curricular apparatus of art education through student inquiry and artistic works. The *usology* (Wright, 2013) of curricular gifts will also be analyzed.

### ► Kallio-Tavin, Mira Helena | Experiencing paradoxes in human-animal relationships

In this presentation we discuss the ongoing art educational research project on human-animal relationship, *Paradoxes in human-animal relationships*. The project acknowledges how humans are foundationally dependent on other species and non-living materials, biotic and abiotic. However, the dominant cultural rhetoric stubbornly insists on holding on to the absurd notion of human supremacy over other species and materials, and even more specifically, the supremacy of Western/Northern people's superiority over everyone and everything else. Much of the publicly funded research, politics, and policies governing knowledge productions and dissemination, and institutionalized, public pedagogy carry-on the falsely categorial, hierarchical, and speciesist propaganda that generate, reinforce, and cyclically reinvent superior-inferior categories between species. This research project, *Paradoxes in human-animal relationships*, focuses on human-animal inter- and intra-relations by exploring and exposing the incongruities of normative speciesism and its materializations in contemporary culture. In the presentation we will focus on the practical parts of the project, the making, and especially an arts-based project carried out with Aalto University graduate art education students during the Venice biennale 2019. Venice as a place of cultural event will be explored through critical anthropocentric lenses of human consumption over non-human animals. The concrete making in the place will happen in the Natural History Museum of Venice, Museo di Storia Naturale di Venezia.

### ► Kang, Joohee | Exploring the possibilities of art education as social engagement

This study aims to examine three cases of the socially engaged art projects in Korea and discuss the changing roles and values of art education as social engagement. This presentation consists of three parts as follow. First, I reviewed literature on socially engaged art and new trends in art education to conceptualize art education as social engagement. Art educators have tried various ways to engage and participate in society through art. Socially-engaged art education is used in a similar meaning to art education for social justice, but there is a difference in emphasizing participative attitude and practical action (Kang, 2018). Second, three socially engaged art projects in Korea will be analyzed: 1) *Noryangjin Plays* singing the dreams and sorrows of young people who are preparing employment, 2) *No-rip project* for understanding and empathy for the homeless, 3) *Real DMZ Project* to rethink the daily life in DMZ. These projects will show how social engagement through art is achieved. Third, implications for art education will be addressed. I will define the meaning of socially engaged art education and suggest principles of it. Socially engaged art education is a comprehensive art education that induces social engagement in various forms, emphasizing interaction and communication that goes beyond the hierarchical relationship and gap between the creators and the viewers (Kang, 2018). In socially engaged art education, participants can produce meaning from their own perspectives, even if they are not creators who plan the process of the art.

### ► Kaplan, Abram W. | Place-based art education and activism identity construction

The proposed paper presents findings from a research study in which undergraduate students used fine art photography to construct understandings about climate change. Based on artmaking as a process of identity construction, the study explored how students view themselves in relation to climate change, activism, and artistry. The primary research question was: in what ways does engaging with the topic of climate change through the medium of fine arts photography relate to students' understandings of activists and activism? To answer this question, I used place-based attachment and place-based education theories to develop a semester-long Environmental Studies course at the Midwestern U.S. college where I teach. I welcomed students from a range of majors, with varying experience in the fine arts, having divergent views on the anthropogenic causes of climate change. The class required students to use an arts-based research approach in studying how humans negatively impact the environment. This approach included classroom instruction on fine art photography and visits to sites commonly associated with climate change (e.g., power plants, factories, farms). At the sites, students both captured images and conducted semi-structured interviews with facility employees.

The data analyzed were collected from students' culminating projects (e.g., individually-produced hardcover books showcasing the artworks, and large-format framed photographs and wall text presented in a juried, public exhibition), and from blogs containing weekly student reflections. Initial findings of the study present ways in which the development of artist self-concepts mutually inflect with increasingly nuanced understandings of art as activism. Simultaneously, as students formed attachments to the places where their artistic experience unfolded, their activist commitments shifted and expanded to account for the inhabitants of those spaces. Accordingly, they developed strategies for overcoming typical communication roadblocks encountered in the climate change domain, and reconceptualized their activist identities situated with the cultural norms of their audiences.

#### ► Kaplan, Heather & Sunday, Kristine | Mapping a terrain for making in early childhood art education

The diversity of contexts, participants, and outcomes of art education suggest varied ways of thinking about making. In early childhood education making can refer to the production of simple crafts, material explorations, or the conceptual complexity of experimenting with big ideas that materialize in school classrooms, community art programs, and museums. In this session, two art education scholars from the United States question what making looks like as researchers, teachers, and artists in scholarly works, classrooms, and the professional studio. We draw upon our experiences as makers and researchers to ask: What constitutes making in early childhood education? We employ post qualitative methods to invite questions that attend to material and discursive entanglements pursuant to artmaking in early childhood. Our work is informed by new materialist feminists such as Barad (2007), Haraway (2017), and Dolphijn & van der Tuin (2012) and includes troubling the notion of linear logic in favor of announcing the productive potentiality of ongoing analytical creativity in the process of doing research, the affirmative and generative nature of working with theory, and the dynamic process of the relational. We begin by exploring notions of making and nomenclature engendered through an early childhood makerspace. Here the flexibility and unsettled teleology of making is examined in order to make the claim that the term making has shifted from expression and more importantly notions of craft and craftsmanship to new materialist notions of immaterial and material making. We then turn our attention to variations of artmaking in a preschool classroom to explore relationships between teaching and learning. Featuring examples from a three-year ethnographic study on pedagogical transformation in early childhood education, we extend making as an onto-epistemological orientation and consider continuities and differences between studio art practice and the creation of emergent curriculum in a newly formed Reggio inspired preschool.

#### ► Karlsson Häikiö, Tarja | Explorative methods in examination in visual art teacher education in Sweden - Appropriation, A/R/Tography and auto-biographic methods as means for investigation

One of the challenges visual art educators need to address is the hybrid nature of visual art education as it is both the study of artistic works and a subject of educational research. In Sweden, The Higher Education Act (Law 2013: 119), distinguishes between education and research as either scientific or artistic, but not both. In visual art teacher education both these aspects are the founding basis of the profession, since visual art education rests between the scientific and the artistic in constant dialogue between the two. That is, this movement requires students studying to be visual art teachers to manage the artistic as well as scientific aspects of their teaching. Visual art education is characterized by even more dichotomous conditions, such as the space between the verbal and the non-verbal (Carlgrén, 1992; Skolverket, 2013) and the space of the visual requiring language while simultaneously working as an independent communicative tool. In visual art teacher education, the students' use of artistic concepts complements the subject's theoretical and practical content. The practice of taking risks and putting up with insecurity is part of the visual art educational process. The artistic work at the Visual Art Teacher Program at a university in Sweden not only offers students a method of working with artistic design and artistic work processes as part of their studies, but also offers them a method of working with uncertainty through processes of the not-yet-known (Bauman, 2002; Atkinson, 2017), as well as understanding social perspectives of the subject matter on a more in-depth level (Lundh & Karlsson Häikiö, 2018). In the Visual Art Teacher Program the students perform and write several examinations, tutorials and finally a concluding Bachelor or Master Thesis. How is the progression in knowledge acquired through the educational process of becoming a visual art teacher? What kind of methods can be used to investigate a becoming teacher position and professional role? The students learning process consists of both written text and use of explorative methods (Wallön, 1993; Karlsson Häikiö, 2014) in different visual media and with a multitude of communicative tools. The studies are based on äöñ besides the directives in the Swedish curriculum Lgr11 media-specific and media-neutral studies and aspects on the subject content (Lindström, 2006; Marner & Örtégren, 2003). The Visual Art Teacher Program helps students understand their position between art and science using several pedagogical strategies, including artistic design, contemporary art as an educational tool, blogs, seminars using peer reviews, tutoring, and Socratic conversations (Pihlgren, 2010). These strategies combined with explorations of concepts such as appropriation (Wertsch, 1998), A/R/Tography (Irwin, 2004), as well as auto-biographic methods (Ellis & Bochner, 2000), strategies of resistance (Atkinson, 2017) or rhizomatic entanglements (Barad, 2014; Deleuze & Guattari,



2002) help visual art students' process and to analyze the subject content of the subject field. In the presentation will be presented and discussed different forms for examination in visual art teacher education, as well as being given examples of student works and teaching practice at a visual art teacher education in Sweden.

► **Karrow, Sheila | Cultural and place-based immersion from studio experience con Haida Gwaii**

The presenter will provide a brief autobiographical background describing living, teaching, and making art on Haida Gwaii. A sample of the presenter's studio painting ([www.sheilakarrow.com](http://www.sheilakarrow.com)) and of a collaborative student project inspired by the painting will be shown prior to the slide show. The presentation will showcase slides of personal studio artwork inspired by the three projects as well as examples of the student art from these projects (both process and product). Featured Artist in the Classroom Projects will include: The Giving Trees, Tidal Metaphor, and The Identity Projects. Haida Gwaii is a unique place where students come from families who are deeply connected to the land. Our teachers work with Haida elders, outdoor education coordinators, Fisheries, Parks Canada, and the local band councils to create curriculum sourced by our land and sea, and to the Haida culture. Funding sources for these projects will be referenced (The practice of Artists in the Classroom was funded by Gwaii Trust, Artstarts, NSCU, and our local schools).

► **Kasahara, Koichi; Ishii, Toshio; Takao, Takashi; Ikeda, Satoshi; Komatsu, Kayoko; Mogi, Kazuji; Kayama, Minako; Kakizaki, Kaho; Tetsuka, Chihiro; & Sato, Maho | A/r/tographic inquiry through Kumano Kodo Pilgrimage Trails walking**

This presentation shows the works of Mapping A/r/tography partnership collaborative research which have been conducted at the world heritage Kumano Kodo trail in Japan. The team walks the trail and conducts historical, cultural and political dialogue with the place through critical creation of artworks and texts. A/r/tography is a practice-based research methodology within the arts and education (Irwin2013), and that enquiry in a continuous event of perception shift traditional understandings of perception and knowledge production (Triggs, Irwin and Leggo2014). In this project, walking methodology constitutes transformative learning and finds new aspects in themselves. The characteristic of the Kumano district is that multiple religions coexist. The route of the pilgrimage is interwoven with nature, worship, history, culture and politics that are closely tied to our common sense. Kumano means the edge and boundary between this world and the next world. We can reconsider the meaning of various "boundaries" in the modern era in which secular awareness was widely shared through this dialogue. Kumano Kodo also has many related art works and poetry which are linked to the history of power formation and governance of the country. Through walking the trail, they can experience and learn about them as past things, and at the same time, they can explore as a critical process to the potential consciousness structure of contemporary Japanese society and the minds of people. It is a confrontation with the pre-modern era in modern times and with the undeniable fact that oneself is placed in the tip of the route of such a historical process. This A/r/tographic inquiry becomes a powerful methodology of art education that promotes the deep dialogue and awareness of oneself as the historical, cultural and political existence.

► **Kasahara, Koichi; Tetsuka, Chihiro; Sato, Maho; Ikeda, Satoshi; Mogi, Kazuji; & Komatsu, Kayoko | The color arrangement workshop: as a method of A/r/tography**

In this workshop, we focused on "color" as a device for drawing the participant's identity and as a trigger to promote participants' reflections. In 2018, we have conducted the color arrangement workshop for the InSEA European congress. In this activity, participants chose three small color pieces which are symbolic for themselves and represent objects, people, feelings based on the theme of "Art education and I." Secondly, participants arranged the chosen colors and named this arrangement and explained own arrangement. We have found that the activity which participants create an arrangement with their chosen colors by themselves and explain the reason why they did it is to spur participants' narrative graphic through analysis of the data which consist of artwork, worksheet, and video. These findings indicate the possibility that as a method of A/r/tography which is reflecting and exploring themselves through representation. In this world congress, the purpose of this workshop is to promote reflection and exploration through the process of creating the color arrangement. The idea of this workshop based on a Japanese traditional color arrangement for traditional cloth is called *KASANEMOIROME*. We will conduct the following activities: 1) choosing the color with the theme of "Art education and I." 2) naming colors. 3) arranging colors. 4) naming the color arrangement. 5) presenting one's work and share each other's learning experience. 6) exhibition

### ► Katagiri, Aya | Educational effects of image media expression based on collaborative learning and the exercises of mobile movie

In this research, the expression of image media with other students is positioned as “image media expression based on collaborative learning”. Also, we practiced mobile movies as an expression method using video media. The ultimate goal is to clarify the influence of students’ learning behavior, social behavior, and human formation on educational effects of mobile movies based on collaborative learning. As a starting point of particular research, we will practice “mobile movies” learning based on the principle of collaboration and verify the educational effect. In parallel with class practice, we studied and analyzed students’ cognition and thinking about learning. As a result of the factor analysis, a four-factor structure consisting of “Endogenous learning by collaboration”, “Promotion of creative activities by inspiration from others”, “Understanding others”, “Individual oriented” is indicated as the actual state of student learning. In addition, it was demonstrated that positive and negative aspects exist as an effect of collaborative learning. We will report further on the research results and practices so far.

### ► Kay, Lisa | Healing art education: A creative arts playbook

MAKING WORKSHOPS (60 MINUTES SESSION) 5-a) Materials will be provided by the facilitator for participants. Maximum number of delegates: (15-20) The purpose of this hand-on workshop is to experiment and play with the ideas in the forthcoming book, *Therapeutic Approaches in Art Education*. This book is a practical guide for art teachers, and others working in alternative settings, who wish to support therapeutic art making in their pedagogy. Useful information, strategies and approaches will be offered to Congress participants to help guide students in learning to self-soothe and make meaning using art during time of conflict and turmoil. Guided healing art experiences to communicate ideas, concerns, and feelings through art will be practiced. Participants will engage in art strategies for self-care. Presenter, an art educator and board-certified art therapist, will briefly review evidence-based strategies to enhance pedagogy with students who have sustained adverse childhood experiences (ACE) (Felitti, et al, 1998). The workshop builds trauma-informed approaches in education and healthcare (Ko, et al, 2008); foundations/intersections between art therapy and art education (Author, 2017) a thematic, curricular framework for therapeutic art making (Author, in press) and introduce the concept of harms touch and self-care (Fish, 2006). These evidence-based strategies use stimulating approaches with the potential to benefit students who have had adverse childhood experiences and who may be disadvantaged and marginalized in education and society. Art educators can benefit from practical methods that support therapeutic art making in their teaching practice.

### ► Kay, Lisa | Spectrum of trauma

What comes to your mind when you hear the word “trauma”? How have you been affected personally by trauma? What do imagine the trauma’s impact on learning might be? The term trauma is all encompassing and multifaceted. Trauma can describe a wide range of experiences and events that can have a profound impact on students’ social, emotional and cognitive learning. This paper refers to the scope or spectrum of traumatic reactions children and adolescents may experience. The resenter, an art educator and board-certified art therapist, will cover types of trauma and traumatic stress, neurobiology of trauma, trauma’s impact on the brain, trauma’s impact on learning, neuroaesthetics and how arts heals. It is important for educators to understand trauma’s impact on brain development and learning. While it is not possible to draw one portrait of children and adolescents who have had adverse experiences, understanding trauma’s impact is important for educators. Observing symptoms and behaviors of their students, art educators are in a position to offer support, advocate, and make referrals. Educators can play an impotent role in recognizing trauma and helping students connect with resources and mental health professional when needed.

### ► Keenlyside, Emily Grace & Anderson, Stephanie B. | Engaging with difficult histories and challenging meta-narratives with art museum docents: A Canadian case study

As art museums around the world are increasingly understood as actors in contested processes of national memory-making, they are being called upon to do more than merely stage difficult histories under the pretext of detached commemorative hosts (Mackey 2012; Neatby and Hodgins 2012; Nora, 1996; Phillips 2011, 2012). Early research findings suggest docents’ exploration of difficult or taboo subject matter, and critical engagement with visitors, is for the most part, limited to issues and approaches raised by politicized contemporary artists and/or visitors themselves. Guides less frequently address omissions, the politics of display, stereotypes, or representations in artworks that reinforce dominate, and/or colonial narratives (El-Amin & Cohen, 2017). How then might mediators/docents/guides in art museum be better prepared to meet this demand? This paper highlights the efficacy of recent efforts at a Canadian art museum to use a Framework of Canadian National Narratives (Anderson, 2017) as a training tool

for prospective docents. The authors will discuss how it fostered critical engagement with dominant national narratives pervasive in art forms, encouraging workshop participants to consider both how these narratives might be challenged as well as how they are linked to present behaviour and future courses of action. Specifically, the research asks (a) What participants retained from reading the framework and putting into practice through a gallery-based training exercise and (b) How and to what extent they have applied the concepts grounding the framework to their research, preparation, and implementation of guided group visits. The authors will also highlight how the framework facilitated a process of critical self-reflection with regard to Canadian history, national identity, and the subjectivity docents bring to (1) the artworks they choose to include or exclude in their guided group visits, (2) their readings of these artworks and 3) their interactions with visitors.

#### ► Kelly, Robert Wallace | Making a life-size humpback whale: Understanding collaborative creativity

Establishing a culture of collaborative creativity is essential for leveraging the strengths of large, diverse groups to tackle complex problems that would be seemingly difficult or insurmountable for individuals. The Making of a Life-size Humpback Whale is a pedagogical experiment in action research in teacher education designed to promote understanding of collaborative creativity through the making of a large-scale sculpture by a large group of educators. Twenty-eight educators from early childhood to postsecondary from diverse disciplines, participants in the Collaborative Creativity & Design Thinking for Innovation graduate program in the Werklund School of Education at the University of Calgary were asked to build a complete, life-size, female humpback whale, anatomically correct with no flat surfaces out of only corrugated cardboard, newspapers, string, masking tape and duct tape. The length of the completed whale sculpture was to be between 14m to 18m. There were given 3 weeks of online interactive planning prior to arriving for the one-week course where they were to build this large-scale work in 5 half days. During the interactive online planning period they focused on gathering whale data and exploring potential construction techniques as well as large group collaborative tactics and strategies. Each participant was engaged in extensive reflective and reflexive inquiry throughout the duration of the project. The group of 28 successfully completed the whale construction in four half days after they arrived on site. Their inquiry entries focused on individual collaborative contributions, the large group transition from extrinsic to intrinsic motivation, large-group decision making and leadership, large-group role assignment and the interactive communicative practices of group members. The group demonstrated capacities to leverage individual strengths of group members, to become intrinsically motivated, to adapt to group-centric new roles and to develop a communicative environment that was conducive to member validation, idea generation and prototyping.

#### ► Khalil, Sahar Fayek; El Mosa, Amal; El Hweel, Setah; Alasmy, Ula; & Al Muhaideb, Bahaa | Women...history heritage identity of the Arab nation

This project researches women and identity in the Arab world presented in five different chapters National identity is a person's identity or sense of belonging to one state or to one nation. It is the sense of a place as a consistent whole, as symbolized by unique traditions, culture, language and crafts.

#### ► Kho, Esther Eunsil Joseph | Korean border-crossing artists in the New York artworld: An examination of the artistic, personal, and social identities

This study explored how three contemporary Korean "border-crossing" artists who live and work in New York City have conceptualized and constructed their artistic, personal, and social identities through their artwork. Do-Ho Suh, Kimsooja, and Ik-Joong Kang were studied using Anderson's cross-cultural method of contextual art criticism, incorporating document analysis and one-on-one interviews. The primary research question was, How do artists, originally from South Korea but now living in New York City, define themselves and their art in relation to their artistic, personal, and social identities? In addition, questions were explored concerning the impact of the dominant Western art community and the international art community in New York City on the creation of art and identity among these border-crossing artists. Do-Ho Suh's Paratrooper series was found to illuminate the interdependence of personal identity with national, cultural, and social identity and explore issues of individuality and group consciousness, displacement and transience, and social pressure. Kimsooja's Cities on the Move-2727 Kilometers Bottari Truck and the A Needle Woman series was seen as depicting memories and experiences from her own family life and Korean culture in interaction with multicultural communities and human life. Finally, Ik-Joong Kang's 8490 Days of Memory was found to represent the intersection of Korean national history and diplomacy with his own childhood memories, and his Amazed World to portray the essential unity underlying the global multicultural context. Each of the six selected artworks was found to be both a self-portrait and group portrait, signifying the human condition in contemporary society. Further, the artworks depict themes from Eastern philosophy and Western existentialism that simultaneously reflect the

artists' original Korean culture, American multicultural ideology, and the personal challenge of "border-crossing" in the international art world. The results of this study can inform educational art criticism and instruction for audiences and art students in Korea, the U.S., and internationally, facilitating a sympathetic dialogue that promotes mutual understanding.

#### ► **Kim, Hyungsook | Arts education for fostering global citizenship**

The purpose of this study is to apply global citizenship, which is currently a critical issue in the field of sociology, politics, economics, and education, to arts education, and in order to develop three competencies (integrated, artistic, and social) on its educational effect. In this world when countries, groups, and individuals are interconnected, the importance of global citizenship could be easily found in the national curriculum of 2015 in South Korea. In such a context, this study aims to develop an art curriculum for developing global citizenship in order to present future directions for the education of global talents. The sub-indices of art competencies for global citizenship are identity and self-esteem, the pursuit of social justice and equality, empathy, artistic communication, creative ability and thinking, problem-solving ability to make changes, interest in the environment and sustainable development and community competence. Developing an arts curriculum for global citizenship requires self-directed learning and learners would likely be able to overcome the traditional realm of arts and pioneer a new, unfamiliar world of art.

#### ► **Kim, Sunah | Excellence and access: Art education for children of disadvantaged groups in Korea**

As cultural diversity and polarization increase in society, social integration has become an important agenda that requires multifaceted efforts. In the sense that the access to quality education to all children is one of essential factors that ensure equal opportunity and social mobility, it is time to ponder upon how to provide a fostering environment for socially disadvantaged children. In this effort, art education can play a significant role because socio-economic status is closely related to the cultural capital that also has an influence on one's fulfillment and success in a society (Bourdieu & Passeron, 1990). Furthermore, excellence should be pursued in art education for socially disadvantaged children so as to build a rigorous educational foundation. In this sense, the dichotomy between excellence and access is blurred in a search for quality education for marginalized children (B. Y. Choi, 2015). In this study, an art education program for children of low-income families was developed and conducted to foster their interests and potentials in art. Supported by Seoul Metropolitan Government, 100 children were participated in Saturday art classes for 8 months in 2018. The framework of the program was derived from the gifted art education program standards, which developed to enhance gifted art education programs implemented in schools (S. K. 2017). Based on the gifted art education program standards, the program was composed of four key concepts; "creation and appreciation," "integrative inquiry," "practical experience" and "identity and specialization." The curriculum consisted of four modules; "formative arts," "design," "media" and "interdisciplinary problem solving." Preservice art teachers and art therapy major students served as mentors, which became an important part of individualized and differentiated instruction. Data collection is conducted in three parts; students interview, participation observation and artworks. The outcome of the program is analyzed for the purpose of understanding students' experiences and changes throughout the program, especially in their social and emotional aspects.

#### ► **Kind, Sylvia; Berry, Alexandra; Yu, Rachel; & Jessen, Violet | Composing a studio: Experimentation, contamination, and the ecologies of practice**

This panel presentation considers the role of an experimental and collaborative studio in early childhood and teacher education. Through a/r/tographic practices and creative ethnography (Elliott & Culhane, 2017) we consider the ecologies of practice in the various configurations of the studio, with children ages 1-5 and with students in early childhood teacher education. We pay attention to how materials and ideas live, travel and mutate in relational spaces, and how materials and ideas contaminated and were contaminated by others in studio processes. In the wake of this porosity, we imagine a "pedagogy of contamination". The singularity of each individual is certainly valued, yet it is the collective and collaborative which we aim to nurture, creating a relational space of investigating and creating together; constructing, making, and co-composing understandings. We attend to the experimentations, relational movements, collective rhythms, and emergent and adaptive processes that take shape through the encounters and exchanges between students, children, educators, atelierista, materials, and spaces. We notice how thought is formed in the creative act, not just as a precursor to it, with ideas and images taking shape in the doing (Manning & Massumi, 2014) so that making becomes "a process of correspondence" (Ingold, 2013, p.31) and immanent becoming. To attend to this, we embrace listening to the materials themselves, to diverse approaches and ways of knowing and being, to the form-taking and making of things, and to "how things dance together with one another" (Vecchi, 2010, p. 15). Thus, the studio is not conceptualized as a container for creative acts and materials, but an emergent and intra-active space itself inherently creative and creating and constantly becoming (Author 1, 2018; Author 1, 2017). It takes shape as a work of art might. It is thinking in action and a space continuously in making and in movement.

### ► **Klima, Gabor | Digital making - Computer supported creativity development**

Research presented in this paper is related to the “Moholy-Nagy Visual Modules - teaching the visual language of the 21st century” project of the Visual Culture Research Group of ELTE University and the Hungarian Academy of Science. This curriculum innovation project is based on the educational tradition of the Hungarian masters of the German Bauhaus art and design college. Collaborative creation, experimentation with new technologies and socially sensitive themes characterise the curriculum modules, of which the projects reported here belong to Visual media. Our main research objective is to integrate media in the discipline called Visual Culture. As an experiment, students were processing science classes with the help of animation and a 3D design software for a year. The practical implementation of the pedagogical approach of STEAM education (science, technology, engineering, art, mathematics) has been one of the main strands of the program. Primarily this meant the visualization of biology, chemistry and mathematics. Art and science education created a creative synergy during these interdisciplinary projects. Computer and Software background was one of the major challenges. We tried to keep in mind during the program, that besides the digital techniques, the manual skills should also have an emphasis. We tried to fulfill the device requirements of animation and 3D design by using smartphones and applications as well as computer support. We were using stop-motion and paper-cut animation techniques as well as 3D printed characters. We were visualizing biological processes, chemical reactions and mathematical problems and turning these into animations. In the practice of the program, it was important that the art room does not change into computer room. The practice of digital creativity development follows the practice of traditional art classes, however, technology differs obviously. New devices used during drawing classes (like smart phones, design softwares and 3D printers) were expanding the possibilities for creative development of visual culture class throughout the program. By introducing the completed student works, I want to illustrate the potential of interdisciplinary visual culture. We keep on uploading the student's works on to a dedicated homepage where we also describe the pedagogical practice of the program. During the program we had to face technical challenges which made us change certain elements of the original concept. We inserted traditional drawing tasks into the program as segments and also reduced software usage in order to use as few computing devices as possible so that the students could rely on the smart tools which were already available to them.

### ► **Klungland, Monica | “An educational context with a whirl of yarn” a performative approach to arts and craft education**

In this paper I will present a diffractive analysis of an educational context with a whirl of yarn (H. Lenz Taguchi, 2017; L. A. Mazzei, 2014). The paper focuses on examples from collected film-material during my own field work. During some weeks in April and May 2018 pupils at the age of seven and thirteen and their teachers were invited by the researcher to experiment and play with a variety of yarn in an area in the forest nearby the school. The teaching was focused on *art as event*. Both the researcher and some of the pupils carried an action-camera in a chest harness. An overall focus in my PhD-project, with the title “Weaving through open doors,” is to explore what will appear in this kind of open-ended encounter and how materials can function as actors. A general focus in my research is the domain of subjectification in art and education (Biesta, 2017; 2018). I am therefore concerned with what performativity as an approach can do in Arts and Craft Education (Illeris, 2012). In this presentation I will discuss critically how the pupils, the site and the materials intra-act and make themselves intelligible to one another (Barad, 2007). I am analyzing the effects of effects with a critical gaze. My preliminary findings show how pupils with a bundle of yarn in their hands change the site, and how the changes inspire new ideas and experiments. In the process of using materials to alter the surrounding, and in the intra-action with the cameras, opportunities arose for the pupils to perform themselves in new ways. I am asking for new and different ways to understand and use the notions *making* and *materializing* in the context of Arts and Craft Education.

### ► **Knight, Wanda B. | Un/making white supremacy: Using critical race theory to create racial equality through art education**

Critical Race Theory can play a central role in revealing the social inequities that are inherent within the structures of art education. Critical race theory (CRT), an analytical framework that stems from the field of critical legal studies, focuses on the racial inequities in societies. Various scholars have advocated for the incorporation of critical race perspectives in research and practices within art/education (Kraehe, Gaztambide-Fernandez & Carpenter II, 2018; Knight, 2006; Patton et al., 2007). In order to make progress towards eradicating racism in education, art educators need to make space for discourse within our teaching contexts. Art educators can make or incorporate space in the curriculum to discuss race-making, racist ideologies, Whiteness, and the role that Whiteness plays in the re/production of educational privilege. CRT's has five principles that help reveal white supremacy and racial inequity. These principles include counter-storytelling; the permanence of racism; Whiteness as property; interest conversion; and the critique of liberalism (DeCuir & Dixson, 2004; Ladson-Billings, 1998). Reflecting upon how art educators among others incorporate racialized perspectives that support white supremacy through the curriculum can help unearth and expose the dominant (male, White,

heterosexual) master narrative which perpetuates white supremacy through education among other areas. This presentation uses critical race theory as a frame to explore race-making within the context of equity, diversity, and inclusion in art education, with the goal of unmaking white supremacy while creating racial equality through art education.

#### ► Knochel, Aaron D & Liao, Christine | Critical digital making

Many in art education have embraced critical foundations for research and teaching, impacting how the field approaches curriculum theory, art criticism, and visual culture (Desai & Darts, 2016; Quinn, Ploof, & Hochtritt, 2012; Tavin, 2003). Simultaneously, art education has evolved to incorporate forms of new media (Sweeny, 2015) and socially engaged art (Bishop, 2005; Finkelpearl, 2013; Helguera, 2011). Contemporaneously, the maker movement has been linked to activities and resources related to learning and using digital technologies to develop knowledge and skills essential for today's and future society (Peppler, 2010; Peppler, Halverson, & Kafai, 2016; Sayers, 2017). As the maker movement impacts a broad range of learning spaces, it is important to conceptualize how critical theory in art education and DIY citizenship (Ratto & Boler, 2014) may catalyze and provoke conceptual framing of critical digital making. We argue that critical digital making is a synthesis of critical approaches to art making and new media and an important step to advance art education in the digital era. As we become more connected in our daily lives through technologies like mobile phones and social media, digital tools and methods offer artists and art educators ways to use computers to create critical making practices that intervene, disrupt, probe, question, and create dialogue. These actions synthesize critical praxis with digital media for discovery-based research that builds the foundation of a digital-age art education for equality and social justice. In this Interactive dialogue oriented experience, presenters will share research and demo practices highlighting the ways critical digital making produces knowledge and constructs new pedagogy through 3 themes: formation, co-construction, and intervention. We ask how criticality applied to digital making can look beyond the screen and between lines (of code) to develop new reflexive practices in digital making.

#### ► Knochel, Aaron D.; Ballengee Morris, Christine; & Wilson McKay, Sara | Show me where it hurts: Research in art & health

Socially engaged art is characterized by expanding modes of making beyond aesthetic experience into modes of creative inquiry that gets out of the gallery, museum, and classroom into spaces that are more collaborative and participatory (Helguera, 2011). Oftentimes, these social practices consider carefully the role of human interaction as a creative material through which meaning and aesthetic impact are developed. With the rising significance of socially engaged art there is a parallel range of initiatives that are evaluating the intersections of art, design and healthcare. These initiatives range from academic investigations of the possible benefits of design professionals contributing to the implementation and effectiveness of healthcare systems such as the Stanford Medicine X conferences (see <https://medicinex.stanford.edu/>) to the Alliance of the Arts in Research Universities' (A2RU) 2016 national conference theme of "Arts Rx: Creative Venture, Wellbeing, and the New Humanities" focusing on the opportunities for arts-based research in therapeutic applications (see <http://a2ruvents.wixsite.com/a2ru>). Beyond these academic efforts from the arts and sciences, professionals within healthcare professional education have explored how the arts can enhance aesthetic knowledge, clinical skills, and empathy of healthcare professionals in training by examining reproductions of art (Blomqvist, Pitkala, & Routasalo, 2007; Darbyshire, 1994; Jackson & Sullivan, 1999; Price et al., 2007; Wikstrom, 2000, 2003). This research, particularly in nursing, is investigating how nursing student educators are using "art observation and interpretation to develop nuanced understanding of communication, narrative sequencing, power in relationships, and empathy" (Frei, Alvarez, & Alexander, 2010, p. 673). These early research findings indicate that there is a real benefit to having healthcare professionals in training exposed to arts experiences integrated into their coursework not only for its potential to impact their observation skills, but also to their capacity for ambiguity and empathy.

#### ► Knudsen, Lars Emmerik Damgaard | Exploring the essence's of Open School through art

Open School is a collaboration between schools and organizations in the local community on teaching including teaching artists museums and art schools (Retsinformation, 2016). It is a part of the school reform in Denmark from 2014 and is internationally familiar to concepts like *out of school learning* (Quigly, 2014; Resnick, 1987). In Denmark, teachers and collaborating organizations received Open School with mixed emotions. An evaluation showed (EVA, 2018) that some were very positive and had already been co-working on i.e. aesthetical learning processes, but others felt that external organizations were not pedagogically fit for teaching children, because some artists do not have a teacher education. Multiple interpretations of what open school actually is soon blurred the picture even more (Knudsen, 2017): Ministry of Culture defined Open School to be about Bildung. Ministry of Education saw it as a tool for learning the curriculum. The organization of local government said Open School should support students' general competences, and artists engaging in the Open School program put emphasis on the potential for creativity in schools. In 2015, I

began a 3-year research project to explore the fundamental question: *What is the essences of Open School?* Merleau-Ponty (1962) defines essence as a lived experience seated in the body and interwoven with the surrounding world. Open School supports the pupils' aesthetical learning processes, so to capture the essences' of Open School an artist and I conducted arts-based research based on Leavy (2009) and Barone & Eisner (2012). We observed and made artwork (drawings and collages) at 55 lessons across museums, theaters, youth clubs, businesses and churches with around 1,000 participating students, and did 39 interviews with teachers, local government workers and external organizations. In this paper, I will present the selections of the arts-based research to illustrate the pupil's aesthetically learning experiences.

### ► Koivurova, Anniina & Erkkilä, Jaana | Who is an art educator? Game of Cards explaining concepts in the field of hybrid art educator identities

We are exploring the thin line between the concept of Art Education and collaborative art practices (for example Participatory Art, Multidisciplinary Art, Socially Engaged Art, Community Art). Moreover, we study which kind of skills and educational training diverse methods of participatory art practices need. Although the classical question What is Art is nowadays replaced with a question When Something is Art, new collaborative practices like Applied Visual Art, Socially Engaged Art etc., are creating concepts and new work profiles, that need to be defined. Thus, new art educational identities are finding their form and old definitions are challenged. We invite the participants to define regularly used concepts that overlaps with art education. The process is ran through a playful card game that hopefully results a new understanding of the words that we are using.

### ► Komatsu, Kayoko | Arts-based research through the making of an image atlas: Circulation of appreciation and creation

This paper describes the process and outcome of a practical research project done in collaboration with the Museum of Contemporary Art Tokyo and two primary schools. Primary school pupils, who had been given an opportunity to view and appreciate contemporary art works made of paper, made their own art works using paper in their classrooms. I exhibited photos of the pupils' works and asked ten postgraduate students of an art university to make their own art works of paper related to the pupils' works. The ten students made their own image atlas using the photos of works made by artists, pupils, and students as well as some other images they had gathered. At last, I made a large atlas composed of the ten students' atlases, which showed the whole picture of the research process. The significance of this practical research rests on the circulation of appreciation and creation, which brings together two different activities that are typically separated. In addition, this research tries to connect artists, art university students, and primary school pupils, whose artistic works are usually evaluated differently. This was an experiment in bridging the gap between the contemporary arts and arts in education. Making an atlas represents the analogical and imaginative thinking peculiar to artistic activity. An image atlas was made by German art historian Aby Moritz Warburg in the early twentieth century. It was also used as a way of artistic expression by Gerhard Richter. It traces the process of thinking and generates a new meaning out of the arrangement of several images. In this sense, this practical approach could contribute to a new type of arts-based research. The methodology of this paper is the hermeneutic approach. From the viewpoint of the philosophy of education, I will capture the educational significance of the above practice of the circulation of appreciation and creation, and clarify the epistemological aspect of making an atlas

### ► Konecný, Jakub | Thinking outside the box: Czech art teachers and computer games

Thanks to the development of personal computers, cell phones, tablets and others kinds of electronic devices, computer games are almost omnipresent. They are not played just by young men and fans of fantasy or sci-fi; because of the wide array of "casual games" they are now played also by former players and even by people who have never played any computer game in their life. It is not surprising that children of any age are using motives from computer games as topics for their own work of art and they are influenced by the visual language (level and style of stylization, colour harmony) of computer games. But in Czech republic many people still consider video games as an unproductive use of free time. The contribution will be about presenting results of research between art teachers at Czech schools. Research's goals are to find what is the target group's relationship to computer games and find answers to some questions about their opinion about videogames, art education and using computer games in art education. Results of this research will be part of my PhD thesis *Visual language of computer games and its influence on student's art expression*.

### ► Koo, Ahran | Self, shifting in relation to others and social contexts

This presentation aims to expand our understanding of cultural identity of ethnic minority groups whose identities are vary and hybrid based on their relationships to others and social contexts around the population. A community-based participatory action research (CBPAR) was conducted for two years with a Korean-American Community School's students, teachers, and administrators in the United States and its data was analyzed based on Ernest Stringer's emerging themes (1996; 2008; 2014). The themes were further compared with contemporary artists' artmaking practices including the works of Nikki Lee and Do-ho Suh, which focus on multiple and hybrid identities in global settings. Audiences will gain understandings of: 1. How an Asian-American community views their cultural identities in relation to others and/or social contexts. 2. How contemporary artistic practices resonate these hybrid identities through multiple forms of artmaking. 3. What the meaningful implications of this study are for other minority groups, schools, community organizations and education and cultural policy research. This study emphasizes the intersections of critical multiculturalism (Gay, 2000; May & Sleeter, 2010), Asian-American cultural identity inquiry (Ancheta, 1998; Kibria, 2002), racial identity theory (Ladson-Billings, 2005), visual narrative (Clandinin et al., 2007; Emmison & Smith, 2000; Grushka, 2009; Lazo & Smith, 2014) and arts-based research (Eisner, 2008; Leavy, 2015; Yorks & Kasl, 2006; Pauly, 2003). The author reveals the dynamic changes of recent Asian-American immigrants' perspectives of their identities while investigating multiple contexts of hybridity. Audiences will be invited to interpret visual outcomes of the participants and the artists, and rethink the rigid notion of difference, isolation, confusion, negotiation and otherness as minorities. Since the presentation will highlight the significant aspects of our multicultural society, this study will open conversations and bring a cultural aspect of not only Asians and Asian Americans but also other diverse communities in the 21<sup>st</sup> century.

### ► Koo, Ahran | Sense of belonging: Insider vs. outsider

The city of Fresno in California in the United States has complex cultural inputs from both US and Mexico. Due to the regional location and agricultural industry, more than half of the population in Fresno is Hispanic or Latino/a. A high number of students and faculty members at the university where the presenter is affiliated with embraces multiple cultural backgrounds, which results in multifaceted senses of belonging among all campus communities. This presentation will highlight multiple examples of students' artwork which focus on their sense of belonging based on the two places, US and Mexico, where they live and where they are emotionally rooted in, respectively. As a DACA student, student A often reveals her feeling of insecurity through her artmaking. Student B also presents her immigration status with sense of being outsider and being different from other through visual languages. Multicultural approaches in art education allows these migrant/immigrant students to share their sensitive stories with others, and broaden our understandings of culture and place where we belong to. Furthermore, the presenter will highlight the white American students' stories who feel another sense of being outsiders due to the heavy Latino/a influences on campus where often times, Spanish becomes a main conversation method among students and faculties. Through these examples, audiences will be invited to reconsider the concepts of nationalism, nationality, origin, foreigner, and multiple aspects of sense of belonging in our 21<sup>st</sup> century, and gain an understanding of: 1. How visual language can be used as a communicative tool to deepen understanding of concepts of place. 2. How multiple ways of art-based approaches allow for college students to engage with one another, themselves, and their culture; 3. What the meaningful implications of this study are for various art educators' own teaching and learning experiences.

### ► Koo, Sohee | Making as exhibition: Exploring collaborative studio practice in the art gallery

We describe a community artmaking collaboration we co-designed as two studio art and art education faculty "a senior professor and a doctoral student" along with our students in an urban university art education program. The project, which took place one month in our art gallery, engaged a large and diverse learning community "preschool students, students in art and museum education and community art, preservice and in-service teachers, university faculty, and gallery visitors" in an improvisational, collaborative, artmaking experience and exhibition. We were inspired by Richard Serra's *Verblist* (1967'78), in which he listed 84 possible action-based processes that could be taken on materials. Serra presented these action verbs as notes as an individual artist's process. We extended Serra's verbs beyond the individual. We invited our students to create "unfinished" works to be installed in the gallery and that would serve as starting points to prompt audience engagement with materials provided. Gallery visitors were in turn invited to extend, revise, and add on to existing works, as well as to initiate new works. What is possible when materials-based provocations for artmaking spur people to make works collectively and collaboratively? How do we foster a sense of "making" in DIY artmaking contexts using a variety of materials? Although researchers have documented collaborations among professionals in the arts and arts education (John-Steiner, 2000; Rochford, 2017; Staikidis, 2006), there is little research on the nature of collaboration between practitioners in these fields and the greater community. In response to this gap, we will present photographs of our students'



artworks as they were transformed by the community; excerpts of student journal entries; and gallery visitors' contributions to the project. Beyond describing the project and its effects on the community, we will suggest resources for others who may wish to take up similar socially engaged work.

► **Kukkonen, Tiina & Bolden, Benjamin | Enhancing creativity in the arts classroom through assessment for learning**

The teaching and learning of creative skills is a common requirement across K-12 public education systems in Canada. The arts, which have long been recognized for their capacity to develop creativity, are emphasized as a curricular area where such learning can take place. However, the assessment of creativity poses many challenges for teachers in the arts. For instance, some teachers fear that by assessing creativity, they run the risk of stifling students' self-expression (Lucas, Claxton, & Spencer, 2013). Hence, teachers and students would benefit from explicit approaches to creativity assessment that support (rather than hinder) learning through continuous feedback and guidance. This paper presentation will report findings from ongoing research that examines Assessment for Learning (AFL) as a pedagogical strategy to nurture creativity in K-12 arts classrooms. AFL engages students in formative assessment activities (including self, peer, and teacher assessment) with the goal of improving achievement and developing students' self-regulation and metacognition (Black & Wiliam, 2006). Specifically, this presentation will center on the AFL strategies used by three visual arts teachers (two high school, one elementary) to enhance student creativity. For the purpose of this research, creativity is understood as the production of something original and of value within a given context (Cropley, 2006). Data were gathered via audio-recorded semi-structured interviews. Interview transcripts were analyzed deductively for core AFL strategies (Black & Wiliam, 2006) and also inductively to identify additional creativity-nurturing practices. The results revealed that teachers actively make use of AFL strategies in their classrooms, with specific emphasis on developing creativity through (a) one-on-one guidance and questioning, (b) peer mentoring, (c) clear project parameters, and (d) preliminary inspiration and brainstorming. Teachers did not emphasize explicit discussions about creativity with students, focusing instead on related concepts such as decision-making and problem-solving.

► **Kwon, Hyunji; Thatte, Asavari; Hanawalt, Christina; & Uhlig, Sue | (De)constructing professional identity in art education: Borders, conflict, migration, and contestation**

Gloria Anzaldúa describes borderlands as places that are in "a constant state of transition" (1987, p. 3). Borderlands represent adjoining, intersecting, and overlapping areas abounding with tension and conflict that result in hybridized, hyphenated identities. In this presentation, we explore varying interpretations and experiences of borderlands with the aim of examining the possible opportunities that emerge from existing within and in-between the borderlands. We discuss ways in which four art education scholars encounter socio-cultural, gendered, geographical, and ontological borderlands. The first presenter discusses how the borderlands that resulted from geo-familial displacement and ontological displacement in academia intersected to create vantage points and liminal spaces that allowed her to explore, re-orient, and assert her ontological roots in art educational theoretical discourse. The second presenter addresses the tensions in her hybrid, other-than, and also-with roles of artist/maker, (art) educator/scholar, and student/supervisor. Finally, the last two presenters explore the intersections of gender/care/mother/teacher as experienced by female art educators in complex spaces of higher education and K-12 schools within the neoliberal climate of US education. We hope our experiences of performing and living hyphenated identities and of negotiating borderlands will resonate with other art education scholars as they negotiate their similar but unique professional, personal, ontological, gendered, and geographical borderlands. Examining the hyphens and liminal spaces opens possibilities for re/examining the fluid nature of the identifying binaries, rather than "imagining them to be permanently stable and fixed" (Bhattacharya, 2015, p. 493). Borderlands and liminal spaces are critical for art educators as they are creative spaces for negotiating alternative possibilities and are avenues for self-exploration.



► **Lachapelle, Richard E. | (Re)making: How effective is exhibition design in contextualizing and teaching about the place of origin and meaning of a museum object?**

How effective is exhibition design in contextualizing the place of origin and meaning of a museum object? Can this purported function of exhibition design be considered educational? These are the questions that I will attempt to answer in this research paper presentation. Using examples of exhibits from different museums, I will attempt to build a case for the possible educational role that carefully considered exhibition design plays in the museum's teaching about art objects and artifacts. My argument will be grounded in a material culture studies approach where investigations use "artifacts (along with relevant documentary, statistical, and oral data) to explore cultural questions" (Schlereth, 1990, p. 27). In furthering this basic definition of material culture studies, Carl Knappett (2005) proposes that researchers set aside the dichotomic and conventional Cartesian separation of subjects and objects in favor of a sociosemiotics of material culture approach (pp. 11-34) that posits that "there exists a symmetry between humans and non-human (i.e. objects) and that both can be agents or artifacts. Knappett argues that, because of this symmetry, humans actually think *through* material culture" (AUTHOR, 2011, p. 13). In my presentation, I plan to demonstrate such an approach in order to make a convincing case for the contribution of good exhibition design to the learning experience proposed by museums. I will also argue that good educational exhibition design can only result from a close and mutually respectful collaboration between two key museum professionals: the exhibition designer and the museum educator.

► **Lalonde, Martin | Conversing images: questioning affect, potential and virtuality in student bodies**

With almost all teenagers now owning a smart phone and nearly half of them claiming to be constantly online (Anderson and Jiang, 2018), the relevance of studies on the impacts of image-based mobile social media on identity development and social integration of young people is no longer to prove. Yet in art education, the curriculum space dedicated to learners self-actualization (Gosselin, 2002), there are still few studies on educational innovations taking advantages on the affordances of mobile technologies. This paper comes back on the results of an interventionist qualitative study in which teaching strategies using mobile social media were designed, implemented, and analyzed to shed light on the impacts of networked visual communications on adolescent identity development and learning trajectories. By comparing their personal approach on social media to the one they maintain in formal educational settings, we identify the conditions they respect and the goals they pursue in these respective contexts. Approaching these spaces from an art education perspective enables students to bypasses the unofficial norms in place and partially alleviates the weight of the expectations of their imagined audience. By taking advantage of a playful safe space to analyze their own approach to mobile social media, students are able to become aware of the power dynamics they are complying with in order to create alternative approaches to visual self-representation in responses. Research data such as interviews excerpts and visual artifacts will be presented in this paper in order to bring together practical issues and theoretical considerations about the integration of image-based mobile social media in art education.

► **Lampert, Jocielle & Mendonça, Luciana | Making research in art and art education: Experience of teaching and learning in the painting studio**

This work presents perspectives of research in Art and Art Education in the field of Visual Arts. It refers to the space / time of actions developed within the painting studio, in the University context, and points as a place of investigation and reflection the Study Group "Apotheke Painting Studio". Operational methodologies used in the painting studio are approached, pedagogical and artistic working

process documents and the dimension of the experience, its intensity and power, understood as between (as a formative path), established in the teacher/artist's creative trajectory. Faced with teaching painting, this research seeks to interweave teaching and learning in Art, and the space of the studio as a laboratory. It is aimed here to perceive the experience as a process of displacement, which generates ruptures of the common place, permeating the construction of the subject. As the theoretical basis axis are the writings of Dewey (2010), regarding experience, education and making and thinking Art, and Sullivan (2004), due to research and artistic practice, as well as the studio space as a place of investigation.

#### ► Lan, Ching-Yi | Preliminary exploration of teaching effects on senior age arts

The population structure all over world has gradually approached to an aging population and senior life will move toward a more well-being goal. The purpose of this study is to explore the relationship between self-identity and artistic participation in "senior age arts" through the study of artistic development and teaching strategies. The information is collected from the following sources: 1. Analysis form of senior age cognition. 2. Table of senior age arts development and teaching strategy. 3. Student's practical interview. 4. Exhibition of sharing narrative records. Through the multicultural perspectives and the trend of arts education, the research method is based on the development of the senior age arts and a teaching model. The interviews are conducted by the action research method to obtain qualitative data for analysis. The research results are as follows: 1. Different age groups have different perceptions toward senior age and also give different expectations. 2. Feasibility of setting teaching strategies through developing characteristics of individual arts. 3. Development of senior age arts is more effective than the standard teaching model through the individualization guidance. 4. Teaching methods are based on respect, encouragement and appropriate criticism as more effective teaching strategies.

#### ► Langdon, Liz | Pique assiette: Piercing together place, memories, and dreams

#### ► LaPorte, Angela Maria | Inverse inclusion: Transforming preservice teacher dispositions

This presentation will offer an overview of an ongoing study of the efficacy of a novel pedagogical approach for preservice art teacher training, *inverse inclusion*. This practice offered preservice teachers an opportunity to rotate among roles as student, teacher, teacher's assistant, and observer within a university service-learning course structured as a community-based inclusion art class with disabled adults. Qualitative data collected from 18 students during two separate courses included reflections on their experiences in each role, particularly as a student alongside mentally and physically disabled adults, and how each role expanded upon the preservice teachers' learning. This approach situated all participants in a more equitable art education environment. The content and comparative analysis of qualitative data in the form of pre- and post-course questionnaires, weekly reflections, and a focus group interview with preservice teacher participants collected throughout both art education courses revealed some changes in preservice teacher dispositions. Many students revealed a more open-minded attitude towards disabled learners, increased their own confidence about teaching in an inclusion setting, and were most influenced during their role as student working alongside disabled people. This research is a response to an ongoing inadequacy in preservice teacher preparation to promote an inclusive art education environment for disabled students (Dorff, 2010; Kraft & Keifer-Boyd, 2013; Cramer, Coleman, Park, Bell, & Coles 2015). As Derby (2016) addressed ableism through the action research of his own Disability Studies Pedagogy in two of his art education courses, I have also been analyzing my own pedagogical practice of inverse inclusion to better prepare preservice art teachers.

#### ► Lara-Osuna, Rocío | How to teach about art through the lens of the Spanish artist José Val del Omar: An interactive showing

This performative session shows the artistic and didactic experiments of a Spanish filmmaker José Val del Omar (Granada, 1904-Madrid 1982) and the adaptation of these proposals to create new didactical propositions. The story of this artist is an example of how take risks may bring failures at first, but in the future, can become successful ideas. Since 1930, Val del Omar tried to improve the educational system through the application of film techniques as a pedagogic tool trying to democratize the presence of imaging technologies in schools and museums and pursuing to achieve the active teacher and student's participation (Sáenz de Buruaga & Val del Omar, 1992). His educational ideas, artistic creations and technological inventions were ahead of his time, to the extent that some of them are related to emergent artistic techniques like Video Mapping, Projected Based Augmented Reality, or Face Tracking, among others. From Val del Omar's perspective, it might be seen educational phenomena in a different way which provides questions and solutions that couldn't be answered in another way (Barone & Eisner, 2006: 96). That is why his approach has inspired the development of new methodological propositions that prioritize the sensorial of imaging systems in arts-based teaching and research today. Furthermore, the update of his contributions also aid to the assessment about the use of new technologies in

education to achieve new methodologies in line with the contemporary social context (Sanders III, 2006:103). For this reason, the main objective of this performative session is giving participants the opportunity to approach to some of the visual concepts and techniques created by Val del Omar, by transforming the session in an Image Lab where participants can interact and experiment with his discoveries and with the new tools developed from them.

#### ► **Larsen, Christine | Implementing Australian Indigenous perspectives in the visual arts classroom**

This workshop involves looking towards Indigenous Australian Art as a starting point for developing a collaborative mixed-media artwork that could be replicated in a classroom situation. The workshop would begin with a short discussion of cultural sensitivities pertaining to traditional and contemporary Indigenous Art (specifically Australian) whilst respectfully acknowledging the authenticity of the artworks and the artists themselves. This would lead to examining traditional Indigenous artworks from four main viewpoints perspective (bird's eye view) colour (earthy tones), use of symbols and motifs and collaboration (through the collaborative nature of creating Indigenous art). Through implementing the activity within a classroom situation, students would focus on colours of the central Australian landscape and could research how Indigenous artists traditionally created their own paints and pigments from the earth in addition to the collaborative community nature of creating Indigenous artworks including passing down stories and "The Dreamtime." The session would culminate in workshop participants producing a collaborative panel of imagery based on leaves and plant matter using conte pastel, compressed charcoal, water soluble graphite and drawing ink in the style of an Australian Indigenous artwork. This session would be free to delegates and all materials provided by the presenters (Christine Larsen, Peter Tuckwell, Julia Wilken; all Visual Art Educators / Secondary Teachers from Australia). Proposed number of participants - 20-30.

#### ► **Larson, Brett | Artist research workbooks as transformative identity sites**

Graduate students engaging with scholarly publications often make notes to dialogue with the readings (Attenborough, 2011) and apply it to their own research agenda or to help formulate ideas for future projects. Within the field of arts-based research, students coming from an arts background may take more artistic approaches in representation of data and reflections (Gray & Malins, 2004), utilizing artist research workbooks (ARW) such as those defined by Julia Marshall as "illustrated, chronicles of research" (2014). Further work from Marshall (2014; Marshall & Da'Adamo, 2011) points to the ARW as a tool for transformative experiences through art for K12 IB students, but no previous studies have explored the research workbook being used in other student populations. For this study, I selected graduate student research workbooks in an arts-based research methodology course as the subject of examination, investigating the following questions: What does note-taking in this form look like for graduate-level artists engaging in scholarly work? And how does this play a part in identity within the various communities involved namely artist, graduate student, researcher and academic communities? After collecting pages from ARWs and identifying salient features, I conducted semi-structured interviews with students to better understand the decisions behind particular moves in their note-taking, their choices of representation through words or through images, and the transformation the genre provides. Findings show all participants reported the ARW allowed for significant insight into themselves as artists and researchers, and feelings of ease by being able to represent and work through concepts in a way that more closely resembles their brain's normal method of processing information. From this, I conclude these workbooks become a site where being an artist, researcher and student can be worked at and shaped, making new identities through a transformative research practice.

#### ► **Laven, Rolf & Swoboda, Wilfried | Soundwords - Graphic story telling and social inclusion**

This Erasmus+ Researchproject (2017-2020) focuses on promoting social inclusion through an artistic-aesthetic approach. In the interaction of teachers, artists and university researchers as well as people with experiences of flight, work is being done strategically and concretely on the "narrative" by means of the art form "Graphic Novel" in the sense of a transcultural educational aspect which open up ways for teaching development. Soundwords focusses strongly on cultural and artistic education and will mark the position for developments in cultural education. As pioneers in this pedagogical areas the project is volved in European educational networks (universities, cooperations on an international level) in the best way and can implement the results of the partnership in these institutions and so multiply them as innovation as transition to a future "culture school." The list of the partners, which have never worked together before in this constellation, according to their selection criteria are: Vienna Board of Education (European Office)/ Austria, Inclusive School "Holzhausergasse", Vienna/Austria, University of Teacher Education Vienna/Austria, University of Modena and Reggio/ Italy, IsArt Liceo Artistico Arcangelia Bologna/Italy, Max-Born-Berufskolleg Recklinghausen/Germany, MCAST Institute for the Creative Arts Paola/Malta, CoED Foundation Birmingham/UK and Escola Vida Montserra Barcelona/Spain. The aim is to promote an aesthetic "cultural dialogue" as intercultural competence, which contributes to the European identity, European citizenship and social

solidarity, taking into account plurality and diversity. The aim is to reveal the synergies between culture and education, by opening up to innovation in arts education on the one hand, and the conscious participation of learners in our cultural spectrum of opportunities on the other hand, to prepare a breeding ground of creativity (on the side of teachers and learners) and hope. Finally, this project takes an interdisciplinary, innovative path regarding social inclusion and school.

#### ► Layng Rosner, Terre | Rhetorical aesthetics as ART-ument

This is a recent, historical review of the changing paradigm for graphic art education employed by Higher Education in the United States. By definition, graphic art education is the pedagogy of aesthetic discourse differing from fine arts education in its basic intent, which is to persuade an audience similar tools are used but the purpose is typically to motivate an audience to attend an event, buy a product or use a service (Berryman 1990, Layng & Layng Rosner 2004). If graphic art education requires the student producer to be driven to condition audiences then it would seem necessary to have some knowledge in the practice of ethical, persuasive discourse. In other words, graphic art necessitates using a deductive argument to be efficacious. "Deductive argument is an argument of such a form that if its premises are true, the conclusion must be true too. Properly formed deductive arguments are called *valid* arguments" (Weston 2009, p. 37). A simple syllogism can be provided to frame my concern about this issue. If graphic art is kind of discourse and discourse is a kind of rhetoric then graphic art is a kind of rhetoric. Therefore, a pedagogy that integrates graphic art education with rhetorical argument in the practice of *ART-ument* would accommodate the knowledge building necessary for the postmodern student citizen of "artistic education" (Siegesmund 2013, p. 301).

#### ► LeBlanc, Natalie | Meet the artist for an informal tour of the exhibit - "Canadian Viewpoints: Concealed & Revealed"

#### ► LeBlanc, Natalie & Irwin, Rita L. | Re/negotiating representations of Canadian identity through contemporary art

In this presentation, we examine the potentiality of contemporary art for reflecting upon and provoking complex understandings of national identity. As part of a three-year study entitled, *O Canada! Reimagining Canadian Identity: A Cosmopolitan Approach to Teaching and Learning*, we draw from arts based engagements in an artist-in-residence program, investigating how art creates a space for exploring and strengthening identification with place. Canadian artists are actively challenging the taken-for-granted conventions, beliefs and values that govern society through contemporary art (O'Brian & White, 2007). For example, Douglas Coupland explores the relationship between human experience and the un/familiarity of the Canadian souvenir, drawing connections between everyday objects and their greater cultural significance (Coupland, 2002). Multidisciplinary artist Vera Frenkel, provokes Canadians to consider issues of exile, discrimination, and cultural memory, by addressing the discomfort and uncertainty often accompanying migration (Cwynar, 2014). Sonny Assu addresses the representation of Indigenous peoples in Canada by confronting issues of loss, erasure, and the a/effects of colonization (Cheung, 2017). These artists engage in processes of re/negotiation in the country in which they are living while asserting the need for inclusion and recognition within representations of their nation. In this presentation, we provide an overview of arts based engagements within the artist-in-residence program, drawing on some of the practices and processes just described. We discuss how they served as artistic-intellectual platforms contributing to a critical dialogue between national identity and a cosmopolitan imagination. Cosmopolitanism or cosmopolitan studies (Pinar 2009) have become a growing research area concerned with ways of imagining a world that emphasizes inclusivity. In this sense, being cosmopolitan requires individuals to embrace hybridity, appreciate diversity, and engage with otherness (Appiah, 2006; Delanty, 2009). We conclude by provoking a dialogue about approaching cosmopolitanism through contemporary art with the goal of identifying strategies for promoting cosmopolitan conceptions of difference.

#### ► Leddy, Shannon C. & Miller, Lorrie | Weaving together slow and Indigenous pedagogies: An axiology for making

Art making is messy. Sometimes, it's because of the materials we use to produce art, and sometimes because of the process. Sometimes that mess is actual, and sometimes metaphorical. Art makes space for that. For InSEA 2019, we propose a 60-minute interactive dialogue that will explore the theme of Indigenizing art education by weaving together Indigenous principles of learning and teaching (FNESC, 2009; Sanford, Williams, Hopper & McGregor, 2012) with the slow pedagogies of *currere* (Pinar, 1994) and slow school (Holt, 2002). In a practice of Pinar's *currere*, we wish to encourage participants to consider our/their own art experiences in schools, first as students and then as teachers, to determine the significant themes contributing to pleasure and meaning-making from our own art biographies (Payne, 2005). We will then introduce two keys sets of concepts from Indigenous educators in British Columbia that seek to create learning conditions in which meaning making and self-discovery are paramount in the process of learning. We believe that the infusion of Indigenous thought into art education practice stimulates the conditions of flow, such that "experience seamlessly

unfolds from moment to moment” (Nakamura & Csikszentmihalyi, 2014, p. 90). Throughout this exploration and discussion, we will facilitate feeling our ideas into wide rivers of thought that will then be physically woven together as we weave ideas through our conversation. The result will be a patchwork of Indigenous and Western theories of being and making, much like Canada itself, and each participant will receive a piece of our collective minds at the end of the session, so to speak. In this work, we position ourselves not as the experts in this arena, but as knowledgeable facilitators with significant stakes in seeing Indigeneity brought into art making in ways that neither appropriate nor stereotype, but create honest practice and dialogue.

### ► Lee, Ching-Fang | Communication through technology: How contemporary artworks and museum exhibitions challenge and change visitors' learning experiences

To survive, museums today are facing challenges of competing their visitors and resources against other leisure activities in the modern society, said Black (2005). We live in a world of instant communication, where millions of bits of information flood our daily life whether we like it or not. This growing technology changes people's way of life, behaviors in public affairs, and ways of consuming visual images. Thus, in this age of digital technology and information, art museums are no longer just a quiet place for contemplation. Their ways of communicating with and educating visitors must be challenged, changed and expanded. This study aimed to emphasize the educational role and nature of the contemporary museums which has shifted from the object-centered to the visitor-centered approach. Through literature reviews, it discussed how this change and the application of technology influence the characteristics of contemporary art and how this change impacts the social role of museum curators and ways of museum exhibitions. The design thinking of an engaging and participative exhibition was revealed to illustrate its importance on fostering visitors' interactive learning. Finally, through field-investigation, this study introduced examples of interactive strategies and technologies that are practiced and applied to contemporary artworks and exhibitions in USA, Singapore, and Taiwan.

### ► Lee, Eunji | Art as pedagogical experience: Participatory art making with young adults in artist Adelita Husni-Bey's "The Council"

Artists have always been engaged with various modes of making. In relation to socially engaged art practices (Bishop, 2012; Finkelppearl, 2013; Helguera, 2011; Kester, 2011), artists have been creating "experiences" that are open-ended and interpreted freely by the audience as a mode of art making (O'Donoghue, 2015). In particular, I've been examining artistic practices where the artist aims to create a "pedagogical experience" through direct interaction with a group of participants, often employing educational formats and methods. A recent art project - "The Council" (2018), is a series of photographs that were created by artist Adelita Husni-Bey in collaboration with the Museum of Modern Art (MoMA) Teens Program. Husni-Bey has been creating media artworks that are a result of pedagogical workshops, where she sets her participants in a certain situation to imagine how to build and manage their own community, challenging them to negotiate their rights, duties, to think about differences between public and private, and ideas of justice. For "The Council," thirteen graduates (age 17-23) from the MoMA's teens' program were prompted to re-imagine the function of MoMA's building after an apocalyptic crisis. Participants went through Image Theater exercises and worked in groups to produce a narrative, which ultimately resulted in creating the content, poses, backdrops, and clothing that would best reflect their collective ideas for the final photo shooting. The final photographs were exhibited in the *Being: New Photography 2018* show at MoMA, NY. The artist's aim and purpose of creating this project, and the learning that emerged from participants' experiences will be discussed through research findings and visuals. The research findings are based on the analysis of raw footage of audio recordings and photographs from the workshops; individual interviews with the artist, ten participants out of total thirteen participants; and review of online/offline materials including social media posts pertaining to the project.

### ► Lee, Eunji | La Austral: Performative storytelling art project with dreamers by artist Pablo Helguera

Artist and educator Pablo Helguera recently carried out a performance-based storytelling project "La Austral: S.A. de C.V." (September 2017 - May 2018, New York) with a group of DACA (Deferred Action for Childhood Arrivals) recipients and immigrants based in New York City. Various reasons brought young adults through an open-call, which formed a small group of adults who were DACA recipients yet undocumented and immigrants mostly from South America. Participants collaborated with Pablo, whose practice largely relies on performance and public engagement, participating in workshops over the span of 7 months. Each session was facilitated with drills and exercises of improvisation, incorporating the dark room in the rear gallery, playing games of character building, building stories upon others' stories, were just a couple among the activities Pablo facilitated with the group to evoke imagination and to equip them with skills to voice their stories effectively to a public audience. Supported by the International Studio & Curatorial Program (ISCP), all the workshops were facilitated in a storefront gallery in Williamsburg, Brooklyn. It functioned as a

training center during the private series of workshops, and then was transformed into a homey environment for the public receptions and engagement sessions throughout April and May, 2018, and also in conjunction with the Open Engagement conference held in New York City in May 2018. As a researcher interested in artist-led process-based projects that particularly engage participants in creating a pedagogical experience, I carried out multiple observation site visits during the private workshop series, public receptions and the weekend public hours opened to the public. Individual interviews were conducted with both the artist and five participants (out of total eight participants) to discover educational implications from both sides. The artist's intention and aim for the project, strategies used on the project, and the learnings that emerged from the participants will be shared based on the research findings.

#### ► Lee, Jin | Another way of seeing: A study of artists teaching art to the blind and its impact on their studio

A recurring problem for artist-teachers is that many artist-teachers pursuing the career struggle to overcome the dilemma of dual commitment in practicing and teaching art. There are conflicts between the artists' ultimate objectives in practicing the art and the teachers' responsibilities in classrooms. The two divergent roles and goals for artist-teachers create opportunities as well as tensions for artists-teachers. While there are many studies focused on how artist-led pedagogies improve content of teaching, comparatively small number of studies is conducted on the influence of teaching on artists-teachers' practice. The purpose of this study is to investigate how several artist-teachers who teach art to blind students describe the impact of their teaching practice on their studio practice. To answer this question, the researcher performed a qualitative case study of four prolific artists who teach art to blind students in a 20-year-old organization - Another Way of Seeing, the former Korean Art Foundation for the Blind. Data collected includes classroom and institutional observations, self-reflective journals, teaching materials, visual data, and interviews of the teaching artists. Using the methods, the study focuses on 1) examining context in which reciprocal learning happens for art teachers and blind students, 2) highlighting examples of experimental projects that artists developed for specific students and education settings, and 3) identifying the impact of innovative curricula and pedagogies for blind students on artist teachers' studio practice. The results showed how teaching artists reconcile dual identities by constructing situations of uncertainty and uniqueness in which they function as reflective practitioners (Schon, 1983). Findings from this study indicated three important themes: Teaching as a transformative learning process, Artist-teachers as reflective practitioners, and Teaching practice as an artistic practice. This research may contribute to the ongoing discussion by suggesting a situation where artist-teacher conflict is reconciled and reciprocal learning happens for artist- teachers and students.

#### ► Lee, Nicole | Exploring attunement a/r/tographically through cartomancy

This presentation shares the process, experience, and insights of exploring a/r/tographically (Springgay et al., 2008) the concept of attunement through (1) the research-creation of oracle cards and (2) the socially-engaged/participatory practice of cartomancy. Widely-used in arts-based educational research and curriculum studies, attunement is taken up as the act of finding what one is fitted for (Pinar, forthcoming) while living in the complex web of changing situations. Attunement is a way to uncouple from the ordinary (Greene, 1987/2001), which means to "move deliberately into an aesthetic space, where the familiar becomes unfamiliar" (p. 69). In the context of this a/r/tographic exploration, cartomancy is not used to predict the future or a predestined outcome. Rather, I conceptualize the oracle card reading practice as an offering of prompts to (re)consider one's past, present, and future. The reading activates a kind of *currere*, an active form of curriculum that involves four moments regressive, progressive, analytical, and syncretical (Pinar, 1975). Readings offer opportunities for one to enact an aesthetic and spiritual pedagogy of self (Irwin, 2006), where the teaching of one's self happens. One attunes to the beyond and becomes aware of hauntings when teaching one's self through cartomancy. I frame these hauntings as curriculum visions (Doll, 2002) and discuss them as reflections of one's own state of discomfort, anxiety, or fear, as one gazes into the abyss of the unknown. It is an invitation to work through the why and how of felt inclinations. Readers teach themselves by listening multimodally to the quiet murmurs and felt inclinations within, awakening understanding(s) that were not yet known but already there. Attunement is part of an individuated spiritual journey that encourages one to experience life meaningfully as a constantly emerging/unfolding revelation. Audience members will be offered a reading and encouraged to create their own cards.

► **Lee, Nicole; Irwin, Rita; Lasczik, Alexandra; Joaquín, Roldan; Vidal, Ricardo Marin; Barney, Daniel; Hu, Jun; Triggs, Valeries; Sorensen, Michele; Sinner, Anita; Kasahara, Koichi; & Lara-Osuna, Rocío**  
| Mapping A/r/tography through walking methodologies

This panel shares ongoing work of the federally-funded Mapping A/r/tography partnership, a network of international scholars, students, artists, and writers in education engaging in a/r/tography as inquiry into artistic, pedagogical, and scholarly practices. The team maps cartographies of transnational storytelling through movement (walking/hiking/trekking) and the critical creation of images, performances, and texts. Sites of interest include significant historic-contemporary cultural routes such as Canada's Trans Canada Trail (three sites), China's Silk Road, Japan's Kumano Kodo Trail, Spain's Camino de Santiago, and Australia's Gondwana Subtropical Rainforests. A/r/tography is a "research methodology, a creative practice, and performative pedagogy" (Irwin, 2013, p. 199) that enables us to understand the global-local implications of movement with/in social and cultural contexts. Our team engages in walking as a mode of inquiry in a/r/tography. Walking is embodied because it is tangible, immediate and foregrounds the bodily experience of moving, which is fundamental to a production of knowledge that is not already categorized (Ingold, 2004; Springgay & Truman, 2017). Central to walking research is an attention to how an individual body moves in relation to the surfaces of a place, and how such embodied movement creates rhythmic, textured, and contingent understandings of place (Pink et al, 2010). Drawing from interactions with/in unique geographic sites, panelists share insights on geo-specific understandings and cultural interpretations of a/r/tography; its role in mapping and reshaping interactions with the land; and its development as a methodology and pedagogy for social innovation. Panelists address the human-land relations of social stewardship and sustainability; the complex connection between identity and space/place; the pedagogic implications of movement with/in physical contexts; and how movement prompts the reconceptualization of transnational pedagogy. This panel is part of the project's aims to work across geographic scales and create a collective imaginary of proactive cultural exchange and relationship building through a/r/tographic encounters.

► **Lee, Roger | Teapot Travelling**

Traditionally art historians teach art educators the canons of Euro-American art history, such as Da Vinci's Mona Lisa and Duchamp's The Large Glass. However, I have discussed the decorative folk arts, Yixing teapots from China, in order to understand their Chinese historical and cultural context. Since retirement and the gift of my 350 teapot collection to the art gallery of Greater Victoria, I have travelled the world and still I think about and analyse my teapots on my travels in and around China. This visual presentation on PowerPoint will contemporize my analysis of my Yixing teapots to show how those same teapots can also reveal how they can be recontextualized illuminating changes in contemporary Chinese culture in themes of the rising middle class, the revival of new religious thought, the belt and road initiative, agricultural capitalism and a sexual revolution? This methodology will encourage art educators to teach art history traditionally but also encourage them to apply their personal travel and experience and possibly their students as well.

► **Lenz Kothe, Elsa | Working towards a community-based, responsive participatory art museum practice**

This paper explores what it means to develop an ongoing community-based, responsive participatory art museum practice. Museums that are experimenting with how to work with their communities are enacting different ways of being and becoming a museum through their community-based practices. Focusing on conversations with four women at the Museum of Art and History in Santa Cruz, California, and the John Michael Kohler Arts Center in Sheboygan, Wisconsin, I identify ongoing actions and commitments that make up responsive participatory practices at the two sites in this study, including actions that may seem so common-sense as to be overlooked in their importance. I address two guiding research questions: "What are responsive participatory art museum practices and what could they be?" and "What does education, learning, and pedagogy mean in the context of responsive participatory art museum practices?" My intention in inquiring into what makes up a responsive practice is to articulate processes that form the foundation of meaningful, community-based arts projects. Further, I offer one way of understanding education, learning, and pedagogy in the context of responsive participatory practices, and the commitments and aspirations that underlie these educational practices. I focus on everyday actions and regularly occurring processes, including asking questions, making mission-based decisions, and identifying and developing organizational qualities, as part of creating educational conditions for potential learning at the two research sites. I also consider how mutual transformation of both participants in community-based programs, and the museums and arts centers offering these programs, is an essential component of a responsive participatory art museum practice. Through considering these aspects of a responsive participatory art museum practice, I offer one way in which museums might consider experimenting with their own ongoing and daily practices in order to work more closely with their communities.



### ► Leonard, Nicholas Garrison | Glitchathon: glitch as happening

A glitch is a malfunction by a digital device. This short statement describing a glitch is loaded with assumptions on how a digital device, such as a computer, should function. The lay user of a computer has a preconceived understanding that computers function flawlessly, above human standards. This perspective of digital technologies skews the power dynamics between user and machine, placing the user at the whim of the computer. When the computer malfunctions through a glitch, the belief of the all-superior computer is compromised and the user becomes frustrated, maintaining that the computer should remain flawless. In this presentation I intend to reposition a glitch as a happening, altering the unforeseen event the user stumbles into as growing experience to become a more critical user of digital tools. A happening is an event that breaks from the normal routine, as outlined by the dominant system of understanding, where a person having the experience opens themselves up to a new variable, or possibility of understanding, allowing themselves to change. This form of experience has been constructed upon Dewey's understanding of experimentation, consummation, and experience (1925, 1934) further progressed by Kaprow (1966). In this understanding consummation involves "...undergoing and absorbing experiences beyond what was understood or conceptualized up to this point" (Garoian, 2017 p.154). It is this painful reconstruction of prior systems of knowing that can begin to open new power dynamics between users and computers to become more critical when using digital tools. This presentation will follow the outline below: Personal introduction and qualifications for digital art research, summary of glitch, happening, and power user vs. critical user, everybody will intentionally glitch an image file on their computer to expose how fragile their identity of a perfect computer is, and final discussion and suggestion for repositioning glitches as happenings.

### ► Leonard, Nicholas Garrison | The creative game: Can computers be creative?

In 1950 Alan Turing addressed the question "Can Machines think?" (p.1). He did this by first addressing the problem of other minds, where we can not truly know what another person is thinking and must instead rely on the characteristics others display to infer intelligence. To demonstrate this point, Turing created "The Imitation Game" to test if a computer can be supercritical to the point that it could fool other humans into also believing it is a human. When asked, can a computer be creative a similar response can be applied. In 1997, Csikszentmihaly developed a social psychology understanding of creativity that places creative agency in the environment, creating a social product. Csikszentmihaly outlines that a creative process occurs according to the following three requirements: 1) Symbolic rules, 2) A person who brings novelty, and 3) Experts in the field who recognize and validate the novel idea (p.6). If a computer is programmed to the symbolic rules of a domain and introduces variations to the symbolic rules the first two requirements can be addressed. It then comes down to expert judgment to label the final generated product as creative. The Creative Game was developed as a social psychology based argument for creative computers. The Creative Game is played in a similar manner to Turing's Imitation Game where a judge makes a request to anonymous participants, one of which is a computer. The responses are then sent back to the judge to make a decision on what response originated from the computer. In The Creative Game, if the computer cannot be identified or the final product is acknowledged as superior, the computer can be described as creative. In this presentation, The Creative Game will be described and then played by the participants.

### ► Letsiou, Maria | Studio learning and everyday objects

What stories can objects narrate? Many different art genres show how artists investigate meaning in the depiction or usage of objects. From still lifes in the Middle Ages to Gabriel Orozco's installations that are made with found objects, objects and their denotations and connotations sketch a vast variety of creative possibilities. Concurrently, stories with personal, historical, and cultural implications are attached to everyday objects. I implement a studio-based unit in which the inquiry instruction is used as a main teaching tool to help students gradually develop their research skills and decision-making abilities. The focus of the instruction is everyday objects. Usually, objects are signs of cultural and personal meaning, and as such, are proper tools to investigate facets of location and a person's relationship with them. During studio-based learning, students revisit and revise stories about the objects through practices such as drawings, painting, assemblage etc. Students use contemporary creative conceptual strategies and experiment with different art materials and processes to uncover and create new meanings about objects that reflect personal concerns. This presentation offers an overview of the teaching process and students' production results. My aim is to examine studio learning in relation with the artistic thinking that is developing through specific topics.

► **Lewis, Lillian & Cox, Jason | Mantles in the museum**

Join a live action role playing game for art museums: “Mantles in the Museum”. Participants will make an art critic character and engage in gameplay. Supporting research will be shared.

► **Liao, Christine & DeVita, James | Performance-making as entangled pedagogy of collaboration: A performative analysis**

This experimental arts-based research focuses on discovering, revealing, and presenting the tensions and possibilities of collaboration between two college professors and their graduate and undergraduate students to facilitate learning about social justice issues in education through the arts. Using performative inquiry as methodology, we argue that performance-making is both pedagogy and arts-based research methodology that challenges the participants’ perception of social justice issues in education and exposes the rough edges of collaboration. Our research asks about how collaboration in the performance-making process is entangled, pedagogical, and reciprocal? Performance-making here is a pedagogical event involving two groups of students and two college professors to create a series of digital performances. The performances integrate film and dance to represent students’ research of social justice issues in education. Each performance is focused on representing a social justice topic (e.g., LGBTQ+ identities). The video and dance performance are layered to convey meaning as well as to convert the dance into a digital performance. Dancers and videos sometimes interact or show contradictories to each other that demonstrate the complicated representation of social justice topics. Performative inquiry is the research of a topic through performance that is often used in social science and educational fields to exposes narratives of injustices, create meaning, and provide accessibility for participatory engagement (Butler-Kisber, 2010). We engaged in an analytical process after the initial performance-making process completed by students; next, we choreographed a performance piece to illuminate the performance-making experience through performative inquiry. In this presentation, we will share an interactive performative presentation and explore the potential of performative inquiry in providing new language to support performance-making pedagogy’s potential of teaching social justice issues in education through the arts. We will also provide opportunities for participants to join the performance and create the entangled collaboration experience together.

► **Liao, Christine; Yang, Guey-Mee; & Cooper, Yichien | Zoom in and out: Analyzing and understanding STEAM practices in art education**

American STEAM (Science, Technology, Engineering, Art, and Math) curriculum has become an emerging area of study. Its increasing importance is evident in the STEAM highlighted in the 2018 NAEA convention and in the special issues of *Journal of Art Education* (Rolling, 2016a, 2016b). STEAM education also draws much international interest. Art teachers around the world are grappling with the pedagogy and practices of STEAM curriculums. We ask: Does STEAM enhance the teaching of artistic practices or does art become diluted in the service of other STEM subjects? This presentation aims to provide multiple perspectives to analyze and understand the current state of STEAM, which could provide art teachers models and advice to start experimenting and potentially advancing their STEAM practices. This presentation illuminates various approaches to STEAM education through three dissections of current STEAM practices. First, based on a regional survey, three STEAM art lesson models were identified, including Tool Integration (TI), Collaborative Integration (CI), and Organic Integration (OI). TI lessons are those in which visual art or STEM is used to advance the agenda of the other. CI lessons require collaboration between art and STEM teachers. In OI lessons, students organically draw from their STEAM learning to create a product for a functional/meaningful purpose. Secondly, from analyses of the published STEAM curricula/projects, data visualization is used to show the current trends, the diverse approaches to STEAM education, and the relationships between the STEAM subjects. Thirdly, the international actions inspired by and responses to the STEAM workshops conducted in China, Malaysia, Taiwan, and Turkey will be presented. Finally, the three dissections of the current STEAM practices and their collective implications to art education are summarized to provide advice and models for art teachers to continually experiment and re-make the contemporary art education practices around the world.

► **Limoso, Liby Norman | Places and spaces from Panay mythology**

In November 2018 an exhibition anchored on indigenous concepts of place, memory, identity, spirituality and language that will encourage “placemaking” will be mounted for the 2018 Visayan Islands Visual Arts Exhibit an Conference at ANG PANUBLION Museum in Roxas City, Capiz Philippines. The aims are 1)To deepen appreciation on the significance of Sugidanun- oral tradition indigenous to Panay Bukidnun which reflects the memory of pre-Colonial identity, place, language and spirituality in the region 2) To provide substantive cultural and historical experience to both residing and transient communities in Panay and Negros islands specifically mentioned in the Sugidanun and 3)To give honor and dignity to surviving Sugidanun Culture Bearers; locals of identified

communities in Panay and Negros islands; and the various artists from different disciplines who keep their communities vibrant with excellent traditional practices in food preparation, healing, weaving, building, music and dance among others. "Sugidanon Contemplations: Conjunctions of Meaning and Place," within its assembly are various found and created objects culled from a meticulously crafted field work between September and October 2018. In essence, the outcome of the inquiry will characterize the resulting art pieces. Within its process, I will investigate particular places mentioned in the Sugidanun, local mythology of Panay Island, Pan-ay (Capiz), Halawud (Iloilo) Kanlaon (Negros) and Madyaas (Central Panay/Antique & Aklan mountains). The presentation for 2019 InSEA will show the ff: 1) Interview with master epic story tellers of the Sugidanun, 2) Visit to the specific sites in Panay and Negros Islands mentioned in the mythology 3) the gathering and making of materials for exhibit and 4) the mounted exhibit for Visayan Islands Visual Arts Exhibit and Conference.

#### ► **Limoso, Liby Norman | Sugidanun puppetry in Iloilo, Philippines**

Local mythology is not familiar to most residents in Iloilo, Philippines. As former instructor in visual arts programs in the region, I observed that the new generation embrace foreign popular trends such as cosplay, online games, television series and fantasy movies but are unaware of stories and characters that reflect indigenous identity, imagination and creation. Thru collaborative puppetry projects with selected elementary and high schools in Iloilo, Philippines, I wish to bring renewed interest to the new generation the Sugidanun-mythology of Panay Island. In creating visual representations of characters from the oral tradition of Sugidanun we make the intangible tangible and contribute in the preservation and innovation of an endangered indigenous cultural practice. Instead of being just consumers of foreign pop culture, I wish the young blood of local artists to be empowered in generating new forms and content rooted and inspired by strong images and practices from our local identity, language and memory. The success of Sugidanun Puppetry will hopefully spring new interests and lead to the production of indigenized cosplay, online games, television series and fantasy movies. The presentation will show the 1) visual art workshops and mythology discussions with selected elementary pupils and high school students 2) Sugidanun mythology character design and puppet making and 3) staging of Sugidanun Puppetry.

#### ► **Lin, Ching-Chiu; Sinner, Anita; Girak, Sue; & Wu, Dai-Rong | Transversalities: International perspectives on community art education practices**

This panel aims to examine and reconceptualize best practices within the relationship between informal learning in community and the visual arts. The notion of transversalities signifies both the theoretical framework and the methodological structure of our research. We consider transversalities as points of intersection between horizontal flows of dialogue among communities of practice that are geographically distinct, and vertical modes of exchange within the university-community partnerships where we situate and invite debate on transnational community arts-based artists, academics, community activists and policy makers to link ideas and action through multimodal representations within collaborative exchanges of knowledge. By showcasing cases from Canada, Australia, and Taiwan, we focus on three core socio-spatial dimensions of knowledge production within community visual arts practice: 1) to create multi-layered intellectual exchanges and intergenerational dialogue articulating how social institutions embrace innovative models of teaching and learning; 2) to offer insights into how community arts practice strengthens social dynamics of innovation and generates learning outcomes that are sustainable; 3) to provide recommendations for ways of envisioning community as the space of knowledge production where artful social innovations and pedagogical relations can be re-imagined. The discussion addresses the role of researcher/practitioners conducting research related to arts learning in various community sites, the partnerships and infrastructures needed for community engagement, the ethical concerns and research methods associated with this type of scholarly commitment. The analysis interrogates and employs singular or multiple forms of artistic research, as well as qualitative approaches that engage in broad definitions of community art education across a variety of media employed in conjunction with the visual arts. This panel contributes to the development of discourses concerning community art education by offering a spectrum of critical, experimental, reflective, speculative and evaluative standpoints concerning theoretical issues and visual practices that constitute informal teaching and learning.

#### ► **Lind, Ulla | Making otherness - the classroom as a nomadic space**

This paper presents a study with focus on how an open-ended process of learning can affect education as well as knowledge production. The field work is based in a Swedish elementary school where a group of 10-year old's take on the task of designing conceptual objects and performing their use for a dinner out of the ordinary (Resch 2018). An imaginary menu of green beets in lava sauce, roasted earth cakes with stardust and sweet flames with lemon twigs works as an inlet for the participants creative different processes. Within this performative ethnography study (Denzin 2003, Lind 2015) the nomad becomes a way to travel the *making* as

well as the *un-making* of ideas, objects and the relationship with and between them (Braidotti 2013). It brings up contingency as well as openness. The nomad helps to decenter, displace and differentiate ideas on, among other, knowledge and the pre-given. The study aimed to research how pedagogy can become a site that actualize conceptual creativity. Artistic research, design and craft offers closeness to what Karen Barad (2003) discusses as “matter that matters”. For the class room practice this means a closeness to material culture and how things in a mutualistic fashion play a part in the making of the society. “Making otherness” looks at what the production of difference can mean for pedagogy, as a multiplicity-of-other ways of making knowledge and creative work. Troubling the concept of design as unquestionable logic and purest form of usefulness, the class room instead actualizes as a *fabulatory* practice. The knowledge production turns into an affirmative process where all participants articulate and arrange meaning together with more-than-human agents.

#### ► Lindsay, Gai Maree | Poetically stitching an academic identity

The transition from preschool teacher to academic required that I unravel threads of tension between self and place to restitch a new identity. How could I become “acceptable” within a somewhat tight-laced academic context without losing hold of the values that drove me to research in the first place? This presentation will share how a provocation to utilise graphic and poetic languages to make learning visible (for children, students and self) empowered me to apply quilting/stitching processes and metaphors to construct my own PhD/research identity. The making of stitched methodological diagrams (Author, in press) as well as documentation of research milestones using textiles, thread and poetry satisfied my desire to make sense of the research process and to aesthetically anchor my expressive self within the often-overwhelming structures and demands of the academy. Case study research that explored the visual arts beliefs and pedagogy of Australian early childhood educators was therefore enriched and overlaid by an arts-based account of researcher reflexivity. While unusual in a case study context, the application of Arts-Based-Educational-Research (ABER) values to support reflective self-expression of the research process has been previously discussed by scholars (Bomugil, 2015; Probine, 2017; Sinner, 2006). My somewhat schizophrenic desire to concurrently satisfy and disrupt the academy was affirmed by Fels and Irwin’s (2008) explanation that when researchers innovatively weave theory, practice and arts-based traditions together, stories that reveal several perspectives may be created. In sharing the visual expression, making and shifting of my teacher/researcher identity, along with theoretical inspirations that underpinned the process, conference delegates may be encouraged to combine artistry, philosophy and scientific inquiry to encounter their own artistic expression of the research process “neither by rule, nor yet blindly, but by means of meanings that exist immediately as feelings having qualitative colour” (Dewey, 1934, p.125)

#### ► Little, Rina Kundu | An art museum and place-making: engaging with relational potential

Using narrative inquiry, the presenter explores the Lynden Sculpture Garden’s mission of place-conscious art education through its Call and Response Program. Place-conscious education helps to build a conceptual framework that articulates an ability to socially engage with the politics of place (Greenwood, 2013). New materialisms, Afrofuturism, and sensational pedagogy inform the museum’s practices to act as part of a network of relations, where artworks present invitations to co-construct through interactions and intra-actions (Springgay, 2011; Barad, 2003). Call and response is a format originating from many African traditions and present in the African diaspora, including that which was shaped by slave trade. Often thought of as a pattern where one phrase is heard as commentary in responds to another, here it is a “relational potential, ...each object modulates the resonance of the voice, moving its own movement in tandem with the environment moving” (Manning, 2008, p. 1). The “ongoing transformation” (Thain, 2008, p. 3) creates “emergent environments from which [further] relations or articulations are born” (Manning, 2008, p. 1). Artworks on site gather together artists from multiple disciplines who share a commitment to the radical Black imagination as a means to re-examine the past and imagine a better future, and to address belonging. It is a space where artists and other communities of learners investigate complex issues, collaborate, extend dialogue, and produce new relationships and knowledge constructs. The presenter uses observation of interactions within the network of relations and interviews with collaborators to collect data and analyzed how art about place-making intersects with stories, allowing us to shape and reshape who we are, in relation to people, place, and difference (Connelly & Clandinin, 1990). Furthermore, characteristics of Afrofuturism will be discussed including the power to envision, shape, and deliver counter narratives and disturb or defamiliarize through creative processes (Dery, 1994).

### ► Liu, Yi-yang | Visual culture in the design of nonlinear/phenomenon-based curriculum

I was born in 1980, when the medium of music was moving from cassette to CD. However, in recent years, my vinyl record collection has exceeded the time and money I spent on streaming music, not because of the sound quality (although it is a scientific fact), but rather to enter the record store, you could speculate on some possible auditory associations by visual and textual experience of the cover. In the way not relying on the data recommendation results obtained by software, let me feel more “human-like” behavior of exploring the unknown world of ubiquitous technology. From 2006 to 2013, there are 3 TED speeches by Sir Ken Robinson which inspired me with ideas about the relationship between education and unpredictability, breaking the linear thinking myth of traditional education, and the difference between the assessment of Finnish education and the United States, as well as the concept of “organic systems.” In 2017, I set up an experimental education studio in Taiwan, trying to design courses with the same theme in a season based on this inspiration above. In September 2017, I started with the theme of “train” for 18 weeks. The key concept below which has presented in inSEA 2017 with the result of analysis models. By using Arts-based (art form as the communication material for motivation and art creation as reflection) and critical thinking to conduct the course, such activities rely heavily on the integration of the picture book and the “phenomenon” 1). The theme came from the multi-dimensional/metaphoric concept extended by artwork created by myself, combined with 2). Picture book (mainly chosen by the cover/title when entering the physical library/bookstore, and 3). Local/Global issues: Instant dissemination from social network media. This is a brainstorming practice to challenge the education system with the stable/predictable curriculum.

### ► Lu, Lilly | Critical makers in virtual makerspaces: Student project showcase

Recent maker movements have been transforming and extending to integrate many applications of digital tools for immediate prototypes and creative production. However, the digital makerspace in the virtual environment has not yet been fully addressed or documented in this context. Outside of schools, the 3D Virtual World (VW) technologies are quite popular among digital-generation students for gameplay. Particularly, the sandbox type of VW (such as Minecraft and Second Life/Opensim) has become the new platform for digital makers to try out, share/exhibit, and collaborate on creative ideas and outcomes with their art, design, and tech skills. As builders, digital makers can create any visual content for entire virtual worlds including interactive virtual art and art spaces. As exhibitors and hosts, they can showcase their work, observe the interaction between audience and their art in the virtual maker spaces, and converse with audiences around the world. As performers, they can repurpose the virtual makerspaces for real-time events and invite audiences to roleplay and complete event stories (Author, 2013). In this presentation, I will first address how virtual environments can serve as additional *virtual* makerspaces to provide various art projects, events, and creative opportunities to engage digital-generation makers. Second, I will showcase several groups of college and secondary education students as critical digital makers who created, experimented, and shared their individual and collaborative work in two types of virtual makerspaces: Second Life/Opensim and Minecraft; the work showcased was created in both formal and informal art education settings through my action research grant projects supported by the American National Art Education Foundation over 10 years. Next, I will report students’ reflections and responses based on their experiences in the virtual makerspaces. I’ll discuss possibilities and challenges for implementation and address recommendations for practice and research in future contemporary art education.

### ► Lowkajtis, Dominika | Creative methods of art education for academic students in Poland

Presentation concerns chosen methods of developing art thinking and imagination, used in visual education at an academic level. Examples of students’ projects reveal a potential of strategies and heuristics, leading to new solutions in artistic output in an area of visual and audiovisual arts, visual communication, advertising, graphic design and in the context of designing educational activities in schools and extracurricular educational institutions (galleries, museums). Presented works include visual metaphor with cognitive and artistic function, synesthesia as a basic mechanism of metaphorical thinking, analogy (especially a personal analogy), transformations, future thinking - all used in a creative process. Methods used in visual education, relating to pedagogy, psychology of creativity, have a special meaning to human when it comes to their self-realization and creativity analyzed in an area of art and artistic education. Proposed educational program, engaging metaphorical thinking, visualizations and artistic expression by using traditional art techniques and digital media, indicates on a high effectiveness of presented strategies in regard to developing creative skills.



## M ›

### ► MacAulay, Colin | Using everyday materials and smart-phones to create stop-motion animation in the art classroom

I am a Visual Arts lecturer in the largest primary teaching university in Ireland. We train approximately 1000 student teachers every year in the Visual Arts. I have a wealth of experience working with large volumes of students using a wide variety of digital tools, applications and animated techniques. A central part of the art course is for the students to continually assess and reflect on the art making process and on their learning through the use of an art journal. These journals contain rich sources of data, that provides platform for interesting action research paths for both the student and lecturer alike. Feedback from the journals has cited animation as one of the students' favourite topics. It was noted however, that cut-out animation while interesting and fun for the students themselves, it was considered too difficult and time consuming to consider attempting in a primary school classroom. For the knowledge to filter into the primary art classroom, it is imperative that the learning becomes as simple and familiar to the students as possible. This year, as a new undertaking, the students will explore the theory and practice of stop-motion animation using everyday materials. Stop-motion animation is a technique that requires very little materials, time or space to produce stunning effects. The students will document and create the animation process on their smart phones. They will then edit, finalise and share online using basic free mobile applications. Using this same concept, I propose to invite delegates to attend the workshop and create a stop-motion animation with their own mobiles phones and everyday materials. This will demonstrate how easy it is to produce, edit and share a stop-motion animation within the 60-minute time frame. It will also give attendees the confidence to disseminate the learned skills within their own environment.

### ► MacDowell, Paula | Craftivism and the art of making pro-social change with girls

The purpose of this study is to analyze the effectiveness of an equity-oriented Maker Camp designed to foster maker mindsets and maker identities in high school girls by engaging them with diverse tools, materials, mentorship, and hands-on design experiences. The central focus of the Maker Camp emphasized craftivism (craft + activism) and coding for social change (Corbett, 2018; Greer, 2014). Teams were challenged to make a mobile app related to an issue that teen girls face in local or global communities throughout the world. Participants learned how to identify a problem, create new solutions, and change the world for the better by communicating their ideas (via apps and a pitch to a panel of experts). Fun and meaningful maker activities throughout the day included creating inventions or artwork out of e-junk and making reusable tote bags from unwanted t-shirts. Greening making or "assembling what assembles a world with a focus on sustainability and shared knowledge" was further explored during small group discussions around the growing global problem of e-waste (Author, 2015). Grounded in the realities of girls' artifacts and stories, which are significant carriers of meaning and knowledge, this study specifically focusses on two important, yet under-developed, aspects of research: 1) evaluating girls' engagement in maker activities as a way to cultivate mindsets as makers (not merely users or consumers) of things, ideas, and identities; and 2) understanding how girls analyze and value their maker experiences (e.g., building, crafting, coding, inventing, and tinkering) in-interaction-with using their art and craft projects to better the world. The lessons learned in empowering girls as "craftivists" (e.g., people who take action on social injustices through the medium of craft) will be useful for educators and researchers who are interested in working alongside youth on creative projects designed to inspire pro-social and environmental change.

### ► MacDowell, Paula | The art of making augmented reality: A new creative canvas for educators

As we live in an increasingly visual and digital society, integrating augmented reality (AR) technologies with curriculum opens up a new world of creative possibilities for teaching and learning. In this session, I will explore my journey of making AR experiences with post-secondary students. I developed a vision-based AR assignment to engage learners in a creative process of making and sharing personalized design projects. Rather than being users or consumers of digital content, I challenge my students to design AR with a focus on storytelling using their creative text, poetry, images, photo galleries, music, videos from concerts and cultural events, etc. They learn how to create codes that overlay digital information on top of real-world images, thereby augmenting user experiences with compelling narratives that interact with place and space in both physical and virtual environments. I will present a range of exemplars and the collaborative art project that was created to showcase the AR designs with the university community. Highlighting the message, "Sense of Place," my research team made an interactive floor-standing globe using the students' AR images and recycled materials (emphasizing sustainability education in a digitally connected world). Findings evidence that the student learning process was empowering, inspirational, unexpectedly fun, useful for making meaningful connections with peers, and valuable for generating a collaborative spirit and a sense of belonging in the course. Furthermore, important mentorship opportunities resulted as learners supported each other to solve technical challenges. This session will be meaningful for educators and researchers interested in experimenting with AR technologies for curriculum enrichment and to energize classroom learning environments. Overall, my presentation goal is to lead a productive discussion around how to leverage AR to move beyond the traditional barriers of classroom walls and screens by designing location-based learning experiences that bring people, art, story, and technology together.

### ► Mahlouji, Sholeh | Do you have time for a cup of nettle tea?

This paper is a narrative inquiry based on a collaborative art project organized by the Vancouver Biennale 2018 which aimed to create approachable discussion around sensitive issues, like belonging, identity and displacement. Graphic designers and textile artists from diverse religious and ethnicities were invited to create local narratives that celebrate intercultural relations in the form of prayer rugs. According to Green (2011), we need to create situations through art so that we can have a dialogue around things we care for and understand what "our own strangers' love and pray to and dance to and esteem" (p.114) and embrace differences as a collective trace of human thinking through time and space. Green defines dialogue as an ongoing effort to translate one mode of seeing and making into other modes, provoked by curiosity, good will and a desire to connect. Freire (2013) refers to dialogue as an encounter in which the dialoguers transform and humanize the world. He indicates preconditions such as love, faith in men's power to make and re-make, trust, and critical thinking which can shape the world anew. Invited as Vancouver-based Iranian designer who is familiar with Islamic traditions, I found cultural identity a sensitive concept to work with collaboratively and it also demanded tolerance. Just like brewing tea with stinging nettle leaves, a dialogue does not take shape unless we are open to being changed through our conversation. The question is what we can learn with each other around our values through a transformative process if our values are not held as static truth. According to Edward Said "the great goal is to become someone else, not as a departure from the self but to transform itself from Unitarian identity to the identity that includes the other without suppressing the differences" (Jhally, Smith, Talreja, and Watson, 2014).

### ► Makemson, Justin Bradley | Place-based technologies and augmented interpretations: Reconfiguring technologies to support students' virtual and local interactions with public art spaces

Place-based and place-specific technologies open up a new set of interpretative platforms for teachers and students interested in examining the relationship between the created object and its environment. For example, GIS (geographic information system) technologies make it possible to map information through the collection, analysis, and dissemination of multiple data sets within a single, layered geo-spatial representation, while GPS (global positioning system) technologies make it possible to support local seek-and-discover exploration through environmental interaction and ubiquitous information exchange, mobile learning, location awareness, and incredible accuracy of satellite-based navigation (Broda & Baxter, 2002; Virvou & Alepis, 2005; Huang et al., 2008; Lude et al., 2012; Chin & Chen, 2013). MR/AR (mixed/augmented reality) technologies make it possible to create a sense of embodiment or presence within an enhanced, expanded, or modified local experience through links to embedded content and ubiquitous information services (Milgram et al., 1995; FitzGerald et al., 2013; Lorenz et al., 2015). Still, not all new technologies work as viable options for student interpretative platforms. Today's art teachers have to be able to discern which technologies are appropriate for classroom use and when it would work better to reconfigure more familiar technologies to support virtual and local interactions with artwork. This session examines several ways that students have explored visual interpretation, technology, and location within the presenter's own classroom. The presenter is an art educator currently working in teacher preparation. Specifically,

the presenter recounts two exercises encouraging students to reexamine initial locally-based interpretations of an artwork after interacting with the artwork in a virtual environment. Both exercises make use of readily-available technologies. Session participants will be encouraged to share experiences and participate in the discussion of technology, place, and visual interpretation. Place-based and place-specific technologies open up a new set of interpretative platforms for teachers and students interested in examining the relationship between the created object and its environment.

#### ► **Makemson, Justin Bradley | Symbolic comparisons in art education: The creative influence of significant artistic others on student-artist identities**

Student-artists interpret the value of creative actions predominantly through instinctive self-comparisons to significant artistic others, i.e. teachers, influential peers, family, community members, and the generalized impressions of more established artists introduced as part of instruction or encountered outside the classroom. While researchers remain divided on the overall effectiveness and appropriateness of teaching approaches that directly encourage self-other comparisons (Anderson, 2003; Bresler, 1994; Duncum, 2010; Kindler, 1999; Szekely & Bucknam, 2013), several practices common in art education including the design of curriculum around exemplar artists and imitation of representational treatments, teacher-made examples, demonstration and create-alongside instruction, guided looking and talking exercises, group and partner critiques, public exhibition of student projects, and norm-based measures of student achievement all involve some form of comparison between artists. To further complicate questions of creative influence, student-artists negotiate classroom-generated influences alongside a myriad of influences rooted in the iconographic systems and artifacts of visual culture (Ballangee-Morris & Stuhr, 2001; Duncum, 2001; Efland, 2004; Freedman & Stuhr, 2004). Despite the considerable influence of significant artistic others in creative development, most student-artists demonstrate a limited understanding of the exact nature of outside influences and how they impact emerging artistic identities. This session examines the research potential of “symbolic comparisons’ defined here as the deconstruction of student-generated propositions and support for perceived links between two created objects” to parse the creative influence of others and provide insight into student social awareness within the art education classroom. To address the practical application of symbolic comparisons, the presenter will outline teaching approaches designed to help educators and students better understand self-other relationships within a creative environment and will then discuss how these approaches reconcile with the designs of other art educators. Symbolic comparisons or student-generated propositions and support for links between two created objects can help to parse creative influences and provide insight into student social awareness in the art classroom.

#### ► **Mäkikoskela, Riikka Irina | Making of cultural change in the context of a circular economy and art**

In this presentation we will present a BA level interdisciplinary pilot course Circular Economy, Art and Cultural Change: its objectives, theoretical background, its experimental practices and outcomes and social impact. The pilot course is an experiment which place in spring 2019 in collaboration with Aalto University (UWAS) and Helsinki University. University Wide Art Studies (UWAS) are open to all the degree students at the university, regardless of their field of study. The Pilot is part of funding that aims to establish mutual multidisciplinary study program for Finnish universities around the theme of circular economy. The course introduces and develops strategies of contemporary art and art education to deal with complex phenomena of circular economy and to make it more understandable in public sphere. A circular economy originally is a regenerative system in which resource input and waste, emission, and energy leakage are minimised. This was thought to be achieved through long-lasting design and recycling but it has become evident that more radical change of culture, education, values and ways of living is needed. Nowadays the term encompasses more than the sustainable production and consumption of material, goods and services. It includes discussion of the radical intertwinement of aesthetical, ecological and ethical processes and the way we are experiencing them. This way the original idea of material processes extends towards ideas of experiential and social materials. The course offers also a platform to problematize the traditional idea of a unique artwork, its materiality, the “creative process” and its manifestations. We will give practical examples from the course to trigger discussion that would help to develop this pilot further in different kind of learning environments.

#### ► **Mäkikoskela, Riikka Irina | On material making and thinking**

In recent years, there has been a growing interest in artistic thinking (Varto 2008; Valkeapää 2011; Mäkikoskela, 2015, 2017). This means visual art practice is not only considered as practical work but also as a conceptual and analytical activity. I have defined material making and artistic thinking by making art and through a multidisciplinary theoretical analysis. In this, I have employed artistic research methodology, which enables both the operational and conceptual methods, but, above all, the artistic research methodology offers a chance to examine art-making process from a participant’s point of view and follow the material thinking of an



artist (Slager 2012). In the multidisciplinary theoretical analysis, I have combined Tere Vada's (2004) notions of local thinking, Tony Cragg's (1996/1998) dialogical thinking with materials and new materialism of feminist theory (Haraway 2008). I have studied how the constant but often unnoticed movement between materiality and conceptuality implements in visual art practice. This process I demonstrate in my paper via empirical research data and I portray the process through a narrative framework. My objective is to evidence how material and conceptual perspectives complement each other in the art-making process. This clarifies how creative work progresses and how its hybrid identities manifest. Both of these are the core issues of contemporary art pedagogy. Additionally, my research seeks for perspectives on how this kind of thinking can influence larger in the societal discourse.

#### ► Mäkikoskela, Riikka Irina & Kivioja, Johanna | Salvos project: architectural and environmental education in visual arts

Salvos, the development project for architectural and environmental education (2017-2018), promotes the multidisciplinary art practice of children and young people and develops architectural and environmental education in visual arts. Simultaneously, the project makes visible the activities of the Finnish art schools, which covers various forms of visual arts. In addition to the fine arts, Finnish basic education in the visual arts is provided in crafts, architecture and media art. The Salvos project includes four Finnish art schools: Emil, the Valkeakoski Youth Art School, Lappeenranta Art School, Lohja School of Art and Art and Design School Taika, Lahti. Project partners are the Finnish Association of Art Schools for Children and Young People, the Finnish Arts Promotion Center and the Finnish Information Center for Architecture. Salvos is funded by the Finnish National Agency for Education. The aim of the project is to develop the contents of architectural and environmental education and pedagogy in visual arts schools, and the project consists of experiments, peer learning, exhibitions and events, teacher training, project documentation and sharing of results. Our paper presents Salvos project and the art of children and young people made within the project. Environmental education in visual arts continues to use the methods and means of environmental art (Naukkarinen 2007). Additionally, the interaction between architecture and visual arts has always been fruitful in Finland. Art-making as an environmental research embodies experiential knowledge, which complements and challenges other disciplines. Salvos project has deepened the personal relationships of environment of both students and teachers through artistic means. The methods of empathy and experiments have been found to be an excellent foundation for understanding the environment and the interaction society (Biesta 2012). The Salvos project has proceeded with emphasis on experiential learning and communality towards a sustainable way of life.

#### ► Makino, Jessica Mami | The presence of the "other" in the music classroom

During the years of 2008 and 2012, I developed a doctoral research in a public school in the city of Sao Paulo. In that time, about 440 children have studied music with 20 undergraduate music students. The planning, realization and evaluation of the music classes were oriented by this researcher, one experienced public-school Art's teacher and another experienced university teacher during the weekly meetings. Among the several products of this work, I intend to present, at the 36th World InSEA Congress, the verification of the presence of the "other" to ensure the success of the teacher's work in the classroom. Contrary to what the preceding sentence may suggest, the presence that I have found to be important is not the one who supervises the work, but the one who supports, gently criticizes the teaching strategies and helps to find solutions to the issues of music teaching. Considering the music class as a spectacle, the teacher would be one of the actors on the scene and the "other", the assistant director. It's not the director, but the assistant, the one who watches the dynamics of the rehearsals and is usually apart, analyzing with exemption the work process of the teacher, the teaching strategies and his/her relationship with the students. In this sense, the experience of the magisterium is shared and softened. The thoughts of Paulo Freire, Murray Schafer, Gilles Deleuze and Felix Guattari guided this research.

#### ► Mäki vuoti, Eija | The storytelling photo walk - An intensive visual exploration using mobile and online tools

This photowalk workshop makes visible and narrates an experimental, collaborative and multi-method Arts-based research investigation through something I call "Visual Thinking." The art-making tools utilised in the workshop are mobile phone camera, the Instagram app and the hashtag created for the photowalk workshop. The participants' contributions are collected into a joint photo wall that the hashtag makes possible. The participants sit down in front of this projected collaborative photo wall as the narrators and translators of their experiences during the photowalk to engage in a dialogue about the experiences and the Instagram posts that they create during their walk and the thoughts that spurs from those narrative posts. I consider art-making as a process that constructs meaning and to it I entwine the thought of situational knowledges, that lead towards a construction of meaning, a vision and a worldview generated through a sensorial body in encounters with people, places and situations (Hall, 2013; Haraway, 1988). This theoretical dimension is translated into making by using mobile photography and walking. Arts-based methods allow the artist-researcher-learner to embrace the experimental, to not to be afraid of the not-yet-known or to fail (McNiff, 2008; Kallio-Tavin, Suominen & Hernandez-Hernandez, 2017). Utilising experimental arts-based methods brings the courage to experiment in

making places (for storytelling), to rethink and create participatory and dialogic methods to be able collaborate ethically with people (Makivuoti, 2018). The philosophical dimension in this workshop draws from Rancie's (2009) suggestion that we are all equally narrators and translators of our own experiences. The tools for that can be a multitude, here I expand the art-making process to the digital technologies available to many. Mobile photography and walking entwines into an art-making process through the sensorial body (Haraway, 1988).

#### ► Malm, Helena Marie Yvonne | Unaspected in-between places in education. Sustainable design through transformative sketches and challenging receptions

The unexpected, risk-taking, creative action and challenging reception analysis are core pedagogic concepts in a second-year module in a Art-teacher BA-course. In this *visual* paper, I will discuss the pedagogic design as well as show the results of this. And I will do this by showing the learning process of three second-year Art-teacher students. In this second-year module students make an individual three-dimensional model-sketch, inspired by visual ethnographic documentation. The aim is to achieve sustainable design, challenged by transformation in different materials and techniques. During this process, recurring student challenge each other by oral reception analysis of eachothers' works, inspired by social constructivist semiotic analysis. This pedagogic design of this design-project is based on interweaving theory and practice, in accordance with the Swedish National Curriculum (Lgr11). The idea is that students should develop knowledge in, about, and through images. This is inspired by Lois Hetland's *Studio thinking 2: The real benefits of visual arts education* and Biestas in *The beautiful risk of education*. The starting point is a self-selected non-site, an in-between space of seemingly no importance. Students will perform a visual ethnographic documentation through collecting material before and during an individual multi-step sketching-process in three-dimensional material. This way the non-site becomes filled with importance. The sketching-process entails six different steps where the creation of the idea shifts between form, content and different media, as the purpose of the sketching is to create a whole of them, an expression as Pirjo Birjenstam discuss in *Creative Action on the Birth of Ideas*. This paper will, visually, go through all six of them, through the work of the three students. It shows how they work with materials, and weave in both natural scientific, sociological and art-historical theoretical threads to create an awareness of sustainable design.

#### ► Mampaso, Ana | Adding layers to the onion: encounters, dialogues and listening through the drawing

I present the work "Adding layers to the onion", carried out in formative art-therapy environments since 2017 at the Universidad Autonoma de Madrid, Spain, through meetings of pairs of people talking and listening innerly and externally, using a non-verbal language to build a joint world, in a Me-You encounter through painting. I analyze the results of the artistic dynamic "Adding layers to the onion", designed to work in pars, observing the individual contribution of each person and the dynamics of the pair. The meeting and the pictoric dialogue as source of senses and meanings, the Me-You meeting as an enigma to solve. I study the perceptions, meanings, values and beliefs in framework of the relationship with the other person; the roles that adopt, our position, how we feel and how we accept ourselves. Through painting we were able to observe how the interplay of different perspectives that merge into a single discourse, how they can deal artistically with confrontation and intrusion, as well as accepting the dialogue in the couple and use it as enrichment. We observed how with within one single discourse, the final result originates from two different sources, those that enhance a theory as well as those that contradict it; a join work as a metaphor of a cohesive dialogue in which both parts contribute with relevant arguments. The awareness of the other and the promotion of a cooperative mentality instead of competence.

#### ► Manifold, Marjorie Cohee & Weltsek, Gustave | Visual & performative pedagogies in support of social justice

This presentation brings together two arts educator/researchers who argue student engagements with visual narratives and performance are fundamental to the development of ethical self and social identities and agents of social change. Over a 7-year period, employing surveys, interviews, and participation observations, Manifold explored youth engagements with popular images and narratives as resonant motifs of meaning. Copying images of beloved subjects iterated basic relationships between subject and self. At the deepest level of experience, the subjects recognized something in the storied image that was in accord with "Who am I?" or permitted an experiencing of "Who I would like to be." As part of a several-year study, Weltsek and classroom teachers invited students to role-play examinations of how modern-day governments (particularly the United States) use oppression to maintain power. Secondary-level students took on fictional roles as members of ancient to modern empires. Social interactions, which emerged within the fictional-world (living-museum) improvisations, encouraged the problematizing of issues of power, equity, and justice. Manifold's data included transcripts of interviews, notes from participation observations, and surveys from hundreds of subjects who were solicited through online fandoms and/or live conventions, and visual and textual materials contributed by the participants. Using

the exploratory design suggestions of Marshall & Rossman (2011), Weltsek gathered data of planning meetings with a collaborating teacher, lesson and unit plans, field notes, student-produced drawings and sculptures, writings, and audio/video footage of all presentation/performances of the participants. In order to discover emergent concepts, both researchers applied techniques of Grounded Theory (Strauss & Corbin, 1990) for the creation of emergent categories through Open Coding of data. Coded materials were analyzed using procedures of Constant Comparative Analysis (Glaser, 1965). Findings supported arguments that the arts affect students' understanding of themselves and the world (Gallagher 2007; Edmiston 2008) as active agents of social change.

### ► **Maras, Karen Elizabeth | Negotiating hybrid identities in 21st century art curriculum: How does meaning making in art integrate critical and creative thinking capabilities?**

Recent curriculum reform in Australia recommends the hybridisation of discipline-specific accounts of learning in art and generic workforce skills (Commonwealth of Australia, 2018). The proposal is to integrate 21<sup>st</sup> century skills in learning progressions so they are explicitly taught, assessed and reported (Griffen, McGaw & Care, 2012). While the relevance of 21<sup>st</sup> century skills such as critical and creative thinking to learning in art is readily accepted by art educators, this recommendation has the potential to de-stabilise the traditional identity of learning in art making and art criticism. Further, empirical support accounting for the discipline-specific identity of these skills in forms of meaning making in art is limited. I contend that a deeper understanding of the conceptual and practical bases on which such 21<sup>st</sup> century skills develop in artistic performances is required in order that they are appropriately integrated in learning progressions in art education. In this paper I focus on how beliefs, language and artworks constrain meaning making performances in art (Maras, 2017) and support the development of critical and creative thinking skills when learners adopt the role of art critic and make judgements of artwork meaning. Examples drawn from a study that mapped how a group of art teachers engaged critical and creative thinking skills in the construction of critical interpretations of artworks from The White Rabbit Collection of Contemporary Chinese Art, Sydney, Australia are examined. These examples reveal how expert knowers exploit critical reasoning processes to build higher order concepts and engage metacognitive reflection in the production of highly reflexive critical judgements of artwork meaning. Mapping the qualitative scope of expert learners' making meaning performances in art criticism is one step in the process of providing empirical support for aligning practical and conceptual autonomy with critical and creative thinking in learning progressions in hybridised visual arts curricula.

### ► **Marin-Viadel, Ricardo | Classroom Installations for Thinking in Education (CITE): A/r/tographic participatory art for schools and communities in contexts of social exclusion**

How can we contribute from Artistic Education to think about educational problems? One possibility is to create specific spaces or objects that stimulate thinking about education. "Classroom Installations for Thinking in Education (CITE)" is a modality of Visual A/r/tography that is produced specifically in the school space to create environments that stimulate reflection on educational problems. This artistic, educational and research action combines the artistic concepts of Participatory Art and Installation with the educational concept of Collaborative Learning and the A/r/tography research perspective. In addition, its initials allude to quotation or reference, because the installation directly cites a widely recognized work of contemporary art. The five main characteristics of this type of Visual A/r/tography are: (a) CITE is a participatory artistic action made by students and teachers, designed for a specific space, over a short period of time, aimed to providing an intense viewer experience. (b) CITE uses the school space: a classroom, a corridor, the library, etc. Art installations are usually produced in a neutral and white space in either a museum or an art gallery. When we use a classroom, we respect the characteristics of the school classroom. We do not want to turn a school classroom into an exhibition hall. (c) CITE uses school materials, including school furniture as fundamental elements of the artistic intervention: books, blackboards, desks, paper and pencils. Therefore unusual materials in school, although frequent in the art world, such as broken glass or sophisticated projections of images, are avoided. (d) CITE is an artistic, teaching and research action connected with tasks and subjects that are habitual in the school curriculum: language, geometry, mathematics, etc. (e) CITE focus on educational problems: individualization vs. homogenization, learning vs. teaching. I present examples carried out in schools on the suburbs of Tegucigalpa, Honduras.

### ► **Morales, María Martínez | Artistic production as an occupational activity: A research experience a/r/tographic with the association of women 'Flor de Espliego' (Jaen, Spain)**

This project aims to account for the a/r/tographic research developed with the "Flor de Espliego" Women's Association of Alcaudete, from Jaen (Spain), with the intention of promoting the artistic production carried out with the collective as an occupational activity. For this, we carried out the construction of a laboratory of artistic creation in the locality from the needs of the collective, a value from the collaborative artistic practices and the need to create spaces that claim other forms of life and social action as an occupational

activity. In this way, the laboratory becomes a space that includes the occupational concept as a social practice of women's empowerment, a space for encounter and relationship with others. Thus, the project is developed with the intention of carrying out artistic creation processes as an occupational activity and the result of research. The experience is developed in three phases, a first dedicated to the design of the actions with the community, a second phase of artistic production, and the third, dedicated to the return to the community, which we expose in this contribution. With this, we propose the creative processes as a research method in the field of social action, and the artistic production carried out with women as a result of research, with the intention of generating practices that enable other ways of doing, thinking and of collective transformation.

#### ► **Martin, Anneli | Sketching, drawing and prototyping - Workshops in an inclusive learning process**

In this Circle Discussion I would like to present and talk about possibilities and challenges to develop solutions and conveying ideas by using quick sketching, drawing and prototyping as a method for an inclusive learning process. In my studies and experiences these exercises can prepare and engage students and pupils for working in international multidisciplinary teams and projects in which they are able to evaluate challenges and develop innovative solutions to problems and different tasks. Furthermore, in my exercises I have placed a main focus on art and creative problem solving by quick sketching, prototyping and working in groups discussing and realising. Afterwards presenting ideas as posters, visuals and short drawn animations, but also presenting half way through a project. Participants in the above mentioned creative workshops, students, pupils and art teachers, are felt to have benefited greatly from the methodology when using creative art tools, such as sketching and prototyping, often new to them. As another result they have also found it easier to express, show and present ideas for teachers and others when using pen and paper or prototypes. With these results I wish to present possibilities for indigenizing art education in higher education and schools for an inclusive learning context such as integrating quick sketching and prototyping in cross-boarder education. How may these parts and tools become recognized and be of more importance for learning and developing ideas? What can we share and integrate with one another among different subject and disciplines?

#### ► **Martin, Anneli | Sketching and prototyping - possibilities for creative problem solving and conveying ideas in an inclusive learning process**

The present research aims at taking stock of the pedagogical outcomes perceived by participating students and teachers in a collaboration between six European universities interested in broadening the horizons of their undergraduates from technical engineering, industrial economy and design programs. Theme: "Sustainability in future and the world 2060?" Mobility, water systems and energy supplies in the future? The results are based on observations in class during the sketching and prototyping workshops, followed by chats and interviews with participating students. My study has been ongoing for five years during these summer school IP's and last at Saxion University, NL, September 2018. A main focus was placed on creativity and problem solving by quick sketching, prototyping and working in groups discussing and finally presenting ideas as posters, visuals, such as slides and short drawn animations. The exercises prepare students for working in international multidisciplinary teams in which they are able to evaluate challenges and develop innovative solutions or visions and conveying ideas in an inclusive learning process. Generally, students are felt to have benefited greatly from methodology, using creative art tools, such as sketching and prototyping, new to them and also in combination with the international experience and intercultural awareness. Participating teachers appreciated the implications of art tools used in problem solving and visualization. With these results I wish to present possibilities for indigenizing art education in higher education and schools for an inclusive learning context such as integrating quick sketching and prototyping in cross-boarder education.

#### ► **Martins, Mirian Celeste Ferreira Dias & Salgado dos Santos Lombardi, Lucia Maria | Dimensions of art in the pedagogy graduation course in the 21st Century: Challenges and risks**

In Brazil, the graduation course in Pedagogy is the one that trains educators to work in Early Childhood Education (offered in Daycares for babies from 4 months to 3 years and in Kindergartens for children of 4 and 5 years) and in the Early Years of Elementary School (1st to 5th grade). Teachers of these school stages must act through interdisciplinary relationships, including with the different artistic languages. In 2006, the federal Brazilian legislation on this course decreed the obligation of training future educators to work with Art, considering them as agents of culture. This implementation, however, has not been consolidated in the expected breadth and depth. Faced with this context, professors from universities in several Brazilian states came together to strengthen their studies and practices in Art in Pedagogy courses, creating the Research Group Art in Pedagogy. The group develops collaborative research aiming at improving the quality of Art teaching in this undergraduate course. From 2012 to 2015 we conducted a survey that

mapped out 1557 Pedagogy courses, of which 1072 were presential and 485 were Distance Education. Curriculums of 82 disciplines were analyzed in 56 public universities throughout the country. At the moment, the group investigates the presence of Art in the Pedagogy courses in the first two decades of the 21st century from articles published in the main Brazilian congresses. The present communication focuses on the practices of Visual Arts, Dance, Music, Theater from 2001 to 2017 inserted in the fields of Education and Art / Education.

► **Matsui, Motoko & Niikawa, Miko | Expression of “wish” by visual language: The change of children’s thoughts in “the bloom of dreams from a grain of seed”**

Almost twenty years have passed since the start of the 21th century. In our society, the amount and the speed of information are immeasurable and various events are entangled, the complex mutual relationship between them is tighter. Visual languages transcending language barriers are instantly spread around the world, and their influence is getting larger and bigger. Visual languages and images are closely influenced. When people think about something, they use words to try to express themselves. However, it can be argued that there is a state when an image exists before there is a word to describe it. How can a child that has not fully developed a vocabulary base understand the word “wish”, a fundamental human desire, or how to express using “color and shape” when they have no words? When a nine or ten year-old considers “Should the flower from my dream bloom from a seed ,and if my wishes came true? What kind of thing would happen? What would be the colour and shape of the flower? And what kind of situation would be occurring together with the blooms in the picture?”, their thoughts about the colour and shape have to come from themselves, and then become a hardened image throughout drawing their idea sketch. The idea of seed and flower become combined with their own understanding of these ideas from their home life and the concepts of the child’s flower and “wish” develop further throughout production. During the production process, we will follow how their ideas have changed, and discuss the significance of children’s thinking through visual communication, as well as the meaning of what they desire through colour and form. In addition, we consider the viewpoints of ESD in materials, too.

► **Matsuoka, Yoshiki & Hachiya, Masayuki | Classroom activities for fostering desirable relationships among students: A group-based collaborative drawing activity**

Recently, there have been a number of schools experiencing problems related to student interaction. Assistance was requested in order to improve mutual understanding and relationships among students. Focusing on an art activity, we attempted to develop a classroom practice in which all students could participate in a collaborative drawing activity, and then share and appreciate their artworks. The purpose of this study was to construct desirable relationships among the students by providing an opportunity to improve their understanding of one another. Working in groups of four, the students drew a picture based on a theme given by the teacher without conversing with each other in the group. The students moved around the table in a clockwise direction at eight-minute intervals. Once they had returned to their original seats, the picture was finished. After completing the work, the group members exchanged opinions on the image their group had created and talked about the differences between their inferences and the actual ideas of the group members. The activity was conducted in January 2018 in a class of Grade 6 students in a public elementary school in Japan. Prior to the activity, we had provided specific advice from the perspective of art education. All students in the class could participate in the activity; the collaborative drawing activity helped students to not only perceive themselves as useful but also improved their self-esteem. Each student was able to present his or her ideas during the reflection session, which helped the students make important discoveries about themselves as well. The activity in which all students can participate and create a piece of work in collaboration with their peers can be considered a useful tool for constructing desirable relationships among students.

► **McCarthy, Naomi Lee | Embodied, emboldened and recursive art appreciation – exploring identity through contemporary art**

This performance lecture navigates the complex territories of personal and cultural identities in a 21st century, Australia context. Delegates will be led through a series of interactive, multimodal art appreciation experiences, including dialogic and textual responses, individual and collective responses as well as setting up the conditions for audience centric, embodied responses. The recursive nature of the experiences are designed to move audiences through their initial responses into more enlivened and surprising encounters with the potential to transform their relationship to the focus artworks and create memorable, empathetic and thought provoking dialogues about identity.

► **McClure, Marissa; Combe, Jennifer; Lewis, Lillian; Cinquemani, Shana; & Brady Nelson, Megahan | The Scribble Squad**

In this panel presentation, members of *The Scribble Squad*, an online collaborative group of artist/teachers, parents, and caregivers share their experiences making art with infants, toddlers, and preschoolers. Two artist/educators founded *The Scribble Squad* in January 2017. The premise was simple: Members of the Squad would commit to creating art with young children and to share what was created with one another. Our goal was to create long-term portraits of very young children's art-making over time as a long-term collaborative research project. The Squad has now grown to thirty members. A core group of members are artist/educators and researchers of children's art. Others joined from extended networks of families with young children. In January 2018, we began our second year of investigations together with a theme of "Collaboration." Individual contributions to our panel will explore a variety of ideas including: How children's interests are visible in their artwork from very early stages; relationships between art and play; young children's approaches to digital technology; art education and parenting including impacts of scheduled home studio practice; relief from the isolation of full-time employment and new motherhood; and ways in which these collaborations inform the adults' studio practices. Our discussion is timely. First, it is an example of a digital parent cooperative. There is a robust history of art education within parent cooperative programs for young children. While this cooperative began online, a group of founders and members now meet in person to create artwork together. Second, there is precedent in early childhood art education research to consider the collaborative nature of children's art and pedagogical implications of such collaboration. Third, we see grass-roots, community-based networks of art education emerging nationwide and internationally. These collectives often provide alternative art experiences as we see a lessening of formalized art educational experiences in traditional schools.

► **McGarry, Karen | Locating reflexivity within reflection and textual discourse analysis**

As a visual artist, educator, and arts-based researcher, the process of reflexivity is often embedded directly into my praxis. Acting reflexively implies a "self-critical and self-conscious stance" (Glass, 2015, p.555) of recognizing myself within a process of research as an intentional participant and practitioner of generating knowledge. As an arts-based researcher, my inquiry process utilizes transdisciplinary and intertextual approaches to investigating a research question or hypothesis (Leavy, 2015) through material manipulation and exploratory making. Over time, this journey reflects shifts in thinking, creating new paradigms of inquiry that iterate a commitment to the struggle and to the discovery of the what and how of knowing through critical reflection. For Dewey (1920; 1934; Rodgers, 2002), reflection was a process of making meaning between inquiry and practice. This proposal examines theoretical ideas that support reflection as a tool for linking action and practice: praxis. Artist teachers who participated in inquiry practices as participants in a master's seminar course, applied multitextual analysis as researchers, acquiring knowledge to support informed praxis. Their arts-based research culminated in a published book as evidence of inquiry and affirmed the intentionality of reflexive praxis as a way of knowing and becoming (Bakhtin, 1981; Holquist, 2002), of informing a critically aware professional identity.

► **McGarry, Karen | Strike that, reverse it**

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► **McIntosh, Shoshana | The lungs of the school: (un)making the art classroom**

Georges Bataille once wrote that, "A museum is like a lung of a great city; each Sunday the crowd flows like blood into the museum and emerges purified and fresh" (1986, p. 24). Places devoted to art have long been promoted as special and sacred, bestowing upon themselves the role of transforming a person during their time in that space. The art classroom is no exception. Art educators often highlight the uniqueness of this classroom within the rest of the school as a free space where students can be creative. But what limitations accompany this expectation? Bataille's use of the lung metaphor calls into question the very reasons museums

exist in this capacity. By considering the art classroom as “a lung of the school” how can we challenge our perceptions and the pressures placed on it as a free space? How can this space be destabilized to examine the underlying beliefs we have about the art classroom? This interactive workshop proposes a disruption to our perceptions of the art classroom and a reconsideration of its spatial dimensions. Walter Benjamin describes “the ambiguity of the arcades as an ambiguity of space” (1999, p. 847). While the art classroom differs physically from 20<sup>th</sup> century Paris, we will attempt to reconceptualize this space as ambiguous without adding additional expectations. Using ordinary art supplies and the room set-up, we will engage with the materiality and organization of the art space by creating a maze together that must be completed using touch as a guide for rediscovery. Second, in small groups we will provoke the dematerialization of the art room and its rules, by taking ordinary classroom activities specific to that space and dispersing to perform some semblance of them in other spaces. This workshop, while not transformational, will ask for disorientation and forgetfulness.

► **McLeod, Heather; Lewis, Leah; & Li, Xuemei | Finding place: Open studio, immigrant and refugee youth, and belonging in Newfoundland, Canada**

Place consciousness impacts education particularly in an era when migration, immigration and refugee status change our sense of location. In St. John's, Newfoundland newcomers experience a difficult insider/outsider dynamic due to the homogeneity of the local population who share a unique sense of culture, community and place. We explored experiences of belonging through our community-based Open Studio (OS) project, a voluntary after-school program, involving art making to help immigrant and refugee youth adapt. This process took a participatory action research perspective. The project, which took place over two school years, was grounded in ideals of Adlerian theory, collaborative community development, intercultural communication models, feminist thought and social justice. Art making was a social and developmental process not reliant on common language. We used a plain language needs assessment, semi-structured interviews, and a focus group. The process generated data on how OS informs cultural experiences and feelings of belonging and integration. We drew connections between Bettner & Lew's (1990) four Crucial framework and some of our outcomes, namely that each of the Crucial surfaced for the participants. (The Crucial include being connected with others, competent in skills and ability to take responsibility, we count or are valued, and cope with challenging or stressful experience by possessing courage.) The OS was effective as a space for social connection. Courage evolved through art making and leadership competencies developed during mini-printmaking workshops with Canadian peers, and through experiencing and responding to a sense of risk to speak about and show one's work in a school-based art exhibition. Additionally, friendships formed between ESL students who were not previously acquainted, thus connections were fostered. This small project has set the foundations for a broader project (funded by a 2018 SSHRC Insight Development Grant) which will involve both youth and adults.

► **McMaster, Scott R. | The vanishing villages of Hong Kong: A visual cultural pilot study**

Twenty years after its 1997 handover back to China Hong Kong remains a unique place on the world's stage. British colonialism has left many enduring marks on Hong Kong identity as well as on its physical landscape. One of the most peculiar, and controversial, is the legacy of the Small House Policy of the New Territories; an agreement reached between the British and the village leaders after it leased the New Territories in 1898. In a city of severe land scarcity, this unusual law grants decedents of “original villager's” families (mainly Hakka people), upon their 18 birthday, rights to build a maximum three story house of no more than 2100 sqft. With skyrocketing housing prices downtown this has created a boom of these “village houses” being build and sold, mainly to “new villagers” migrating from the city, on lands that once were Hong Kong's farms and rice paddies. This has led to rapid changes in the visuality of these once traditional villages. Most notable is the disappearance of the traditional Hakka ancestral family homes. This visually driven study employs both audio and visual methods to seek a more in-depth picture of current village life in New Territories, Hong Kong by observing, documenting, collaboratively creating, and jointly analyzing the multimedia data captured. This study documents the derelict, intact, restored, in ruin structures and environment, attempting to trace revitalized elements of traditional Chinese-Hakka villages via their design, layouts, and relationship with the natural environment. The study looks at how the making and sharing of imagery can foster dialogue and analysis of the current state of flux of these villages, its land and reconsider the “place” they occupy. This presentation will provide an overview of this unique situation and showcase the preliminary visual research of a pilot study now underway.

► **Megran, Abeer Al & Khalil, Sahar Fayek | Supporting student research skills reflecting lifelong learning in Saudi community**

21st Century skills are 12 abilities that today's students need to succeed in their careers during the Information Age and their own target job in life through vision of Saudi 2030. Being consistent about that, college of education art education department management Dr Abeer el Magren and me thought of shifting our graduate students to the new level of new century experiences in research through focusing on 21<sup>st</sup> century skills to add 3D trends to graduate student life research. 21st Century skills are: Critical thinking, creativity, collaboration, communication, literacy, media literacy, technology literacy, flexibility, leadership, initiative productivity, social skills. These skills are intended to help students keep up with the lightning-pace of today's modern markets. Each skill is unique in how it helps students, but they all have one quality in common. They're essential in the age of the Internet. Supporting the researcher need and curiosity does not stop to certain age or reference. Our research group is going to measure knowledge of our grade students before and after the course sessions information content and reflects of 21 century skills with the 2030 aspect of Saudi new century future education knowledge.

► **Melin, Margareta Kerstin Carola | Drawing up theory: The use of drawing to create critical thinking and awareness**

In my attempts to developing students' critical and reflexive world-view, I have seen three problems: the first was students' lack of ability to critically problematize their learning. The second was students' unawareness of their own preconceived ideas on important theoretical concepts. The third was the difficulty in learning abstract concepts. To find a way to tackle these problems, I experimented with drawing and sketches developed an associative drawing-exercise. In this paper I will describe and reflect on this pedagogic method. *The aim of this paper is to reflect upon how visual practices, such as drawing, can be used in learning processes where abstract theoretical concepts are to be learned and understood.* My empirical material is based student-interviews as well as auto-ethnography. Theoretically I lean on a cultural Bourdieuan and feminist power-perspectives, and to understand practical epistemology I use Young, Schaun, Dewey and Aristotle, and turn to Taguchi, Biesta and Selander & Kress for creating critical agency through multi-modal ways of learning. My main findings are, that by creating an anomaly for students, by using drawings and communal painting, instead of the expected traditional-desk-lecturing for the "teaching" of abstract theoretical concepts, students learn more. The drawings become tools for illuminating preconceptions, raising awareness, and getting a fuller understanding of the meaning of concepts. By drawing and discussing *together*, students are faced with different images of the same concept and are enabled to develop (self)critical approaches to their learning. Through the aid of a simple drawing exercise, students have thus managed to both learn, and develop a critical approach to learning.

► **Melin, Margareta Kerstin Carola; Berg, Ewa; Malm, Helena; Lindskog, Kajsa; Pettersson, Gunnel; & Wangen, Björn | Finding words for the elusive: Analysing, experimenting and assessing criteria for arts based assessments**

Conceptions of the aesthetic are multifaceted, associated with taste, sensuality, and elusive beyond words. This was the starting point for a two-year research project *Arts-based Assessments*, which involves senior/lecturers from two departments, both involved with visual arts, communication and media. Using Taguchi's (2013) concepts pedagogic documentation and active agents, Biggs' (2007) notion of knowledge creation through art, Biesta's (2013) arguments for a risky education, and Selander and Kress' (2010) concept didactic design we analysed and problematized arts-based assessment-criteria used in modules with arts-based examinations. The project concludes that multi-modal/arts-based forms of learning-activities enable multi-faceted knowledge-making beyond the traditional reading-and-writing, whether in visual arts-subjects or in more academic media-subjects. But choosing this involves risk-taking for both staff and students. In a more traditional university context, demands are made on assessments to be constructed along alignments, which is far from traditional art-school studio-assessments. We argue, however, that it is not only possible, but also desirable assessing aesthetic qualities, also in "scientifically" constructed alignments, which frown upon the ephemeral, subjective and unexpected. There *are* words for the elusive, and it is better to put words on paper than hiding evaluative notions in-between lines in a pretence objectivity. But what are these words? In the workshop we intend to briefly present our results, after which we ask the participants to join us in making assessments of student's work. Together we will bring in words from our diverse contexts. We will make aligned assessment matrixes, as well as think and create outwith boxes. Finally, we propose a discussion where suggested words and forms of assessment are discussed and documented. Thus, the result will be a documentation of words to use for aesthetic qualities in assessment criteria of visual arts examinations.



### ► Melo de Salvi, Sara D. | Nomadic poetics and invented landscapes or about the places that inhabit us

The question that moves this research is related to the places that compose us. Places always opened, in constant reinvention, places as constellations of stories, trajectories beams. Places as integration between space and time, as events (MASSEY, 2005; HAESBAERT, R. 2013). I articulate this question with the offering of art workshops for a public of diverse ethnic origins, including Brazilians and migrants. Starting from a post-structuralist perspective (DELEUZE, G., GUATARRI, F. 2013; ROLNIK, S. 1989, 2018), I examine delineated affective cartographies related with the places that inhabit us, articulating in this process different artistic languages such as monotype, chlorophyll process, artist books, the creation of postcards and written experimentations. This way, the workshops results in the production of visual and literary poetics permeated by the notions of home and displacements. *The notion of being inhabited by places* is not linked only to the places that we live in. The tripartite notion of chronological time - past, present, and future - is dissolved. In this proposal, we assume that these places coexist in us, composing moving interior landscapes. So, this notion can be enlarged by the places we have been crossed, those that we would like to cross, dreamed places and/or places that exist only in our invented memories. The borders between reality and imagination are blurred. This way, we believe on the workshops as spaces where it is possible to emerge this rich material, replete of these experiences and to make possible that they gain other materialities.

### ► Meng, Yi | Making sense of space: Performative inquiry into identity, place and pedagogy in art teaching

Performative inquiry is a way of being in inquiry which attends to the individual moments emerging from performative encounters, calling upon our attention to what matters through reflection (Fels, 2010; 2012). In this presentation, I engage in performative inquiry to seek self through experiencing different places of Canada accompanied with my visual art practices. Three key moments occur during these performative explorations, offering a “stop” (Appelbaum, 1995) that embodies new possible ways of understanding my struggles with my pedagogical identity as a Chinese studying and teaching art at Canadian postsecondary institutions. The three stop moments are recognized in their arrival, as they show I have struggled with studying and teaching in multicultural classrooms where different values, practices and identities constantly challenged my way of engaging in the relationship to the context of space and in the relationship with others. Through dwelling on those moments, I start to make sense of this foreign space and see my struggles with a new understanding. That is, the space is felt to become an important place and endowed new meanings for me when I anchor myself in embodied inquiry with it. The ultimate sources of this feeling are nurture and identity (Tuan and Mercurio 2004, p.20). This identity is neither East nor West but has been evolved into a new ontology of self which is situated on the margin of two different worlds with potential to go beyond. This self now is wide awake and present, and calling for pedagogies in a “third space” (Bhabha, 1990) in art classrooms. This space nurtures one’s new layers of self to be as a performative inquirer who permanently contests and transforms the intellectually and culturally different multiple.

### ► Milne Martens, Maggie; Fu, Cissie; Chang, Wendy; Kelly, Vicki; Garland, Jane; & Diesvelt, Alison | Making place/making art: Re-Imagining art education in public elementary schools

Making, through art, can be understood as a deeply reflective, material and generative human practice that is integral to all cultures and central to the formation of identities, both individually and within community (Dessanyake, 1992). For children, whose experiences are increasingly marked by physical displacement, whether geographical, cultural or familial and/or virtual dislocation, within the bewildering landscape of social media, the practice of art “making” offers a present and grounding, material practice, for integrating knowledge, self-understanding, and a sense of belonging. Authentic art making also offers the means for developing the capacity of imaginative understanding (Maguire, 2008) that is crucial for ethical engagement and social transformation (Greene, 2000). As governments internationally have narrowed educational goals to reflect economic efficiencies, Art education finds itself dispossessed of the place it once held within national curricula as a foundational and discipline-based way of knowing. This has precipitated a systemic loss of teaching expertise within publicly funded schools, particularly at the elementary level, and a corresponding loss of spaces dedicated to art making practices. What are the implications of such an evacuation for the development of the whole child, for equity of educational opportunity and for societal wellbeing? What strategies, partnerships or community engagements could be mobilized to re-imagine an art education within elementary public schooling that is equitably accessible, attentive to expertise and the value of craft, as well as the “long front of culture” (diversity of mediums, traditions and indigenous practices). One possible model is AIRS (Artist in Residence Studio Program), a Vancouver action-research initiative that works with local educational and financial partners to reclaim space for art “making” within public elementary schools to support long-term, socially relevant studio residencies for children. We propose a circle discussion to inspire discussion around viable solutions within local contexts for revitalizing art education in elementary schools. Short Summary (30 words). Discussion about a Vancouver-based initiative for reclaiming space for authentic, art-making practices within public elementary schools as a sustainable partnership model for equitable art education through long-term, studio residencies.

### ► **Minowa, Kanae | Using art education as a medium to cultivate Muslim identity in a multicultural society**

In Islam, religious faith influences every aspect of daily life, including school education, as the Islamic scholar, Marmaduke Pickthall (2008), has noted: "From the proper Muslim standpoint, all education is alike religious. ... In a real Muslim school there would be no separate 'religious' education." This principle applies equally to art education. The author has carried out academic research in several fields to investigate the way in which Muslim teachers connect Islamic beliefs and customs to art education practices. In one Islamic school in the UK (a fieldwork site for this research), Islam is firmly integrated into the entire school curriculum. The teachers in that school are more conscious of the need to link Islamic principles to educational practices than teachers in most Islamic countries the author has studied. They appear to focus specifically on cultivating the students' cultural identity as Muslims living in a multicultural society, where people have diverse backgrounds and situations.

This presentation aims to show how teachers link Islam to the practice of art education. The educational concepts used by these teachers can help both non-Muslims and Muslims understand the characteristics of a Muslim education.

### ► **Miranda, Fernando & Oreggioni, Luis | Public and private: To experiment in the city**

The project we present is based on the intention to investigate collective practices that influence new viable ways of teaching in the university. Working from Visual Culture Studies, Architecture, and scenic practices, the team of professors and researchers seeks to produce new experimental forms of education by suspending disciplinary divisions. An exploration that has six versions of realization in five years. In this sixth version that we present we propose to experiment in the city, under forms of urban interventions, as ways of critical hybridization of the material space and the virtual one under an initial slogan: to explore the edges of a region that explodes. Public and Private make up an oxymoron present in the cities. Public and Private defines two conditions whose limits are stimulating for experimentation in the city and for pedagogical alternatives in contemporary practices. What is public and what is private in urban environments? What are the spaces that we adjective in this way? Are the expressions of the public crystallizations of intersubjective relationships? How is the private expressed in the public space? Is this just the urban conformation of what is not private? Does the open spatial region defined by ownership and use reach to define the public? To become public is to publish, be published. In the city, and in the networks. Is the space of networks in the 21st century an unfolding of the traditional public space of the city of the twentieth century? From these questions the experimental results of an interdisciplinary teaching project, made with university students of diverse origins, located in the city of Montevideo, are presented.

### ► **Modler, David R. | Cultivating collaborative creative communities**

Through this pecha kucha style presentation the researchers propose to illuminate the structural framework of an international art making exchange that honors our collective image making impulses and cultivates a collaborative creative community while addressing our identities as makers, researchers and educators of the visual arts. The project is an ongoing endeavor that fosters contextual dialogue between colleagues, university and K-12 students, artists, and the broader community through one-to-one visual journal collaborations/exhibitions/workshops and residencies. Participants in the project are encouraged to share their drawings, writings, collages, opinions and experiences as they make connections through collaboration with an artistic accomplice; this process allows for artists to formulate their own outcomes and not merely mimic a prescribed result. Through these diverse modes the project has become a means for inquiry that has personal and public significance, recognizing visual images as vital sources of information and insight, and respects the instinctive human need to create. The project is not only a structure to promote sharing and exchange; it is grounded in arts-based research practice, with the researchers uniquely and pluralistically positioned in their philosophies as they situate themselves within this system. Moreover, through examining the multiplicity of the artist/research/educator role in the project we highlight what it means to us to be "fully engaged in our work." To date, the project co-founders personally exchange with over 400 collaborators world-wide. In addition, the project has installed six exhibitions/workshops/residencies that have promoted the connection hundreds of other artists, researchers, educators, students and community members as artistic accomplices. At the conclusion of our presentation session will be invited to accept our gift of a small 4 x 6 visual journal; encouraged to begin responding in this workspace during the World Congress; randomly connected with an artistic accomplice, and welcomed to join our expanding creative community.

### ► Modler, David R. | Tet[R]ad: The draw and play here collaborative exchange

Through this hands-on making workshop the researchers propose to illuminate the structural framework of an international art making exchange that honors our collective image making impulses and cultivates a collaborative creative community while addressing our identities as makers, researchers and educators of the visual arts. The project is an ongoing endeavor that fosters contextual dialogue between colleagues, university and K-12 students, artists, and the broader community through one-to-one visual journal collaborations/exhibitions/workshops and residencies. Participants in the project are encouraged to share their drawings, writings, collages, opinions and experiences as they make connections through collaboration with an artistic accomplice; this process allows for artists to formulate their own outcomes and not merely mimic a prescribed result. Through these diverse modes the project has become a means for inquiry that has personal and public significance, recognizing visual images as vital sources of information and insight, and respects the instinctive human need to create. The project is not only a structure to promote sharing and exchange; it is grounded in arts-based research practice, with the researchers uniquely and pluralistically positioned in their philosophies as they situate themselves within this system. Moreover, through examining the multiplicity of the artist/research/educator role in the project we highlight what it means to us to be “fully engaged in our work.” To date, the project co-founders personally exchange with over 400 collaborators world-wide. In addition, the project has installed six exhibitions/workshops/residencies that have promoted the connection hundreds of other artists, researchers, educators, students and community members as artistic accomplices. Workshop participants will be invited to accept our gift of a small 4 x 6 visual journal; encouraged to begin responding in this workspace; randomly connected with an artistic accomplice, and welcomed to join our expanding creative community.

### ► Modrzejewska-Åšwigulska, Monika Sylwia | The East Asia students’ experience of studying at Lodz Film School (Poland). Case study of education in a multicultural place

The speech is devoted to the issue of experiencing studying at Lodz Film School. The speech is divided into two parts. The first one has introductory character and presents the subject of “geography of thoughts” of the inhabitants of East and West (3 minutes) (Nisbett, 2003). The second part, more important, is a review from qualitative research carried out among the graduates and current students originating from East Asia. The author conducted narrative/ deep interviews and small talks with 15 students from East Asia. Interpretation of results was three-fold: (1) analysis of narration on one life story / case interpretation; (2) collecting group narrations that would be grouped around common biographical threads; (3) comparative analysis of life stories of the studied people. The author shows how art and artistic projects help to adapt to a new cultural environment (7 minutes): students work in culturally diverse groups; students experience a new space and language; students experience their otherness; students adopt to new cultural situation using different strategies: “be with your own”, “immerse myself in otherness/new culture”, “teach others my culture”.

### ► Moffett, Chris; Cabral, Marta; & Valdez, Marie-Claire | Making noise: Experiments in the material loci of sound

Schooling, Paulo Freire famously notes, is largely a sonorous endeavor. Meanwhile, the entry for “Ecole” in the surrealist *Encyclopedia Acephalica*, reads in its entirety, “An establishment where people are taught that it is forbidden to make use of both hands, the left having no right, even when it is more adroit than the right.” Which is it then? What if, experimenting with the materiality of schooling, we discovered a rigorous affinity between sonorous and embodied orientations, an overdetermined apparatus of *echo-location*, sounding our place? From classroom to headphones, sounds are pre-oriented, everywhere and nowhere. In Plato’s Cave Allegory, the visual and sonorous deception closes the embodied spatial trap: everything bounces back from the screen pre-registered. Here, an out of place sound provokes grasping and rending corrective hands. The Platonic reorientation makes its own claims on our vocal apparatus. Proper speech emerges out of our mysterious interiors, marking our right to leave, one day, the echo-chamber. What eludes us is the opportunity to explore the echo-chamber itself, to move off the line, bounce sounds off varied surfaces, note strange intensities and lags. This workshop experiments with the conditions for experiencing the spatial/sonorous apparatus of schooling differently, finding in everyday gestures, like tapping on a desk or whispering in an ear, a form of ephemeral making that potentially re-makes or un-makes the exclusive orientations of sound schooling. Taking up a framework of material inquiry, participants will “sound” inside and outside spaces, looking for sounds that can become unmoored and set into different configurations and spatial experiences. How does sound activate a place or turn an ear? Participants will engage with the found sounds of the site, as well as generating sound experiences that tune the listener in to their potential displacements, leakages and reverberations, and blur the line between performance and audience.

► **Mogi, Kazuji; Kajiwara, Chie; Suminaka, Hiroshi; & Takemaru, Soko | Inclusive drawing workshop**

"The whole is more than the sum of its parts." That's the idea of wholism by Arthur Koestler (1905-83). In order to construct our sustainable and inclusive society, what we need is not the community which the majority includes the minority, but also the art which offers collaborative and democratic lessons. That beyond being able to understand each other, or not. This workshop will show you through "collaborative drawing." Paints are made by water and oil so it will never mix together, but have been moving and developing in making a patterns of marble, and so on. In this conference represent "MAKING" in art education, we will show that we could learn through only "MAKING." Art education would be possible to see the process that diverse people move, immigrate and be indigenous. We could learn success/failure, stable/unstable through art. Those are the only things art would work.

► **Mogrovejo, Mario | The south's view: Artistic education in a southern hemisphere country: Peru**

In these times of interculturality and interdisciplinarity, as a cross-cutting approach in almost all educational proposals in Latin America and where increasingly interdisciplinarity exerts its presence in almost all the different educational processes that often occur. However, from the emergence of art and aesthetic issues as unique concepts that enclose categories of beauty and normalizes and makes official a type of seeing and feeling art. Undoubtedly, these historical events marked a directionality in art and of course in education, influencing how to see, how to feel among other feelings and perceptions. much more still those governed perceptions of seeing and feeling in a world of images called visual culture. In this opportunity we will discuss the importance of visual culture in artistic education. And how visual culture and its undeniable link with the market and neoliberal cultural currents has become one of the most important tools for the development of artistic education. As an exercise or practice, I propose to release the gaze that has been conquered by aesthetics, the regimes of representation and the regimes perception. towards "a broad reflection on seeing and feeling in art", knowing and doing art and artistic education from our own contexts and free realities.

► **Moreno, Cristina | Making performances for social justice**

► **Moreno-Montoro, María-Isabel; Sánchez, Pilar Sonto; & Martínez Morales, María | Appropriation as an artistic practice. Contributing to an inclusive and reflective society**

"Appropriation as an artistic practice. Contributing to an inclusive and reflective society" is a project Art Based Educational Research (ABR), which is now being developed at the University of Jaén, and puts into discussion the social nowadays problems making critical review of issues that include gender, risk of exclusion or migration among others. Special attention is being paid to what is currently a very controversial issue in Spain, which is the massive arrival of sub-Saharan immigrants and others. The aim is to propose creative artistic processes that promote a society capable of generating innovation, solutions and alternatives, so that each action of the research process aims to obtain an artistic result. The main objective is to propose artistic media as an educational practice that generates communication spaces to develop a reflective society (Valladares, 2012, 2014). As a hypothesis we have the approach that artistic practice generates spaces of communication to develop a critical and reflexive society, when it is made from contemporary processes of collective participation (Moreno-Montoro, 2015; Moreno-Montoro et al, 2017). Therefore, the research teams and collaborators are doing artistic practice in a formal educational context, obtaining a collection of creative products/ processes between artists-researchers-teachers and students. The provocative method, among participants who are not artists in a professional manner, is being appropriation in its broadest sense (Borgdoff, 2012; Hernandez, 2018; Irwin & Springgay, 2008; Marin & Roldan, 2013). Educational context is appropriate because in it we have not only a group of people information, but offers us an unconditional volunteer to work. Quality artistic products are being obtained in which it has been involved the diverse group that has talked about, from the appropriation of processes and works of contemporary art from other authors. This allows us to understand the present from a cultural review to change things.

► **Morimoto, Ken | Translating a/r/tography: An examination of the transformational implications in the experience of translation**

Growing interest in art-based forms of research at the international level has prompted efforts to translate exemplary writing into local languages across the world. The translation process reveals the place-based nature of language and the gaps that occur when attempting to elaborate on concepts in a different language. Mapping terminology into a different language poses the risk of mistranslation by intentional and unconscious interpretative shifts in the bridging of the conceptual differences. However, these gaps may also be opportunities for *currere* as the translator navigates between the stability of accurate interpretation and the possibilities engaged by the disruptive act of reinterpretation. This presentation highlights various tensions that are observed to occur in indigenizing theory via translation based on self-study and interviews with those involved in the process of translating art-based research into the Japanese context, pointing to the potential of new knowledge at the theoretical and personal levels. Among these considerations include the implication of framing oneself and their culture from an external perspective as well as the effects of recasting foreign ideas and frameworks in an attempt to integrate them into the local context. These movements in translation may be seen as dialogues between experience and theory, the local and global, native and foreign, and the present and future among others by which knowledge may be generated. Furthermore, the presentation may also include discussion around translating selected concepts in art education methodology as a practical exploration of the presented contents with the possibility of adapting the exercise for those who are not fluent in two or more languages. Ideally, considering ideas across multiple languages will add another layer to the manner in which one may approach the access of and interpretation of ideas

► **Mosavarzadeh, Marzieh | From here, from there: living in-between multiple states of mind**

As an immigrant artist, my art-based research explores ways of visualizing the notion of living in-between multiple cultures and states of mind. My proposed project is called "From Here, From There." This body of work consists of three separate but contiguous series of works which I have made in the last four years. These works are a collection of lithography prints, drawings, and embroidery pieces on paper and fabric. From Here, From There displays overlaid layers of my identity. Through collaging, mono-print, and stitching threads onto the works, I turn each piece into a distinct conversation between selves. I convey the existence of simultaneous states of identities in an individual as a result of immigration. I demonstrate that while layers of my identity are apparently growing apart, they still hang on to each other. In this state of being, the borders of past and present selves are constantly changing, shifting, constructing, replacing, and reconstructing as I, as an immigrant, physically and virtually go back and forth between moments, memories, and places in my host and home countries. From Here, From There reflects that one's identities are not abandoned or replaced by new identities, rather, they are woven together to become something new.

► **Moscatelli, Sandra | Study of Chilean National Plan of Art Education**

The Chilean National Plan of Art Education, inserted in the Chilean Educational Reform, has promoted the development of a wide range of actions in order to strengthen the artistic education in Chilean public schools. In the framework of its implementation, it has become necessary to know to what extent the actions of the National Plan of Art Education have been incorporated to strengthen artistic education in the work of the beneficiary schools. In response to this need, this study presents an analytical exercise of secondary data, which systematizes the actions described in the Educational Improvement Plans of 442 schools which have been supported with artistic workshops and artistic equipment for students as part of The Chilean National Plan of Art Education. Through an analysis of contents and statistics, this study showed the types of actions artistic proposals and the areas associated with their formulation, allowing for a perspective overview of the proposals for educational improvement of educational establishments benefited by the National Plan to strengthen artistic education. Therefore, with this analysis, it was possible to associate some characteristics of public schools with developed actions, making it possible to know the differentiated impact of the National Plan to strengthen artistic education and make recommendations for the focus of the policies or the development of new actions in the artistic area. It should be noted that the results presented correspond to the analysis of the actions of 442 Public schools beneficiaries of the National Plan of Art Education, those that represent the total universe of the participating schools of the policy. This study allows to provide complete and detailed information on the initiatives of these public schools and their requirements. Key words: Chilean National Plan of Art Education; artistic education; Public policies; Chilean educational system; school educational improvement plans; analysis of actions for art education

### ► Mugambi, Lucy Njeri | Making as a way of knowing; my re-encounter with clay

In this paper I convey my experience in a ceramic art studio for the first time. From this first encounter I realised how the materials we work with can provide us with much more than we expect, giving us an opportunity to engage with us as we engage with them. I also recognised how art practice can be used as a way knowing. Exposing myself to the art studio practice in a way that became an a/r/tographical path of research as the process opened me up to what I would otherwise might never have known. When I was young, I played with mud enjoying its easy manipulation, feeling in control and here I was now, all grown up, in the ceramic art studio feeling like I knew nothing about it. Perceiving what I had always encountered in a new and fresh way became clear that there is a way in which every material communicates its purpose. I had always viewed pottery and ceramics in terms of functionality of the forms and nothing else. Ceramic forms which in most cases are pots of different sizes and shapes are created for specific functions such as cooking, storing water, grains and as flower/plant pots. I had never thought of the journey that clay takes with the potter in order to get to its functionality. Neither did I pay attention to the process that the clay takes to be transformed into the beautiful pots. Gude (2010) alludes that “to engage in making art, one must begin by surrendering to the process of making” (p. 23). As an a/r/tographer there was need now to pay more attention to things that had always seemed ordinary. In the ceramic studio, I went through manipulation of the clay to create forms, the application of glazes, feeling the quality of the surface, looking for the hidden meaning(s) and integrated myself through the whole process of making. I started looking at pottery beyond functionalism hoping to understand the self in relation to others and vice versa.

### ► Munakata, Kaya | Emaki making: Knowing you better and working collaboratively with you

This study presents how the author-designed *emaki*-making group activity encouraged Japanese university students to interact and learn with their peers in a meaningful way in a content-based English class. *Emaki*, the illustrated handscroll, is a form of Japanese narrative painting. An *emaki* handscroll is an intimate object that is held in the hands and is ideally viewed by only a few people at a time. Owing to the characteristics of *emaki*, the *emaki*-making activity was conducted with Japanese university students learning English who had barely known each other in the beginning phase of the course when lack of communication was observed among them. In the activity, students learned the basics of *emaki*, made a painting depicting a story based on their experiences, emotions or imagination, conversed with peers about their own and peers’ paintings and put their painting together with peers’ as a group *emaki*. The data was collected from the students’ paintings, semi-structured interviews with students, students’ written feedback and the author’s observations and analyzed qualitatively. The findings indicate that the students expressed themselves in a rich way, raised their awareness of learning with peers, critically analyzed artworks, increased vocabulary and expressions of English and worked collaboratively with peers.



## N >

### ► Nakamura, Kazuyo & Kang, Theresa | Designing intercultural, transformative learning experiences in the art classroom through U.S.-Japan exchange

The goal of this session is to present the instructional practices of a U.S.-Japan art exchange program, which employed online/distance learning platforms to connect classrooms and communities across cultures, and which was developed through intercultural action research undertaken over three years by school teachers working alongside Indiana University and Hiroshima University. Two underlying questions are addressed: 1) What do students become aware of through the art exchange process? 2) What kinds of instructional strategies are effective in promoting students' intercultural sensitivity? Data resulting from questionnaires completed by American and Japanese students, and from semi-structured interviews with teachers, are discussed in relation to these questions. Attendees will gain knowledge and insights about instructional strategies effective in developing students' global awareness and competences in the art classroom. This session begins with an overview of the major theories supporting intercultural, global education, which include UNESCO's Road Map for Arts Education: Building Creative Capacities for the 21st Century (2006) and UNESCO's stated goal of preparing learners for the challenges of learning as global citizens in the 21<sup>st</sup> century (UNESCO, 2014). Next, we present three successful examples of classroom practices drawn from participating elementary, middle, and high schools in Indiana: Grandview Elementary School, Orleans Jr. Sr. High School, and Brown County High School. These practices feature the use of online/distance learning platforms such as web-conferences and international art exhibitions available on the Internet to build intercultural connections among students and teachers. Finally, we discuss the developmental stages of students' intercultural sensitivity in art based on data collected over the three years of our research, and the instructional strategies effective in fostering students' intercultural sensitivity in the art classroom. The practices discussed are supported by research-based evidence, and attendees will engage in meaningful dialogue on intercultural teaching and learning based on these case studies.

### ► Nascimento, Roseli Machado Lopes | Art-Education in contexts of urban periphery - A social challenge

Brazil stands out for great cultural diversity, but also for huge social inequality. This paper reports the research carried out in the last decade and proposes to promote an evaluation based theoretically and supported in the observation of Art-education practices in social contexts of poverty constituted mainly by black populations and migrants from the Brazilian Northeast, in conditions of absences from State actions and compliance with social rights. Based on a theoretical and methodological outline of the art-educational action, it was sought to verify the terms and procedures of such practices in the Sub-district of Grajaú, southern region of the city of São Paulo, investigating three institutions that develop art-educational Works. The research presents concept of Art, Education and Art-education. It sought to understand the role and possibilities of art-educator's performance in artistic language and the elaboration of knowledge of racial issues in context. In the Methodological Path the bibliographical research dealt with the important social themes, synthesized in Mark References, in the Formation of the periphery of São Paulo and in the basic concepts: Culture, Art and Education, as well as a brief timeline of Art-education like teaching of Art and as Cultural Action in Brazil. The field research brought the reports and syntheses of the interviews with educators of the three institutions analyzed from the Discourse of the Collective Subject. The result pointed to a set of social challenges to educators, communities and the State to solve daily issues of Brazilian poor children and young people, such as racism and its "invisibilizing naturalizations", inequalities and issues of symbolic representations of the cultural identity of the groups studied. It also emphasized the positive impact of art-educational actions on participants as a prevalence data.

### ► **Nemeth, Jeanne | Extreme makeovers: Performing social constructions of gender**

The constructs of female identity roles and associated rituals are transmitted through mass media on television shows, the Internet, magazines, and other popular culture venues. Are young women influenced and pressured to achieve a certain look that is on display in our visually saturated culture? How do they feel or think about the role that appearance plays in their self-image as a female? Do they follow expectations to look feminine and attractive, mimicking models and superstars or do they use this practice as a form of personal empowerment? Changing one's appearance through the daily ritual of applying makeup is a typical part of many college girl's morning routine. It is generally a private and personal practice and transformation that one goes through as a female in order to present a certain public persona. View what happens when female art education students perform beauty practices in the classroom as part of a lesson designed by a peer. Students were asked to bring to class three portrait images found in magazines or on the Internet to use as a guide to alter their physical identity. The criteria for the images included; a look that would make you unappealing, one that would make you more attractive, and one that you would want to look like, but would not fit your style. The props students used included portrait mirrors, make up from home supplies, and camera phones for photographing selfies. They were also instructed to come to class without make up. The result of this class performance was documented with video and photographs taken by the students of themselves next to the media image. The photographs will be shared along with a thoughtful and reflective discussion that followed the performance.

### ► **Niikawa, Miko & Matsui, Motoko | Mutual understanding from empathy: Visualizing your music world**

One of the most important roles of art is probably "empathy." Through the experience of empathy we can share our emotions, encourage feelings, and even motivate ourselves to think how we should consider our future. Dr. Hoffman says, however, that one drawback of empathy is that people tend to empathize most readily with those who appear similar to themselves. This means appearance, not internal thought, leads to racial conflict and hostility toward other groups of people. In this research we have tried to visualize students' internal thoughts. Firstly, we asked students to pick one favorite piece of music that most represented their emotions, and then asked them to create musical image books using mostly water colors. Music often communicates teenagers internal thoughts audibly although more passively. By having the students recreate images from the music we felt they could easily express themselves and also bring out their empathy more freely. Before making books, the students were given the experience of many techniques such as spattering, gradation and bleeding using water colors and other materials, as well as seeking the shapes and colors of the exact emotion that each of the students was feeling. Through this assignment, students were able to deepen their self-understanding and also enrich their self-expression abilities. Furthermore, by visualizing the images of the music, audiences could re-experience the world that the students were feeling and help to enrich the power of their empathy. Consequently, we felt we were able to better clarify how music and fine art can complement each other. Art surely has the power to visualize what things really are and to present an aspect of us as human beings, which we wouldn't otherwise know. Without empathy we become indifferent. We should seek ways to show students the power of empathy through Art Education.

### ► **Nogueira, Ana Carmen & Demarchi, Rita de Cássia | Connections between teaching experiences and contemporary artistic attitudes: potentials and risks**

What can we learn from contemporary artists? This is one of the questions that have fueled the work of the Research Group Cultural Mediation: provocations and aesthetic contaminations. When researching contemporary artists it was realized that what one learns is not centered in the product, neither in the works, nor in the change of "style" in the course of the history of the art, nor in the learned knowledge about the art. It is the attitude of some contemporary artists studied that calls attention. Attitudes towards life and socially engaged art, valuing the process with all its powers, its risks, successes and mistakes that the experience and its *acasos* provide. Attitudes that generate dialogue and consider the public as actors participating in the artistic propositions. Attitudes that instigate a possible protagonism, reducing the distance and the traditional hierarchy established in the past, between artist and public. Theorists such as Podesva (2007), Rogoff (2011), Bishop (2012), Helguera (2011), Thompson (2012) among others point out the experimental opening of contemporary artists that trigger situations with an instigating educational dimension deinstitutionalizing conventional spaces of art, taking art to the street, the school and other fields built collectively. These artistic attitudes and procedures create other questions: as mediators and art-educators are we engaged in opening spaces for the protagonism and poetic processes of our students and groups? Do we break the hierarchy by emancipating our students as advocated by Paulo Freire (1967) and Jacques Rancière (2009)? Are we artist-educators who risk living open processes and chance? Based on study and research that focuses on contemporary artistic attitudes, this communication presents potential connections with the processes experienced in the role of mediators and art educators committed to destabilizing practices.



► **Nogueira, Ana Carmen | Artistic care in an old people's clinic: from being nothing to the protagonist**

In what art can contribute to the reestablishment of patients who suffered a stroke? How do we mediators, art educators, and art therapists contribute to people who are physically and physically vulnerable to reinvent themselves in the new conditions? How should we act to understand each other's universe? How can the proposals of contemporary artists help us in this new look about art, its processes and experiences? Irit Rogoff (2011) believes that an active movement can create new ways of being, a new production of knowledge, opening new communication strategies. This author instigates us to think that our institutions can be much better than they had ever thought to be. Institutions are social structures that regulate the behavior of individuals within a given community. The Brazilian Society of Geriatrics and Gerontology (SBGG) adopted the term "Long-Term Care Institution for the Elderly" (ILPI) to designate the type of institution previously called asylum. Camarano and Kanso (2010) explain that with increasing population life, people with some kind of deficit in their physical, cognitive or mental capabilities become users of these institutions, making them "no longer part of the network of social assistance and integrate the health care network, that is, they offer more than a shelter." In this context, we think of an alternative pedagogical approach so that people living in an institution have the possibility of reinventing themselves through art. Through weekly meetings we discover new ways of seeing the world, culminating in a book published in 2017 and more recently in a video.



## O >

### ► O'Donnell, James | Burn your teaching: Pedagogical principles from Burning Man

What principles guide your teaching? The purpose of this presentation is to provoke educators into re-envisioning their classroom communities guided by the 10 principles which govern Burning Man and affiliated arts-based "burns" across the country for over 30 years. Examples include radical self-expression, civic responsibility, and decommodification. How is the famous arts-based event relevant to the classroom? Both are temporary gatherings of individuals with different beliefs and from various back grounds around a central purpose - exploring ways of being in the world through artmaking, creativity, and self-expression. Educators should utilize models of community-based artmaking that thrive in the real world and Burning Man has persisted for over three decades. Rather than rules, the events and their culture are governed by 10 principles which establish shared values in dynamic tension. In researching classroom culture, I have found and practiced many ways in which the 10 principles can be applied by teachers to design more creative, collaborative, and inclusive spaces that encourage student efficacy and engagement. These principles differ from typical classroom rules because they establish creative tension that promote improvisation and reflection rather than status quo. This presentation will help art educators reconsider how they build classroom community with together with their students and establish shared values that exist in healthy tension. Our classrooms can thrive when we model our creative communities on those that have been succeeding for decades! Concrete examples and materials provided to support and motivate attendees as they critically self-reflect on their classroom communities.

### ► O'Donoghue, Dónal & Liu, Ying | The educative potential of contemporary artworks

In this paper, we pursue the idea that contemporary artworks can, under particular circumstances, have educative potential and present as pedagogical in nature. In his recent book, *Teaching Objects: Studies in Art Based Learning*, Jeroen Lutters (2015) explains to readers how works of art have functioned for him as teaching objects - objects that have introduced him to elements, aspects and qualities of the world that would otherwise remain hidden or unavailable to him if it was not for those works of art that he encountered, took an interest in, and experienced. In this paper, in keeping with the Congress theme of "Making," we consider the idea that contemporary artworks can, under particular circumstances, have educative potential and might present as pedagogical in nature. To approach an artwork as potentially educative in nature is perhaps to bring it into presence through a particular set of conditions. The intention, however, is not to reduce it to those conditions. Rather, it is to explore if such conditions open a work of art for additional or alternative meanings. In the paper, we use the concept of "weak theory" to engage in a reading of two recent performance artworks of Chinese contemporary artists Li Binyuan, "Freedom Farming" and "Long Jump." The paper is premised on the understanding that artworks have the capacity to address us as well as orientate us to the world in particular and distinctive ways, as they reveal aspects of mankind's interactions with others, both human and non-human. To approach an artwork, then, with the intent of exploring its educative potential is not to look to the work for its educative content, but rather to consider the nature of relations that it activates as potentially educative.

### ► Oliver, Kristi & Miraglia, Kathy Marzilli | Community place-based practice

This session presents a Community-Based Art Education model implementing the theory of *Situated Learning* and *Place-Based Learning*. *Place-based* practices examine disconnects between higher education and the community (Lieberman, 2014). The theory of situated learning is grounded in the knowledge that learning is situated in the experience of doing connected to the social and cultural context in which the learner is positioned (Brown, et al., 1989; Lave & Wenger, 2003). Situated learning has its foundations in experiential learning in that they are both dependent on knowledge constructed from activities that explore the relevant concepts of a subject in a community of practitioners (2016), focused on the assets and needs of the community rather than on shortfalls while establishing a reciprocity of outcomes." Learning is in part a product of the activity, context, and culture in which it is developed and used" (Pitri, 2004, p. 6). This project sought to foster a better understanding of, and commitment to the visual arts, providing meaningful connections to local community agencies situated in a unique historical whaling city, New Bedford Massachusetts. Students' examples were innovative collaborations between regional schools, higher education, and community partner organizations. University students worked with educational and arts agencies to create and implement new program models to improve learning experiences through art. Students made connections to a site, developed a working relationship, designed a collaborative plan; implemented the plan, assessed, and reported on the experience. Details of the program will be discussed, focused on a community-based approach that can maximize the learning experience for students, concentrated on immersion in the community, creating communities of practice. This approach allowed for intercommunity and personal transformation. When students are given the opportunity to practice in situ and interact with the community environment, going beyond conventional methods of learning, transformation may occur (2016).

### ► Orzelski-Konikowski, Izabella & Hall, Angela | In the spirit of reconciliation: Art in the service of Indigenization

Art can be a powerful and effective platform for rethinking the socio-political status quo while establishing new directions for an open dialog. The deeper understanding of Canadian Indigenous histories and worldviews can find a fertile ground in an art classroom. In such spirit, with art educators' guidance, students may learn that art is more than just achieving the outcomes of the curriculum or for personal pleasure and fulfillment. This article demonstrates how a collaboration of two Canadian educators "a Métis and an immigrant" led to supporting development of a deeper understanding and appreciation of how Indigenous people conceptualize and use knowledge among the grade 10 -12 students. Through a series of guided presentations on various aspects of the First Nations, Métis, and Inuit history and culture that culminated in creation of a series of the art projects students gained an openness and respect for Indigenous peoples' different ways of knowing and living. Thus the art classroom has become a springboard for students further inquiry into maturing of positive, unbiased relations between Indigenous and non-Indigenous citizens of Canada. Through the use of artography, hands on and experiential research methodologies, the authors investigate how students may develop a sense of awareness of their abilities to use art to comprehend how the Indigenous people conceptualize and transmit knowledge, and understanding. In summation, this presentation closely examines the use of visual art as a tool to develop student awareness and appreciation of Indigenous histories, cultures and worldviews. Furthermore, it provides educators with examples of best practices for teaching art to indigenize the secondary educational institutions as a platform for the ongoing engagement with Indigenous communities of Canada in the true spirit of reconciliation.

### ► Orzelski-Konikowski, Izabella; McCrostie, Darolyn; & Preece, Lynn | Fiddler on the Roof: A Multi-curricular collaboration

This article examines the use of collaborative, cross-curricular approach to develop student better understanding of what constitute one's heritage and its implications on person's life. It provides some insights into how a collaborative approach of three Canadian high school teachers in the high academic high school with a highly diverse ethnic population becomes a vehicle for grade 10 students to gain a deeper understanding of themselves. The basis for the team project was the musical *Fiddler on the Roof* with collaboration spanned through the subjects of English, Musical Theatre and Visual Art. The collaboration culminated in staged production of the musical, making of a one minute film reflecting student's own lives and creation of a life-size portrait that was enhanced with symbols and iconography related to student's own heritage. The applied cross "curricular methodology enhanced students" celebration of Canada's 150<sup>th</sup> anniversary of confederation, and allowed them to see where they fit into this historical mosaic. The article concludes with statement that this collaboration was very successful as the students not only gained a deeper knowledge of the subject matter but came to realize that the curriculum subject areas are not discreet but rather are interrelated and connected to their lived experiences.

► **Ovcácková, Jana & Kriz, Simon | Manipulated identity: The image of an artificially-created Identity in arts education**

Rhizomatic learning in arts education is concentrated around the current needs of students. An achievement of a goal appears to be a motivational aspect which prompts the students to a creative activity itself. Perfection and search of ways lead the students to new processes which do not include the standard methods based on theoretical basis. The rhizomatic learning establishes a space for the creation of one's own style in a creative activity based on previous experience. Artistic activities are driven by the students' need to gain information in a certain field and use them as a starting point in their artistic realizations. This principle is applicable in the field of arts education, particularly in the work with digital and social media. The included aspect of discovery and experiment strengthens students' self-confidence and their trust in the validity of the educational process. The learning principle imposes on the teachers of arts classes demands different from those required at work with classic media; his role shifts into that of a mentor (supervisor) and an advisor who shows different ways and corrects the course of development which is, however, under the students' control. The teacher as a supervisor can influence the political and social thinking of students which thus leads to an interfield overlap. While working with the identity, pupils and students decipher publicly accessible information and at the same time they can also influence their authenticity. Through a project on a social network, they can experience and master the issues of manipulated reality. The search of validity becomes one of the goals, and from the perspective of an artistic experiment, the students can influence the form of the artificially constructed identity. In the final phase, there is also a problem of interpretation when students are facing a decision about the authenticity or falsity of information and a visual impulse.

► **Özsoy, Vedat | Implementation of visual culture in the primary and secondary visual art courses in Turkey**

In this presentation, we would like to share the process and results of our project titled as "Implementation of Visual Culture Theory in Primary and Secondary Visual Arts Courses" which we have carried out in our country. Our project is supported by the Scientific and Technological Research Council of Turkey (TUBITAK). We carry out our project as 7 colleagues in 7 cities within 7 months, with the participating of 60 class teachers, 20 art teachers and 20 art teacher candidates from each city. The aim of our project is to provide an alternative method for teachers to make their students aware of the harmful effects of global visual culture, and is to ensure that students acquire high-level critical thinking skills through theoretical knowledge and artistic practices with the various activities in primary and secondary visual arts courses. A Visual Culture Theory Based Unit Plan is prepared and by this way the theory is understood by the teachers. The art and design practices based on this foundation are introduced by examples. Through workshops, participants are aimed to acquire visual cultural awareness, and to gain ability to evaluate the results. At the end of the project, we estimate that, teachers will make efforts to make students aware of the positive and negative effects of visual culture in an individual's life, and also to understand and interpret national, spiritual and universal cultural values. In addition, it will contribute to the collecting of students as individuals who protect, preserved and comprehensively developed these values. The data of the study will be collected through interviews with the participants, observations of the researchers, and participant diaries during and at the end of the workshops.



## P >

### ► Paal, Zsuzsanna | 2D humanoid print

The 2D humanoid print is the abstract name for a project including several art techniques aiming at the deepening of self reflective expression and communal learning connections. The 2D humanoid print project task is a string of task of several stages which processes a specific theme first using an individual then a cooperative dimensional stages followed by digital projection. The project consists of six separate stages and stages build upon each other. At the handing out the task there is only one step (stage) is given to the students in order to avoid preconception. The duration of the project is four weeks, weekly four hours. The task was done by students knowing each other for a month and they came to our school from customary (frontal presentation) educational circumstances. The project required that we do not use an ordinary classroom bound to chairs and tables but in an art school room where the necessary tools are arranged spontaneously, randomly in its natural position. To use this method was necessary to make the task easy and relaxed from the beginning. The students made their creations sitting on the floor or lying down in a comfortable position which might induce freer associations and visual solutions. They had to lie down on wrapping paper glued together in a freely chosen position giving lots of opportunity to laugh. One of the students drew the contours of the other participants. This bodily spontaneous situation created a confidential atmosphere via drawing the contours of the body. The students undertook the task with a right humour and helped each other to draw the contours of the bodies. The position of the lying was chosen completely freely everybody lied down onto the paper as they wished. On a piece of paper they had to write down such concepts, ideas representing themselves. Then these characteristics had to be re-doing into an iconic visual signs. Positioning these signs on wrapping paper was the consequent of deliberate decisions since the signs could be post it on any parts of the body based on decisive choice. The specific signs based on thoughtful decisions were post-it to the head, around the heart or to the foot. The signs depicted such topics which can be connected to important events of every day life e.g. friendship, sport, free time, listening to music and others which are important to us. Creating the signs (prints) and posting them gave experimental visual games. The trials with drier or more paint usage on the paper resulted in quite nice surface effects. The final picture is a contour of the student's body on which important activities and ideas are printed in the form of visual signs. The colourful human shape prints became an interesting experiment to create a full body self-portrait. All students had their own self print with what a joint composition had to be created according to given, same themes. Since the shapes were between 160 and 170 cm, human life size we needed sufficient space. The compositions were created both internal and outside locations ã in parks with grass and trees, car parking lots, stoned yards, school halls and in staircases. This gave a possibility for the students to wander around freely and to know their own environment from a different aspect. The teams had to work at the same time thus it was a subject of an interesting examination whether what kind of compositions the teams were making depicting the same topic e.g. community, floating, fight. Analysis was made where we saw similarities and differences. The teams were working on different locations and the task of one of the members was to document the final composition. The projection was the last step of the task where the students saw photos of their own creations as an outsider. This was an excellent opportunity to evaluate the task, to discuss the differences and similarities and to analyse the projection of the photos.

### ► Pajunen, Nani & Mäkikoskela, Riikka | Breaking out the silos! Transdisciplinary circular economy solutions for the planet

The challenge for transition towards circular economy faced by the world's economies is to find ways to integrate the paths of environmental sustainability and economic growth. We have known the planetary boundaries already fifty years and still, the world economy is based on overusing the natural resources. In addition, worldwide, social issues and global equality are becoming more important. To make the systemic change, globally, towards circular economy from linear thinking to circularity, we need new skills and knowledge. In our research we promote circular economy via breaking out of the old ways of thinking and doing, breaking out the silos and tackling the barriers, by combining various disciplines, economy, engineering science, fine arts and art education. Our aim is to increase material efficiency, save natural resources and extend product lifecycles in process industry via product design and material development. The management and decision-making processes are studied from strategy to implementation (Pajunen 2015). An artistic research and creative solutions are tested and put into practice in the same action (Mäkikoskela 2015). We have tested the new working method in the first case study (Yin 2013) with the chosen product: the sandwich panel of construction industry. The case was carried out as three workshops and two of them with the artistic research method (Slager 2012) and art education perspective, especially social (Hatton 2013) and public pedagogy (Biesta 2012). The art practices made the already existing information visible in a new way. This working method, hands on, changed the participant's attitudes and ways to think and act during the workshops. The artistic and pedagogical working method of the workshops will be presented in detail in this paper.

### ► Palau, Paloma | Artistic creation and education in the university from arts-based research

The following proposal tries to promote the artistic practice as a strategy of learning in students of the University without artistic training through artistic teaching methodologies. Our research methodological position is based on the inclusion of the visual artistic thinking and its procedures and instruments based on the arts (Marin-Viadel, Roldan 2012, 2017). We also consider our approach, from an A/r/tography point of view (Irwin, 2008, 2017), since it unifies the creation, educational research and teaching. This way of proceeding allows us to understand aspects that are not covered from other approaches, since when a research is based on an artistic strategy it involves the introduction of creative thinking. We think that to think artistically introduces us in a particular reality capable of visualizing or of directing our attention to elements, situations and characteristics not studied previously. One agrees our philosophy in creating spaces of reflection where to appear how we relate to the manifestations of contemporary art and that they reach to the educational area. For it we propose to analyze speeches of contemporary artists to elaborate artistic-pedagogic actions in which both the content and the method share the same visual language.

### ► Park, Sean | Convivial tools for everyday creativity: Building creative confidence through design thinking with undergraduate health sciences students

Ivan Illich, who developed the concept of *convivial tools*, defined conviviality as the opposite of industrial productivity, which privileges profit, consumption and efficiency over self-determination, caring for others, and creativity (Illich, 1975). People need freedom and interdependence with others to be creative agents, not just in obtaining things, but in having tools to "make things among which they can live, to give shape to them according to their own tastes, and to put them to use in caring for an about others" (Illich, 1975). Illich's work inspired me to think about my practice as an artist, scholar and in the context three questions: How am I supporting students in creating knowledge and learning experiences that reflect their and others' desires, hopes and dreams? How are the tools I use as an educator convivial? How are my hopes, dreams and needs reflected in my pedagogy? How do I handle the risks that come with exploring the above questions in an academic culture that increasingly views students as consumers rather than co-creators of knowledge? Presenting living inquiry field notes (Meyer, 2010) and stories as an autoethnography (Adams & Jones, 2018) from courses I teach on design thinking, I illustrate how undergraduate health sciences students and I use analog and digital tools, expressive arts, and reflection as means of developing our "everyday creativity" (Sanders & Stappers, 2013), nurture empathy for self and other, and co-create prototypes to address social challenges. Implications for conviviality-as-risk are discussed in terms of curriculum as a complicated conversation (Pinar, 2004) that needs to consider the vulnerabilities, fears, dreams and longings of educators and students. I make offerings on how to think about culture, learning objectives, space, artifacts, activities and assessment as levers for developing the creative confidence (Kelly & Kelly, 2013) needed to take risks.

### ► Park, Sean & Snowber, Celeste | Spiritual punctuation: The meeting of art and mystery in daily life

We come together to explore the connections between the inner and outer landscapes of our lives and how they inform making, creating and living in the academy. The curriculum of our lives become the brushes, strokes, and movements to infuse vitality into not only research creation, but recreating our bodies and souls. This performative presentation and workshop will share our own creations and work together in process as well as open up the space for the audience to find ways to honour the nuances and textures of their own lives as places of inspiration and transformation. The aim of the session is to make space for mystery by marinating movement, breath and sound in the seasoning of suffering and spontaneity. We begin with improvised invitations and gestures that arise from our longing to make and write in ways that sustain life, quench parched souls, and transgress boundaries that distance us from mystery. Resisting the tyranny of the urgent, we share poems, movements and sounds that call forth of humanity, humility and humour as culprits in our failure to become numb and succumb to academic humdrum. The responses of participants are evoked to establish a lyrical resonance of need and longing; for change, for creating, for w(holi)ness, for something beyond understanding that holds the aching of making. Attention is directed to the senses, felt rhythmic interplay, and to making room in the heart for a spirited grammar. Playfully working with what arises, we re-learn what it means to turn our bodies, our voices, our making, into prayer. Gifts may be exchanged as punctuated expressions of praise for vitality and beauty. We transition ourselves in closing with instructions for courting mystery in the cracks and margins in daily life, from getting ecstatic in your attic to dancing between meetings in university bathroom stalls.

### ► Pastor Matamoros, Sofia | Discovering the visual identities of our students through the creative aesthetic play (Zoukei Asobi)

For many children, school is the only place they know as a home. In every classroom there are many situations of children with special educational needs, children who have emigrated, with problems at home, in situations of abandonment or poverty. For them, the school must be the place where they feel safe and able to express themselves. The didactic of the artistic Education should take into account the inclusion of all the students. Based on the study of the Zoukei Asobi model, proposed in the Japanese curriculum, of creative aesthetic play through experimentation with space and materials, we propose a methodology of renewed and innovative artistic education. We want to add to Spanish art education, the possibility of introducing a space where creativity arises from contact with the environment and the game encourages the discovery of the characteristics of materials, turning artistic creation into a pleasant process of self-expression and self-knowledge, without that the adult judges the child for the product, but for his interest and attitude during the process. Marin (2003) indicates that the creation of images is dependent on their understanding and vice versa, and that people “have the right to know and recognize themselves and to be recognized and understood by their own signs of visual identity” This research highlights the importance of providing a complete artistic education in schools where children use and understand the visual languages, tools and techniques of their environment. The addition of the concept of Zoukei Asobi in Spain supports artistic creation as a process of searching for its identity through aesthetics and problem solving. In this conference we will share the findings regarding the research, the pedagogical differences found in both countries, the fears of the teachers when introducing a more open methodology in their classrooms, failures and successes in the process of introducing the Japanese methodology in the Spanish classrooms.

### ► Pastor Matamoros, Sofia | Me, materials, space, play and my creation. (Zoukei Asobi Workshop)

More than 40 years ago, a clandestine group of Japanese artists-professors analyzed their Art Education classes and came to the conclusion that it did not make sense to teach their students exclusively to draw, represent volumetrically and do crafts, since the great contemporary artists they were characterized by free experimentation with materials and the discovery of new techniques. Thus, they wrote a ground-breaking manifesto, and designed a methodology where the subject of Art Education became a safe space to encourage autonomous artistic creation through play. This methodology, initially clandestine, was introduced in 1977 in the national curriculum, and is currently a common practice in Japanese schools. From the perspective of a Spanish international artist we will reconstruct the concept of Zoukei Asobi. In this workshop we will play with the proposed materials and space. It will be a time to express ourselves individually or in a group, in a safe space where there is no need to fear that they judge our creations or use tools and materials in the conventional manner. We can be who we want to be, including ourselves. We can be creative, pose challenges, explore our environment, communicate or sit alone. We will be autonomous in the search for our aesthetic limit, return to our roots where we used any material from our environment to imagine illusion worlds. In this workshop we will know or revisit our visual identity, but above all, we will play aesthetically.

► **Pataky, Gabriella | 3612+ PEPITA UNICORN Project: Between black & white walls-built environment education in teacher training: drama education students, students specializing in visual communication and pre- and primary teacher training students in their artistic programs**

The name “pepita” points towards the character of the strikingly different, minimalist work sites, or artistic behind-the-scenes (black for the dramatists, white for the visualists); towards the effectiveness of the cooperation allowed by the divergences in the pedagogical methods used. The tools of contemporary arts and the results of work based on active, responsible participation “the fruit of the semester course bringing together the latest pedagogical elements” are characterized by common creative actions and personal and group artistic achievement. Mutual discovery and rediscovery of our creative sites and their active formation, by means of personal experiences, led to “from the perspective of other cultures” non-stereotypical conclusions. The basis for our cooperation was a critical perspective on our direct educational subject areas, the loosening of the rigidity born of habit, and the self-critical analysis and recognition of lesson plans’ hidden elements, with a commitment to changing/creating change, and the optimization of pedagogical processes. “School is our second home,” we often hear. Can our educational fields be responsive to this challenge of our times? How do drama education (MFSzE) students and students specializing in visual communication (MOME) approach the artistic complexity of built environment education, and what can they do together? The goals of built environment education are the transmission of knowledge of the physical environment, the awakening of awareness of the cultural and social values manifested in built spaces, and the promotion of society’s participation in the transformation of the environment. The objectives of this special pedagogical discipline are to foster sensitivity and stimulate critical perspectives and opinion formation; thus, it is characteristically built not on ready responses, but rather on questions, interrogations, and exercises based on creative solutions. 3612+ PEPITA UNIKORN is a longitudinal arts education action research project. After the first stage, introduced here, the pre- and primary teacher training students also joined, so that the children involved in their educational training and the broader local community could, working together with architects and artists, develop and form the collectively utilized public spaces. With the findings presented here we will elucidate built environment education as a complex artistic experiment, in which place/space, through the interaction of community and individual desires, creates new platforms for teaching, summoning “design thinking” as a mode of perspective.

► **Pataky, Gabriella & Sato, Maho | 3612+ Bamboo tandem: Creating unique cultural learning processes for MAKING in teacher training courses of Hungary and Japan**

This research project called, the 3612+ Bamboo Tandem is a longitudinal art-based research project between two teacher training courses located in Budapest, Hungary and Chiba, Japan. 3612 stands for kindergarten and primary school ages (3-6 age of Kindergarten/Preschool and 6-12 years for the primary/elementary education), and + stands for secondary art teacher training. The bamboo is an important plant in both countries, basic material in architecture and fantastic supply for MAKING in art classes. Tandem is the metaphor of collaboration and for exploring new paths and routes. A bicycle made of bamboo is rare, showing the experimentation in our less travelled field where the authors, two InSEA World Councilors, both use our strong designer behavior and problem-solving skills. The main aim of this project is to develop art curricula in teacher training courses in Hungary and Japan in order to develop pre-service teachers’ visual competencies and their teaching skills. We designed, conducted and evaluated collaborative art lessons about Japanese/Hungarian cultures in both countries in 2017-2018. It was experimental and creative processes. The art lessons stimulated each others’ teaching ideas and motivated the students’ learning. One of findings from the first stage of this project is that participant students in both of countries developed not only their understanding of other cultures but also their own ones. The project moved and developed continuously our student’s visual competencies primarily, but it is also about collaboration, learning from each other, cultural heritage, intercultural and multicultural education, while we would like to give a note to the importance of transdisciplinary art education and help raise the prestige of Early Childhood Education as secondary art education as well. The results of this collaborative research project will be presented as an exhibition. In our paper we would like to present the latest results and new plans of our collaborative work using artistic and visual language.

► **Patterson, Pam E. | Turning inward: Student-led creative research on/in art education**

Post-secondary students in art and design education, while significantly recognized for, and engaged in the making, learning and experiencing of various creative practices do not always have the opportunity to speak as valued stakeholders in/for their own education. Since 2014, students of Art and Design Education Lab at OCAD University have taken on yearly arts-informed research projects to both playfully and critically examine their own institution and its practices and policies. A personal narrative response is valued in process. Some students choose to report their findings under pseudonyms due to fear of reprisal and out of the desire to speak with an authentic voice. Research findings have been presented through text-based posters, coloured cards, and



exhibitions both in the institution and to the larger art education community. A collaborative project is underway with E Campus Ontario and SXD Lab in which students lead, following an investigative design model toward realizing issues and seeking solutions for postsecondary education.

### ► Pavlou, Victoria | Critical reflections of art and education: exploring student teachers' constructions of their professional identities

This presentation will aim to explore ways of promoting in-depth learning in art education courses and simultaneously gain an understanding of how student teachers develop their “shifting” identities (Atkinson, 2002; Creme, 2008), in the context of a BEd degree. In particular, it will focus on how student teachers can be supported to make meaningful connections of art and life (explore social issues that interest them) using reflective journals (Anderson & Milbrandt, 2005; Sickler-Voit, 2007). Reflective journals can be training grounds for critical reflective practice. They can provide an intellectual space to experiment, question and play with ideas and identities during the course of a semester (Miller et al. 2008). The presentation will focus on the journey of five students with varying academic performances, perceived confidence, attitudes and beliefs in and about art. Teaching is tied with identity, personal and professional investment, beliefs and desires (Eisner, 2004). Students are invited to challenge pervading ideas in art and education discourses and to design their own art units without being depended on tutor initiated ideas and directives. Post structural analysis (Wright, 2003) of the data reveal the ways in which construction of their identities as curriculum designers, as artist and as researchers shift, as they negotiate different ideas in the arts and education in general. The findings suggest that reflective journals can be used to promote generalist student teachers' autonomy and self-reliance in their art making as well as in the design of art units for their future students. Explicit instructions are needed for deep, critical practice so that students' meta-awareness of their engagement in reflective practice can take place (Miller et al. 2008). This gives them the opportunity to adopt theories and paths of action different to dominant or common perspectives and practices but necessary for their future students' needs (Burnard, 2006).

### ► Pavlou, Victoria & Vryonides, Marios | Art, education and social issues: addressing societal challenges

In Europe, there is a growing recognition of the important role that the arts may have in addressing societal challenges. The Horizon 2020 call “societal challenges and the arts” states that the arts “have the power to move us, educate us” foster civic engagement and social change, mobilising a variety of actors around a common agenda. As such, the arts can complement scientific and policy approaches. While the Horizon 2020 call focuses on the role that the arts may have towards addressing social challenges and encourages the submission of proposals that will address the above, one wonders about the overall role that art education may have in this context. Can or should art education move beyond the representation of social issues? How can art education respond to societal challenges? What are the benefits for learners? What are the potentials of art education and of artistic research in generating alternative solutions to current and emerging societal challenges? Moreover, what does research tell us about the value and effectiveness of art projects dealing with social issues? What are the indicators of “value” and “effectiveness” of these projects? These are some of the questions that this paper will address in an effort to identify educational projects that have generated new thinking, engagement and possibly action in relation to contemporary societal challenges. The selection of studies for this meta-analysis will be done based on the following criteria: published in the English language, empirical studies appearing in conference proceedings and journals between 2010 and 2018. The aim will be to analyze motivations, philosophies, modes of engagement and impact from a comparative, geographically balanced and multidisciplinary perspective. The main argument put forward in this paper is that education should be viewed in a wider perspective, which addresses timeless humanistic ideals and intrinsic characteristics of people.

### ► Peck, Samuel Herreshoff | Tet(r)ad: The draw and play here - forging visual conversations

As artists/researchers/educators it can be daunting to maintain an active studio/research practice in light of the obligations required by a full time teaching the position. In response to this reality, in the spirit of the Surrealist parlor game the Exquisite Corpse, the brought upon the conception of Tet[R]ad. Our project is an art and social practice endeavor that utilizes one-to-one initiatives to construct a creative community through collaborative art making. The driving forces of the project are drawings created with one-on-one and group exchanges and then shared through a variety of social media platforms. We believe the visual conversations developed through the making/sharing of these drawings helps forge a more content rich and content focused dialogue between artists, students, and colleagues. This presentation will engage participants in an interactive discussion while also providing strategies for expanding their studio practices, building multiple peer-to-peer networks, and formulating a sustainable web of professional support. This presentation will introduce the tet[R]ad project while providing strategies for expanding studio practices, building multiple peer-to-peer networks, fully utilizing resources and formulating sustainable webs of professional support.

### ► Pedneault, Astrid | The red tree: Lessons for student teachers from kindergarten

A long time French immersion kindergarten teacher and artist, I recently embarked on a new journey as Faculty Associate at S.F.U., in the Professional Development Program. I initially wondered how my teaching experience in kindergarten would benefit my students. To my surprise, I discovered that I was better prepared for the task than I thought. One of my most important discoveries was realizing how vulnerable my adult students felt at the beginning of the program, very similarly to my kindergarten students at the start of a school year. Since I always welcomed and attended to my little students' vulnerability in great part through making art together, my reflex was also to use art as a way to connect, relax and experience time differently together with my cohort. In this paper, I narrate how I had my students create a community tree together at the end of our first week in the program. I was aware that, for many of my students, creating with paper and crayons is something they had not done for a long time. Therefore, I put great care in making my activity inviting and easy enough for everyone to participate. In order to get them started with the creation of their leaf (or anything they chose to put on the tree), I asked them to get in touch with their inner child, the one who used to fully experience color and texture and who did not yet censor their ideas. The experience was successful and the result, beautiful. During that hour, we transitioned together from a state of vulnerability to a state of connection and joy through our combined creativities. I have learned, from my many kindergarten students, the precious lesson that vulnerability and creativity are two of the states where we humans are the most truthful.

### ► Peikazadi, Nasim | Beyond recognition: Exploring the potential of arts-based spaces of contemplation in envisioning integration

In this presentation, I investigate in the existing conceptualizations of global justice, displacement and "integration" considering the potential contributions of art making through participatory arts-based inquiry to envisioning cohesion and inclusion. Despite the anti-racism strategies adopted by the Canadian government and applied in multiple levels (Biles, 2008), the racially marginalized are more likely to experience Othering based on gender, religion and racial or ethnic origin (Hyman, Meinhard, & Shields, 2011). As a visible minority immigrant woman, through collaboration with visible minority immigrant/refugee women, I explore the potential of participatory arts-based inquiry (Brigham, Abidi, & Zhang, 2018; Butterwick & Roy, 2016), informed by decolonial and anti-racist feminism frameworks, in understanding the issue of Othering and envisioning situated as well as sustainable approaches to "integration" through making art. This is to challenge the colonial agenda of integration (often informed by imposing recognition on the "Other") and toward engaging in "self-recognition" (Coulthard, Alfred, & Warrior, 2014). I intend to challenge the colonial and global capitalist discourses complicit in the conditions that have resulted in the displacement of people from the global South, in the first place. Moreover, this is to engage minds *and* hearts to embody alternatives through making art and content (align with Fanon's call for artists and intellectuals to challenge colonization by producing *content*). This requires challenging current conceptions of integration, inclusion, and multiculturalism (Thobani, 2007) from an anti-colonial (Abu-Laban, 1998; Bannerji, 1996) and anti-racist feminism (Calliste et al., 2000; Dei, 1999; Mohanty, 2003) perspective. Furthermore, due to the capacity of arts-based methods for offering an "all-at-onceness" (Eisner, 1995) while enabling reflective investigation of complex issues and creating spaces of resistance and deconstructing dominant powers (Kupers, 2006), I argue that arts-based spaces of contemplation contribute to envisioning equity and cohesion beyond the discourse of recognition to include complexity and hybridity.

### ► Pena-Sanchez, Noemi | A contemporary art museum comes to an elementary school

This proposal shows the experience of a museum that was developed in an elementary school in Dallas ISD. According with Texas curriculum. Analyzing the Art curriculum, the basic strands of Fine Arts Texas Essential Knowledge and Skills (TEKS) are observation and perception, creative expression, historical and cultural relevance and critical evaluation and response. However, from Kindergarten to elementary education levels the expressive creation is usually the one mostly taught by Art teachers in the school. In many cases, the development of aesthetic sense and the criticism in the students of low grade levels are displaced. This project shares an experience focus on the aesthetic and critical attitudes towards the creative expression. "Our little contemporary Art museum" was an experimental museum located at the library of our school. The multicultural and feminist approach has been our theoretical framework for the works of art chosen at the museum. We highlighted Chalmers (2003) idea of "cultural diversity" because of the importance of looking for connections between cultures through art works. Among the works of art we have selected a variety of art disciplines, artists, student's art works and moreover a 2nd grade student performance. The museum was visited by all the students up to 5th grade in which three different types of itineraries were proposed: an individual visit, an aesthetic walk based on an observation guide and finally a creation activity at the museum. As a critical approach students were able to symbolic purchase an art work from the museum. The evaluation of this experience gathered different data: the verbal evaluations made by students once they visited the museum, the reasons given by the students of each symbolic purchase and also teachers opinion about the work made by their students.

### ► **Pena-Sanchez, Noemi** | Educational experiences from a hybrid model of a school in Texas and a university in Spain

Art education proposals has been developed as part of an educational innovation project in the University of La Laguna. Having been working during two and a half years as a general education teacher in an elementary school in Dallas, let us know closely the curricular system of Texas. On the one hand learning how art is taught in an elementary school setting and on the other hand how languages need to be taught in the Dual Language Program at Dallas Independent School District (Dallas ISD). Teaching language through contents allowed us to work on art and especially understanding that pictures are a key element to learn content and practice vocabulary in Spanish and English languages. From this experience We would highlight three issues of great interest for our teaching practice: the organization of time, the design of the classroom space and its pedagogic purpose and also the role of student and teacher during the learning process. The objective of this innovational project is create educational experiences in the university classroom that integrate the three issues mentioned and creating a hybrid model between both curricula. There are two meaningful factors are necessary to take in consideration: the *meaning of place* and the *identity of students* we are going to work with. Both are essentials aspects in order to adapt what we teach and also knowing who our students really are. In order to know the value of this project, we have been developed a comparative study between those educational experiences mentioned and others which do not integrate any new curricular component. Students and teachers have responded to questionnaires that will serve to evaluate each experience developed. Undoubtedly this innovation project offers teachers the opportunity to design and evaluate different ways of educating through art and find answers to questions such as: Is it possible to generate hybrid forms between multicultural curricula? How does the place influence as a context for teaching?

### ► **Percy, Ingrid Mary** | How I got here: Zine workshop

In this workshop, participants will learn about zines and how they can be used as a studio project to help students examine and express ideas of identity and place. After a brief presentation on zines (definition, form, materials, etc.), participants will be supplied with tools and materials to make their own small book on the theme of "How I Got Here." Examples of zines will be available for inspiration. At the end of the workshop, participants will have the opportunity to share their thoughts about the project and various ways it could be developed and used in educational settings. Participants will also receive lesson plans and other related support material for personal use in their own pedagogical practice.

### ► **Percy, Ingrid Mary** | Who am I? Artist trading cards as identity

In this presentation I will examine how Artist Trading Cards can function as a tool to allow students to express their individual identities and in doing so, create a sense of community as a peer cohort. First year Visual Arts and/or Art Education students can be anxious and apprehensive about meeting and getting to know their fellow students. Feelings of inadequacy prevail. Students are often living away from home for the first time and are experiencing culture shock and feelings of alienation in their new community. Students come from a variety of socio-economic, religious, cultural, and ethnic backgrounds and seek a way to connect with others. I have found that assigning an ATC studio project early in the Fall semester, gives voice to individual students and helps build a supportive peer community that enriches the overall teaching and learning environment. The project empowers students, builds confidence, and facilitates the creation strong and lasting relationships between student peers and their larger community. This creates a sense of belonging, connectedness, safety and respect that facilitates a positive social and pedagogical learning environment.

### ► **Pérez, Pilar** | Working on contemporary artistic identity starting from traditional fairy tales: from Snow White to Little Red Riding Hood

I present a 6.5 minutes video viewing about my work on art education with students of teaching degree at Universidad Autónoma de Madrid. Fairy tales are materials that help us to understand important aspects of the construction of personal values and identity. Our own self-understanding dealing with one another. Good and evil as intersubjective aspects of human nature. The family tree, his power in a lifetime and the generational transmission of repetitive patterns. Masculine and feminine as complementary aspects of human being. Tales, as a context of individual and collective projection, involve the possibility of making conscious the unconscious and helping us live better lives. I'll develop this whole conceptual framework from the video format and using visual strategies of art education, image culture and the power of creation.

### ► Permar, Roxane | Re-positioning practice through virtual teaching for socially engaged art

This presentation will consider how virtual education for socially engaged artists opens new spaces for understanding art making, place and space. I will speak from the perspective of a teaching artist from a peripheral community, who has developed a postgraduate programme for those who live “on the edge” whether through geography, mobility issues or desire to take risks. The postgraduate programme, MA Art and Social Practice at the University of the Highlands and Islands, will serve as the case study. The course demonstrates how the use of synchronous technologies can be used not only as an effective and invaluable means of teaching but equally as a means to build a sustainable, international community of practice among dispersed students, professional practitioners, researchers and academics. The nature of virtuality has facilitated innovation in delivery of the subject and enabled the programme to employ experimental approaches to teaching compared to similar, but non-virtual, postgraduate programmes in this field. The use of synchronous technologies has facilitated new forms of dialogue, collaboration and partnership among students and lecturers alike. In response to challenges presented by virtuality, new pedagogical approaches have been developed which employ inter-disciplinarity, internationalisation of practice and re-thinking of the field of socially engaged art practice. Teaching and learning methods are constantly evolving in relation to key components of dialogical projects, especially location and collaboration (Helguera, 2011 and Kester, 2015). Opportunities, such as an annual Winter School and Virtual Symposium employ virtual technologies to extend and diversify modes of learning, strengthen relationships and empower students to work more innovatively and effectively in the field as well as with each other. Our uniquely dynamic and mutually supportive community of practice contributes to developing new collaborative networks, different approaches to creative community engagement and new experiences of teaching and learning.

### ► Persson, Beatrice | How an art intervention can be used to accelerate integration and the sense of space affiliation

Since the spring of 2015 the European shores of the Mediterranean have been faced with stranded refugees from foremost the Syrian war. Dead and living, they float ashore in thousands creating what is now known as the European refugee crisis. The naming of this crisis operates according to Nicholas de Genova “as a device for the authorization of exceptional or emergency governmental measures toward the ends of enhanced and expanded border enforcement and immigration policing” (de Genova, 2017). In many European countries this has resulted in introductions of temporary border controls. In Sweden temporary border controls were enforced at 12 p.m. on November 12, 2015, controls that are still valid. This is the backdrop for my paper where I will do a survey into the interactive art project *River of Light* that creates meeting points and accelerate the process of integration for newly arrivals in Sweden through lantern-making workshops at locations such as the Red Cross and cultural schools. This is also a project working with Derrida’s double law of hospitality, and foremost his notions on pure hospitality “welcoming whoever arrives before imposing any conditions on him” (Derrida, 2005 & 2000). My starting point for this investigation is from the position of Rancière’s “universal teaching” in that I will rely on mutual learning and “that each ignorant person could become for another ignorant person the master who would reveal to him his intellectual power” (Rancière, 1991).

### ► Peterken, Corinna | Yellow, blue, red: Photographic engagements with color for a/r/t/ographic connections with place

Our sense of location can be fluid in a very mobile world. Place consciousness is part of this autoethnographic, living inquiry. Transitory thinking about teaching and learning were held momentarily with art that came from walking, photographing and noticing things that were yellow, blue, and red. As I questioned what I, teachers, and children can and might do with art in early childhood education to enhance being, belonging, and becoming, I inquired with embodied and arts-based practices. Visual noticing of fragments from walks in local and (un)known places were openings to (re)searching with art and words. My knowing was in the making; both in the process and in the making of art. Reverberations from artist/researcher/teacher (Springgay, Irwin, Leggo & Gouzouasis, 2008) perspectives were collected in multiple forms of art making and writing as a conversation that can temporarily hold moving thought. A beach walk in author place gathered images of yellow flotsam and jetsam, here and gone, that provoked (dis)comfort in having pedagogical answers. A blue place to sit in Nice, France was an in between space for me to notice what emerged as I pondered artifacts and encounters with child art. Images of red popped up before me after a walk in author place that called forth ideas for early childhood education connections with place and belonging. As we research and teach in relation with place, materials, and artifacts through making as an active learning environment we can support connection to the multiple places that impact us as artist/researcher/teacher (Springgay, Irwin, Leggo & Gouzouasis, 2008) and the lives of those we teach.

### ► Peterken, Corinna | Wearable art for serious play as artist/researcher/(early childhood)teacher becoming-artist/academic in the making

Play as learning, the arts, materials, and embodied experiences are an essential part of education for young children. These pedagogical approaches were employed as I participated in research about some aspects of teaching and learning through art as used in early childhood education. The documentation of this research intertwined art works, images and words as openings and ruptures for playing and thinking. Working in this way provided opportunities to embrace my transitory selves and imagine different ways to present my doctoral work. Making wearable art and dressing up to give the formal presentations in my candidature connected my early childhood practice to arts-based research (Barone & Eisner, 2012). The garments I wore were a way of understanding, being reflexive, and participating as artist/researcher/(early childhood)teacher (Springgay, Irwin, Leggo & Gouzouasis, 2008). An applique tunic for confirmation of candidature; a shredded journal article ghillie suit at mid candidature; and a friendship pinned battledress robe as a mantle for an artist/academic in my final presentation were protective coverings. Tailoring to fit, making fit, embellishing, recycling/upcycling, adjusting, handling and wearing these garments led to thinking about possibilities in being and becoming a “good teacher”, a “good artist” a “good researcher”, a “good girl” “or not” as I wandered along my doctoral path and into academia. I was in relation with my shifting selves through making and wearing art, and recognized possibilities for me in becoming-artist/academic. In moving across and in between selves, wearing art, and making to know I could own my process and connect that to my work with pre-service teachers of children. Losing and finding selves in the making can be openings to understandings (and more questions) about pedagogical practices that use art in early childhood education.

### ► Pierce, Mara | Practicing self - Voicing through Indigenous film

Hearing counter narrative voices of Indigenous cinematic artists about positions on struggles to rise above historical and contemporary treatment helps to frame larger conversations about global behaviors and relationships. Each step of the making and viewing process in creating current Indigenous film writing, direction, casting, etc. requires filmmakers and audiences to reconsider Native perspective by analyzing and challenging preconceived notions. In this session, attendees will gain understanding about these viewpoints through experiencing how a collection of timely Indigenous cinematic works can be pivotal in shifting perspectives about Indigenous artmaking voice. The more than fifty Indigenous written, directed, and/or produced films from nine different countries on exhibition at the National Museum of the American Indian's (NMAI) 2018 Native Cinema Showcase I recently researched speak deeply to the diversified living cultures and voices of contemporary Indigenous film artists, as well as to the development of the visual culture genre of Native Cinema. Exploration of films such as these inspire Native Cinema inclusion in the teacher and art education classrooms thereby providing tools of local/global visual culture investigation and strong artistic voice implementation. Furthermore, by viewing the Indigenous cinematic works through the lens of the NMAI *Native Knowledge 360°* Essential Understandings document, art educators may transform how and what students are taught *with* Indigenous peoples and about art making.

### ► Pinto, Maria Lídia Moraes | I tell, you tell ... stories for who has history

The changes in scenarios and the context of human relations in the last decades demand a constant reformulation of education and therefore an important reflection on its role in the world today. The individual that we need to bring up is different from some years ago. There is no specific demand for knowledge, skills or attitudes. Much more than that, one must help to bring up a human being aware of his / her will and able to learn (different from accumulating information and data) and to choose what his / her learning will be throughout life. The project “I tell, you tell ... Stories for who has history” was developed with students and teachers from EJA - Education for Youths and Adults, for individuals who didn't have access to regular school when they were young. The research sought to verify the contribution of the art of storytelling to the teaching-learning process among this population. Teaching practices and theories of storytelling were sought in studies by Shulman, Mizukami, Freire, Fromm, Giroux, Haddad, Bettelheim, Machado, among others. An intervention was also carried out with stories that approached from the very act of storytelling and listening to them to questions related to the various possibilities of narrating them and their relationship with teaching and life. This process took place during meetings with two groups of students from EJA. The method employed for analysis used a qualitative approach, with the study of recorded material such as photos, DVDs, written production and direct observation during the meetings. The characteristics of the relationship established between the different members of the groups were analyzed, mainly teachers and students, as well as their relations with concepts and ideas that permeate the acts of teaching and learning. Observations made at EJA can impact on education as a whole.

### ► Pitri, Eliza & Stylianou-Georgiou, Agni | Exploring issues of community and identity through meaningful artmaking

Artmaking as meaning-making (Staikidis, 2006) is a paradigm that advocates artmaking for investigating issues not only on art's formal qualities but also humans' lived experiences. Artmaking as a meaning-making paradigm (Walker, 2001) has led art educators to promote socially conscious artmaking and teaching, steering students to investigate various social issues. Research in collaborative artmaking as meaning-making, indicate that aesthetic partnerships develop through a listeners' paradigm which is based on learning from one another and coming to collaborative decisions (Irwin, 1999). This study examined how Six Thinking Hats, a creative problem-solving technique based on the Six Thinking Hats technique (deBono, 1999), could be utilized in a narrative context related to identity at an art education university course. The aim was to investigate how participation in such context facilitates development of personally meaningful artmaking and establishment of connections (visual and conceptual) of individual pieces into a group installation. Students' course assignment was to create an original, symbolic, interactive object-portfolio symbolizing the "travel-case" for their journey throughout the course, which would include all the artworks created during the semester as illustrations of a story titled "The journey of to". Each individual travel-case would be integrated into a group piece. Data sources were instructor's course context (activities, sources, artworks) recorded in a reflective journal, and students' products. The group installation process and final piece were also studied in order to find evidence of how conceptual and practical problems affected students' artmaking choices and what symbolism they assigned to those choices. Findings suggest that providing a platform for students to situate their artmaking in a narrative context can be an engaging but challenging process. Participants (instructor, students) who were mindfully engaged in the narrative context and willing to take risks, managed to express their identity and provide original solutions to problems while engaging in meaningful artmaking.

### ► Pók, Tímea | Protected childhood- An art education project for social sensitizing

Family is the elementary unit of the ecosystem, but half of the Hungarian children are born outside of marriage. Due to today's social, economic and perceptual changes non-traditional forms of family are becoming more and more frequent. The latest census showed that in Hungary about fifteen percent of the population are ethnic Hungarians. A large number of marriages end in divorce. Data also show these that many small children live in mosaic families. It is important that the sensitive topics are included in the art education curriculum. The creative use of visual language helps students learn and understand the diversity of families and structure personal experiences visually. The project targets classroom communities of teenagers, who are at a point in their lives, when it is a priority to know and accept oneself and each other, and the development of their identity. The project emphasizes active involvement of students, based on sensory experiences, multi-channel self expression and skills development. The theme is the life of an average eight-year-old child. You have to imagine the child, his or her family, home etc. We talk about supportive environment. Students work together in small teams. Every group develops the character of an imaginary child. They choose how to model the child's life realistically. They draw their family, room, write a letter, using his or her imaginary handwriting etc. Then, the class is organizing the "Conference of the World's Children." One student from each team impersonates the child designed by the group. The participants are talking in first person, representing drawings, videos etc. They formulate how they see the world, how to make friends with each other, and what kind of ideas they have for cooperation to make the world a better place. The project is related to the MTA- ELTE Visual Culture Research Group.

### ► Polania Farfan, Rocio | "Enfoque": An alternative proposal of education for art

"Enfoque" is an audiovisual-creation project that has been developed with children aged 6 to 13 years old of the Indigenous Reservation "Potreritos" of the Nasa People in the Municipality of La Plata, located in the Southwest of Huila at about 122 km from the state's capital city, at about 147 km from the city of Popayán-Cauca, and at 210 km from the town of San Agustín. The Nasa Yuwe people, or "water people" also known as the Paez people, reside in the Colombian Andes, in the high peaks and moors that characterize the mountain ranges where they are settled. The members of the "Potreritos" reservation, like most of the Colombian indigenous communities, have transformed customs or adopted cultural elements from other cultures through different inter-ethnic contacts. The previous fact has had an impact on the processes of organization and community cohesion; nevertheless, there is an inner fight for the defense and recovery of their territory; their cultural values such as autonomy, language, traditional medicine, spirituality, and for their natural, human and spiritual wealth. All the previous aspects contribute to the development of meaning that according to the Nasa way of thinking are a great source of investment. The Nasa people have experienced a powerful migratory process that has caused the development of adaptive strategies to their new environment. This phenomenon usually causes a process of permanent acculturation which affects the ethnic identity of the new generations, that gradually adapt to the urban context. However, in this process of adaptation, the self and the alien, the sacred and the profane merge. As a result, two phenomena can happen: the rediscovery and appreciation for their original cultural manifestations of their ethnic group may reappear with force; or it may suffer

an intense process of acculturation, and tend to reject one's own and to mark indiscriminate preferences for what is foreign. There can even be a fusion between both possibilities. Under this view, the pedagogical action developed by the project "Enfoque" has tried to contribute to the strengthening of the identity concept in children of the Potreritos reservation. The previous is done from the sensitive exploration of the context they inhabit and the experience of the senses and collective meanings that connect the subjects in an autonomous way. "Enfoque" also tries to empower boys and girls, through artistic education specifically with photography to develop a divergent and critical thinking that promotes the incursion into the current world of their knowledge, by listening to their "silent" voices and by showing their faces to the world. That is to say, that from the capture of the different scenarios of their community, the boys and girls can connect with their own needs and those of their community. They can also represent what they understand and interpret their reality, talk about their context, history, and wisdom, which allows them to construct meaning to what they do and reaffirm the sense of local identity in the middle of the global world.

### ► **Potters, Olga | "Map your creativity": An app to foster the development of students' creativity**

The importance of creativity in the 21 century is supported broadly and doesn't need much words to explain. The society needs people with a lot of creativity to face problems of nowadays for example problems with migration, environment, climate change, violence, sustainability, poverty and unequal treatment of gender, race and sexual orientation. In every education creativity is very important in the Netherlands. To guide student's creativity, more knowledge about creativity and tools to measure creativity are needed. The research I want to present at the INSEA World Conference is about the development of a (self-peer- and teachers-) assessment tool for students of universities of applied sciences measuring creativity. In the development of the tool we worked with a group of students, teachers and professors in a flat organization, in so-called Creative Labs. The tool combines different kind of measurements: Measurement in a rubric of the creative process. The rubric is developmental because it gives information about the next steps in the creativity development the students can make. Measurement of the aptitudes of creativity like for example curiosity, originality, openness or showing courage. The student's point out 5 aptitudes which really fits him or her and 5 aptitudes which doesn't fit at all Measurement of the personal creativity of the student in a logbook. This part is guided by open questions like "What is creativity for you?", "How are you creative?" (instead of "How creative are you?") and "What gives you inspiration? The student self, a peer and a teacher assess with the instrument. The conversation about the results of the assessment between teacher, student and peer, is the most important part of the assessment-process. In the presentation/ session / workshop during the conference I will present the development of the instrument and we will assess our own creativity and afterwards we will discuss the results.

### ► **Powell, Heidi & Hyatt, Joana | The challenges of change: The explorer's guide to learning how to shift cultural perspectives in art education practice**

What does it mean to travel in and through art education? In this paper participants will be taken on a shared journey and introduced to a field guide for their next travel experience whether local or global in arts education. Derrida (1976) urged educators to look for ways to make the everyday unfamiliar. Artists often do this in their everyday practices. In this paper two authors will explore methodologies and ethnographic practices to illustrate uncertainty and the concept of getting lost in order to find something discovered anew as a form of research and practice in art education in global contexts we move toward understanding the global nature of arts education and experiencing its fluidity, the two presenters travel in and through demarcated and random cultural/global spaces, monitoring their movements and documenting through image and mapping movements in a variety of ways. Relevant to understanding multicultural ways of knowing and experience as research, the authors reflect on travel in real-time, documenting spontaneous movements of walking, thinking, and getting lost in global spaces demonstrating how travel and art intersect creating new ways of knowing that can be a shared practice of exploration. Using social media as the muse navigated through sensory perceptions confronting stereotypes, xenophobia, and misconceptions about travel, leisure, culture, and art education. Throughout the paper both the academic and personal will be shared through notes, Facebook Posts, photographs, and recollections This paper is not only supported by the presenters experiences but also by the works of Solnit, 2005; Sullivan & Miller, 2013; Bresler, 2013; Powell, 2015.

► **Powell, Heidi & Hyatt, Joana | We are still here: Teaching about contemporary Native artists as a presence in art education**

Often students are introduced to Native American cultures as something of the past. This paper seeks to introduce participants to contemporary Native artists and their stories, revealing how indigenous cultures and their artistry are not only historic, but also very much still here and alive. The focus for this paper is on the story and work of Tommy Joseph and his current work and legacy in Native culture in the Northwest Coast. Strategies for speaking about, looking at, and exploring indigenous artistry in 21st century art through art education will be discussed followed by a collaborative discussion to help generate ideas about how to teach about Native American and First Nations artists.

► **Pratt, Melissa Gawlowski & Protopapa, Santina | Arts in the Middle: An experiment in whole-school arts infusion in New York City middle schools**

Lincoln Center Education shares its research findings to date from its Arts in the Middle program, which measures impact of whole-school arts programming in high-poverty New York City middle schools. New York City has the largest school system in the United States, as well as the most segregated. 1 in 5 NYC schools have little or no arts programming, and these are predominantly schools in high-poverty communities of color. To address this inequity, Lincoln Center Education (LCE) partnered with the NYC Department of Education to pilot the Arts in the Middle (AIM) program, which began in 2013 and just graduated its first five participating schools (10 schools remain). AIM seeks to measure the impact of fully-funded, whole-school arts programming over a five-year span in high-poverty NYC public middle schools. Our goal is to work in close partnership with schools to create a sustainable vision for the arts that will impact school and classroom culture, student and parent perceptions of the value of the arts in their lives, and teacher pedagogical practice across all subject areas. Over the past five years, LCE has partnered with research firm Metis Associates. Through surveys (of students, parents, teachers, and administrators), individual and group interviews, observations, and a customized rubric, they have helped us formatively assess our work across all our schools and adapt along the way. LCE has a specific pedagogy, called aesthetic education, that explores art-making through the lens of studying a particular work of visual or performing art, engaging students in a process of choice-making that the artist made. AIM has been an experiment in reconsidering our teaching practice to be more responsive to the classrooms we serve and expand our scope beyond aesthetic study to highlight personal connections and cultural relevance. The last five years have been a process of creative trial and error, piloted through teaching artist action research, and we look forward to sharing our takeaways with our colleagues and engaging in conversation around next steps and future possibilities.

► **Prehnilová, Barbora | The identity of the buildings**

Every person on the earth has his own unique identifier. Every single moment we think about what is unique to a person sitting next to us in a bus, train or anywhere. My question is; do we see what is unique on our everyday surroundings? Do we even think about that? Do we know which masterpieces made our city, hometown, village unique? Are we thinking about the identities of buildings in general, can we see and name what makes buildings a personal identity? How can we understand the identity of the building from individual aspects and how can we use it further? Here are some questions and let's try to answer them together...

► **Pusa, Tiina | How to touch the past?**

In my *Radical Teacher*-research project the political role of teacher (Ahonen, 2002; Atjonen, 2005; Tirri, 2002) is approached through arts-based research with phenomenological case setting. The issue for the whole research project is politically radical positions of teacher in the history and nowadays. In this proposed presentation I clarify my methodological approach which combines arts-based research with historical frame. Placement is here understood between history and nowadays. In my research there are structurally three parts: a background essay, arts-based research (Suominen, Kallio-Tavin & Hernandez-Hernandez, 2017) part and a reflective essay. I traced the polyphony of happenings in Finland in 1918. Crocheter Alma (Virikkaaja Alma) was my performative project, which lasted same period than the Finnish civil war lasted a century ago. Each day, totally 109 days, I crocheted on public or semi-public site 50 white and 250 red stitches to reach the number of victims in both sides of civil war. I asked someone to take a photo on each crocheting session with my mobile phone for to publish it in Instagram (social media application). Disturbing aspect in my research is that the politically radicalized teacher who I chose for a case is my grandfather. The historical archive material which I had as a data for the background essay made me very confused and emotionally overload. For to understand confusion and overload I took a step



aside. Starting point for the project was a portrait on my grandfather's mother Alma Gummerus painted by artist Kaarlo Atra (1879, 1961) in 1929. In presentation I will clarify how portrait pastiche based crocheting project was understood as a feministic action (Townley, 2011) and how aspects of performativity and new materialism (Barad, 2012; Pfeifer, 2015; Eckersall & al., 2017) opened up epistemic pluralism (Townley, 2011; Nado, 2017; Coliva, 2017).

#### ► Pusa, Tiina & Suominen, Anniina | The rainbow museum

The proposed presentation shares an in-progress research project conducted in collaboration with FAQ collective and the Finnish National Gallery. The project combines research, public and anti-normative institutional pedagogies, and art practices. In this collaboration platform, a Rainbow Museum is developed as a foundational concept and as a meta-museum (Tyburczy, 2015). The aim for the experimental project is to create, collect, and test practices that aim to build queer friendly art educational/museum pedagogy, practices, and institutional (museum) actions. FAQ is a research and a study group that examines feminist and queer approaches in art and art education. The aim of the pedagogical and arts-based research (Bresler, 2017; Suominen, Kallio-Tavin & Hernandez, 2017) project facilitated by the presenters is to advance socio-cultural equality and pedagogical approaches where art has a central role in building radically democratic and sustainable futures. The research and pedagogical project advocates for non-normative educational, artistic, and cultural approaches that explore largely silenced issues. The research project initiated from a graduate level university course that has been offered at the authors' university. During this elective course, students of art education combine critical and theoretical thinking, workshops led by art professionals, artistic/performative work, and pedagogical practice (unit plans & educational materials) to explore the potential of rethinking gendered education (Wolfgang & Rhoades, 2017). The pedagogical approach in this course has notions of radical democracy, feministic pedagogy and public/critical arts-based pedagogy (hooks, 1994; Sandlin, Burdick & Rich, 2016) which provide a frame for exploring the potential for non-binary (Sandlin & Letts, 2016; Kumashiro, 2001) and gender/sexuality-sensitive art education. To continue to promote anti-normative gendered education and pedagogy, members of the FAQ are collaborating with leading Finnish art museum pedagogues to explore potential for gendered and queer public curricula and pedagogical practices.



## Q ›

### ► Quinn, Robert | Cartography for artists

A map can be defined as a graphical representation of the environment that shows relations between geographic features (Robinson & Petchenik, 1976). Maps are popular for a wide variety of reasons, including ease of use, convenience, their simplification of our surroundings, credibility, and visual impact (Kimerling, Buckley, Muehrcke & Muehrcke, 2016). Explorers throughout the ages have relied on maps and mapmaking to help them understand place. In this presentation, I describe cartography, the art of mapmaking, as a form of artistic inspiration for K-12 classroom use. We consider a wide variety of mapmaking conventions and alternative ways that art students can think about mapping their lived experiences, considering the role of place in their lives, and using those understandings as inspiration for artmaking and cross-cultural dialogue. Attendees will gain knowledge about cartography itself; in particular that the four traditional concerns of cartography have been map editing, map projections, generalizations, and map design. As Menno-Jan (2013) warns, map readers should be aware of potential issues presented in the interpretations and analyses used by the map-makers. Attendees will also view a dozen artists from the past 50 years of art history who draw significant inspiration from maps in their work. The content is organized in this way: a) Define cartography and discuss its four traditional concerns, b) View and describe maps from history such as The Bedolina Map, The Babylonian Map of the World, Ptolemy's *Cosmographia*, *Tabula Rogeriana*, and *Europa Regina*, c) View and describe artists' work that is inspired by maps, and d) Discuss cartography issues as they impact art education practice in a wide variety of settings.

### ► Quintal, William Rezende | How Indians became theme in Brazilian Modernism and what does it matter today

Brazilian large African descendent population as its constantly growing Indigenous population accounted by IBGE 2010 census as 896,917 individuals was and still is undermined by 129 years of republican history, a history of racial discrimination and deletion these peoples histories. The eugenics theories were very kin to the positivist view of the leaders of the coup that casted out the royal family and placed the plantation oligarchs in power after the abolition of slavery when they lost what was thought to be property, what culminated with the eugenics laws in the 1934 constitution. This context outlines the complexities involving the period from 1888 to 1934 when the regime had already established a narrative that included the new national motto "Order and Progress," meaning it only for whites though. The artists role at the time was to establish the new order but also to push the borders of the regime aesthetics including the image of the so-called "inferior races" at the time, so Brazilian art could be original, interesting or even relevant in the European circles. Now it's possible to underline the work of artists who imbedded in their poetics the struggle and tensions between different understandings of modernism as an intricate net of pushing and giving up space in everchanging worldviews, while the representation of the Indigenous and black peoples struggled in the middle. In 2008 the law number 11.645 was sanctioned obligating all Brazilian schools to teach history and culture of African and Indigenous peoples in all related disciplines, art included. However, this law stumbled in the small amount of content published in this subject, risking becoming a superficial overview of general aspects. As the history of Indigenous peoples is also made of the history of the perceptions of Indigenous by the non-Indigenous, this research is ground breaking.



## R ›

### ► **Ranasuriya, Swetha | Balancing act: Multiple roles in the therapeutic space**

Why do we enter therapeutic spaces? Why are some of us compelled to become therapists? I believe it is all part of our human need to find peace and happiness. For me, my peace and happiness lies in finding purpose and making sure that I fulfill my purpose in a way that is transformative for others. Throughout my life I have chosen roles that have brought me closer to this purpose. That seeking is what has brought me to art, to teaching, and now to art therapy. The roles I have taken on are part of a journey. I find myself unable to choose one because I see the potential positives that can come from being able to amalgamate multiple roles into one, and creating stronger and longer lasting transformation for myself as well as others in my therapeutic space. I believe cultivating happiness is as the 14th Dalai Lama and Cutler (1998) describe: The art of happiness has many components. [We will see that] it begins with an understanding of the truest sources of and setting our priorities in life based on the cultivation of those sources. It involves an inner discipline, a gradual process of rooting out destructive mental states and replacing them with positive constructive states of mind, such as kindness, tolerance and forgiveness (p. 293). I cannot deny that when I am able to facilitate transformation for others, I am not unaffected by it. As a teacher-therapist I have found that my personal challenge and calling has been to find a way to centre myself within dual roles in the therapeutic space, and to acknowledge that my work as an art therapist will be an on-going deeply personal practice. This paper discusses my experience with balancing dual roles as an art therapy student while also building my identity as a teacher.

### ► **Rasmussen, Regan | Re-generate; re-juvenate: exploring community through 'making'**

This session invites delegates to exchange ideas and experiences; to reflect and re-connect to their inner artist; and, to collaboratively engage in a process of "making" to examine place, identity and interconnectedness. Together we will explore ideas of community by sharing personal narratives and playfully re-imagining, embellishing and re-purposing ceramic artifacts from a sculptural installation entitled *tough exteriors* recently exhibited in Victoria, British Columbia. The installation, composed of artifacts mimicking shells from oyster beds off Cortez Island BC, was created from local clay that was smoke fired using an ancient technique. Clay and the calcium carbonate shells of mollusks represent resilience, tenacity and rejuvenation. Just as individual oyster shells are unique unto themselves, they are also part of a larger ecosystem of oyster beds that support and nurture growth. By experimenting with shells, text and natural materials, we will explore possibilities of shaping a collaborative narrative. This workshop will rejuvenate creativity through the joy of "making", reminding us of the significance of both individual and collective expression to nurture artistic and pedagogical practice.

### ► **Rass, Astrid | Art teachers - and their colleagues - working together on cultural identity**

Our culture - and our cultural identity - is changing rapidly. We are more global, more digital and more democratic than ever. Our culture - with art in the centre - always relates to values. But those values are not a matter of course anymore. That is why there is a need for a new - more coherent and underpinning - way of thinking about (youth) culture and culture education (= subjects in arts, literature, history, religion, philosophy). The importance of this kind of coherent culture education is widely recognized (Bransford, Brown, & Cocking, 2000), but the actual design of such interdisciplinary approaches appears to be a complicated task for schools and their teachers. Despite the strengthened government policy of recent years, in the Netherlands and in the rest of the western world, it didn't bring the success for which the education and policy makers had hoped (SLO, trend analysis 2015). There is a lack of common goals from which the various subjects start their program. This paper focuses on the question: 'What does it bring when a

teacher learning community (TLC), consisting of different professional disciplines, teamwise design cultural education from a shared reference?’ The assumption is that a fundamental theoretical framework contributes to a better view of, and thinking about, cross-sectoral work in secondary education. This even gives a better grip on how the content of a program can contribute to the cultural identity of a student. Four TLC’s have been taught about curriculum development (Van den Akker, 2004) and the culture theory (Van Heusden, 2010). These groups were supervised and followed for a few years. The researchers (one promovendus) examined how the teachers got understanding of coherence between the subjects and insight into the importance of cohesion - in culture education- for the growing of the cultural identity of students.

#### ► **Rass, Astrid | Praxis a fusion between art practice an theory**

Since the 1990s, artists increasingly engage in doing “artistic research”. In the debate about artistic research, authors try to define artistic research in relation to both art and academia, but do not focus on the vast variety of artistic research projects that are already being pursued in the field (Spronck, 2016). During the past few years, the Master of Art Education at ArtEZ University of the Arts, has developed an inspiring program that is explicitly interdisciplinary in several ways. First, our students are combining their study program with a professional career as artist educators in primary, secondary or higher education. The interaction between the course and their professional context makes it a fruitful basis to critically rethink and challenge their practice as educators. Second, as a group, they are multidisciplinary as well, working as a community of learners, in interaction with different backgrounds, disciplines and educational contexts. We all work from an urgency, on an issue that is personally, professionally, as well as from a societal perspective seen as crucial. Third, the group works studio-based, in a way that analyzing and creating go hand-in-hand: praxis. It’s a vivid and inspiring context in which cross-overs between education, research and art are believed to be necessary to confront and transform the challenges of our time. We work explicitly from and in interaction with educational practice. The question we will address in our paper, is how a high quality praxis based Master program can be developed. Our Master is focussing not on the arts of theory only but on the fusion of the two, called praxis (Johnston, 2017). We “as teachers and researchers of the master” will present the criteria in which we think the quality of praxis in our master exist. We will illustrate this with some interesting examples of our students.

#### ► **Rath, Perry | Honouring Our Elders Legacy Portrait Project**

The Honouring Our Elders Legacy Portrait Project began in 2005 at Smithers Secondary School, developed by members of our Indigenous Education Council and me. We wanted to create an artistic project to bridge generations and cultures to connect us all as humans and understand how we can learn from each other, particularly from Elders in our community who have contributed so much, as wise counsels, positive role models, and active citizens. It is easy in today’s world for our youth and many of us, to not realize the contributions of those who have come before. Our mission is to honour elders still alive, so that they may feel the gratitude from society. We select one from our Witsuwiten community and one from our non-Indigenous community, and have students here paint portraits. It is a significant process for the youth and elders, crossing over from both cultures, to connect their lives, and for the students to explore inspiration and integrity. The unveiling ceremony is very moving, as families and friends of the elders gather, along with our students, to witness the unveiling and hear about the life stories of the elders outlining their societal contributions and struggles to overcome. We then display the finished pieces on our Elders Wall outside the school, along with a biographical plaque. We have done 6 cycles of the project, occurring every two years. In 2011, we received the BC Retired Teachers» Association Gold Star Award. This project makes strong connections between cultures, between generations, between past and present, between students and community, and has interwoven the stories of our people so affirmatively.

#### ► **Rath, Perry | Special Spot/Fragile Fortress**

As an artist/educator, parts of my art research are participatory art projects, of which I will present two related ones for InSEA19. Special Spot (Place). We all need a place to retreat from the world, a secret hideout where we can return to that offers us solace, reprieve, renewal and reflection. It may have been long ago and we don’t get there anymore, but we travel there in our mind and it still fulfills a purpose. Sometimes it is a complex path to get there; sometimes it is a simple route very nearby. In this activity, we create maps to such a place, but keep it cryptic and unidentified to protect its secrecy. It can be as detailed or as interpretive as we wish, but it is meant to be obscure. By doing this with others, we tap into the solidarity of all of us having a Special Spot and see the various creative ways we all translate our way to get there. Fragile Fortress (Identity). This piece consists of arranging a variety of folded coloured papers, where participants choose one and discreetly write along the middle creased section, a brief description of what they would like to tell people, but feel they cannot it is not safe or they need to keep it a secret or concealed. In other words, this gives them an outlet for their voice which they cannot yet share with others. Then, the instruction is to erase this statement, and

return the paper to the piece. They have cast their imaginary ballot; they have contributed their silent voice and made the evidence invisible. By displaying the papers upright, they create a kind of interlocking fortress design; a protective citadel conveying a solidarity construction of multiple individual secrets, unknown to each other, but still standing together.

#### ► Richards, Allan G. & Willis, Steve C. | Addressing the dichotomy of cultural diversity

Immigration, migration, and refugee settlements around the world are on the rise and this can create opportunities for renaissance in communities (Johansson, 2006). On the other hand, the cultural diversity that presents itself with immigration, migration, and refugee settlements has created major conflicts among people. How can practitioners in art education ameliorate this dichotomy of cultural diversity? This presentation discusses how art-education practitioners can prepare students for their futures considering the dichotomy of cultural diversity. We argue that conceptual pedagogy in visual arts through project-based activities can encourage the creativity and innovations needed to advance communities and ameliorate conflicts inspired by cultural diversity. The term conceptual pedagogy arrives from “conceptual art,” and it means that concepts or ideas take precedence over traditional aesthetics, techniques, and material concerns in art production. This approach is about how students take a subject matter and use their imagination, experience and creativity to arrive at the visual story that they want to tell (Richards & Willis, 2018). At the same time, we argue and present examples of how conceptual pedagogy builds skills in critical thinking, creativity, and innovation. Conceptual pedagogy is used in visual arts through project-based activities to facilitate authentic learning. Authentic learning is about gaining knowledge from real-life situations created in the art-room (Trilling & Fadel, 2009). The components of authentic learning in conceptual pedagogy are communication and collaboration. Communication and collaboration make learning meaningful, engage the practicality of cultural diversity, and provide opportunities for students to build critical thinking, creativity, and innovation skills that are critical for success in the new global community.

#### ► Richards, Allan G. & Willis, Steve C. | Transforming local communities to the ethos of a global economy: Who is responsible?

The coarsening of the rhetoric and the frequent physical altercations we see and hear in the news are indicative of a society in decline. While this decline may not be imminent in our neighborhoods, it will find its way here if the core problems are not addressed. Cultural diversity triggers the issues relating to major conflicts among people. Hamid (2017) argued, this is a failure of imagining the future in which we want to live. Through our ideas, beliefs, and values of the human imagination and cultures, we created the world we now live in but the good news is we can recreate it (Robinson, 2011). While we can agree that education prepares us for our futures, we cannot agree on who should guide the changes society needs, especially now, when communities are experiencing heightened anxiety about migration, immigration, refugee settlements, and cultural diversity. This presentation discusses the roles practitioners, parents, community, and government should have in reimagining and working towards the global community we want. Eisner (2002) argued that education through art enables students to be creative, communicate ideas and enable them to express themselves using different materials, processes, and tools. Students’ exploration of their cultural identities, cultures of others, develop collaborative skills, use different technologies, and combine knowledge from different disciplines to resolve complex problems can also be facilitated through art. Reimagining a culturally diverse world where political, social, economic, spiritual and environmental justice prevail is the first step to its reality. With the tools at our disposal, art educators should model the way forward (Richards & Willis, 2018).

#### ► Ricketts, Kathryn | A transmediated methodology: Journeys in A/r/tographic research dissemination (with an overcoat and suitcase)

Currently a pan-Canadian team of researchers are in the third-year of a SSHRC federal grant with the purpose of re-conceptualizing teachers’ roles through a/r/tography, a form of arts-based research that braids artmaking, researching, and teaching (a/r/t). Data is being gathered at six different sites on teachers’ lived experiences of becoming a/r/tographers as they develop creative practices. We recognize that the innovative methods embraced in these research sites need to be integrated and reflected in all aspects of our research including the reporting and disseminating of findings. The purpose of this session is to imaginatively explore what it means to gather, communicate and share a/r/tographic research data across case study sites towards creative and generative knowledge dissemination. Marjorie Siegel (1995) speaks of departing from privileging text and the shift from transmission of information into an unexpected space of understanding, claiming that we need more than words for an optimum learning experience. We are engaging the services of a successful and well-practiced “research character” known as (x) (Author A, year) who was born through a creative process known as Embodied Poetic Narrative (Author A, year). (x) has been attending conferences and performing research for over a decade. In this session, (x), will begin his journey in the form of an improvised performative encounter with two of the project’s

researchers. Author B in turn will respond to (x) through poetic inquiry. The audience will also be invited to creatively respond. All together this will create a dynamic space where meanings are collectively constructed allowing connections to emerge. This session demonstrates a way to move through text and speech with an embodied inquiry as a model for new understandings. It will show how this research character may absorb aspects of a researcher's work and transmediate this knowledge through silent performance. This transfer will then take on a second transfer as Author B responds with poetic renderings and attendees are invited to also contribute with either visual or written responses. This session will outline an innovative approach to both collecting, analyzing and disseminating research data resonant with a/r/tographic vision.

#### ► Ricketts, Kathryn | The making of Land(ing), a provocation towards place and space

This proposed performance is called Land(ing) and is a collaborative multimedia dance performance created by three artists I would be presenting the excerpt of our resulting 4 years of research both in the field and in various theatres and studios. We have created an interdisciplinary work around Remington: an anthropomorphized bird inhabiting an austere prairie soaked landscape of sound and video. Land(ing) celebrates and troubles rural Saskatchewan landscapes through rich poetic renderings as we honor the land we work and learn on as Treaty people. I will present a 15 excerpt from Land(ing) as a catalyst to dialogue centered on place/space and our own sense of self as Treaty people occupying Indigenous land and provoking important conversations around identity, land, place, migration and belonging, pure relationality, the interval of change, the in-itself of transformation. It is a time that does not pass, it only comes to pass. Massumi (2002, p.58) We are visitors on a profoundly beautiful land which is Treaty 4. The troubling history and the promising future of this land meet in a powerful landscape and is the source of this collaboration involving very long drives, long walks and endlessly curious captures from prairie fields to abandoned farm houses. This proposed performance is called Land(ing) and is a collaborative multimedia dance performance created by three artists Kathryn Ricketts, Dancer - (Regina), Ian Campbell - Video Artist/Filmmaker (Regina), and Scott Morgan - Composer and Audio Artist (Vancouver). I would be presenting the excerpt of our resulting 4 years of research both in the field and in various theatres and studios. We have created an interdisciplinary work around Remington: an anthropomorphized bird inhabiting an austere prairie-soaked landscape of sound and video. This research is a co-mingling of our 3 practices, integrating sound movement and visuals within an evocative and poetic performance, which is always emerging and shifting through refined living improvisational frameworks. This research allowed us to experiment and construct new interdisciplinary languages within our distinct interpretations of these rich and complex landscapes of Treaty 4 land. Collaborative work in the arts entails a process of leaning into each other and creating new languages and practices through this syntax. We are questing a true integration of the dialects of our practice as opposed to augmentations, juxtapositions or even complimentary simultaneities. Land(ing) celebrates and troubles rural Saskatchewan landscapes through rich poetic renderings as we honor the land we work and learn on as Treaty people provoking important conversations around identity, land, place, migration and belonging. I will present a 15 excerpt from Land(ing) as a catalyst to dialogue centered on place/space and our own sense of self as Treaty people occupying Indigenous land.

#### ► Riera Retamero, Marina | Politics of the encounter. Visual fictions, listening practices and border thinking in north Morocco

The present proposal is presented as a cross-disciplinary process. It uses methods from Arts Based Research, collective practices of audiovisual production, study case and critical ethnography; likewise, it's developed through references from visual culture studies, critical theory and decolonial studies. The present research emerges from a concern arisen during the years that followed the burst of the (as it was called in Europe) "migrant crisis" or "refugee crisis" in 2015. Our research is focused in the independent and self-managed association *La Barraca Transfronteriza* [the cross-border shack]. The above-mentioned association is an artistic group that emerges by working in the *No Borders network*. *No Borders* is an international solidarity network formed by autonomous organizations and groups that support freedom of movement and resist human migration control by coordinating international border camps, direct action and anti-deportation campaigns. *La Barraca Transfronteriza* is established in the port city of Tangier (Morocco); is formed by migrants, film-makers and researchers from Cameroon, Senegal, Morocco and Spain. Interestingly, the traveling social theatre company *La Barraca* [the shack], founded during the Second Spanish Republic by Eduardo Ugarte and Federico Garc a Lorca inspired the creation of *La Barraca Transfronteriza*. Moreover, its political, pedagogical and aesthetic work is based in the militant cinema, the dialogical learning and the counter-hegemonic visual essays creation while defending the live *in common* and the international solidarity.

### ► Rifà-Valls, Montserrat & López-Ruiz, Sara | “Making identities” with Muslim migrant girls in a visual ethnographic research

In our presentation, we will interpret how Muslim girls construct their hybrid identities through the visual narratives in a collaborative ethnographic research, focusing on the intersection of age, gender, race-ethnicity, social class, family, school and religion. The aim of this presentation is to discuss our ongoing research project, which examines how transnational spaces of education contribute to the production of socio-cultural and gender identities of girls (6 to 12 years old) from Moroccan, Pakistani and Senegambian families. Moreover, this research also analyzes the influence of parenting in this process in the context of migration and social transformation in Barcelona metropolitan area. Our previous research have stressed the importance of intra-family negotiations to move between the (Muslim) family and/or community spaces and the school and academic spaces. Therefore, we consider indispensable to know how the identities of girls are constructed from an early age in intra-family relationship, as these will allow more or less flexibility in the election of their trajectories. To approach this question, the theoretical framework is built from the interrelationship between the following disciplines: (1) studies on migration and transnational feminism; (2) visual anthropology of education; and (3) postcolonial visual culture studies. Ontological, epistemological and methodological dimensions of the research enable spaces for the creation of children’s agencies from a decolonial feminist gaze. The visual methods “scrapbooks, visual ethnographies, video-tours and photo-video elicitation” have generated the embodied narratives of Muslim Migrant Girls that integrate both the material and the immaterial (Harris, 2017; Mitchell, 2011; Pink, 2013; Rifà -Valls & Empain, 2018).

### ► Rodriguez, Felix | Arts education in Latin America: The integrated paradigm and the development of professional identities

Since the late 1990s, several Latin American countries made art education a mandatory subject in K-12 education (Carabias Galindo, 2016). While art education existed in some form in schools and other settings, these reforms aimed to make art education most consistent, inclusive, and accessible. This push for arts education reform was championed by the Organization of Ibero-American States (OEI). The OEI’s Arts Education Commission argued in several reports that arts education was important to foster democratic citizenship, ethical values, creativity, and aesthetic sensibilities. This commission developed lines of action to assist countries in the region to advance their arts education systems (Jiménez, Aguirre, & Pimentel, 2009). Since these reports addressed comprehensively the need for the arts in education, they have been interpreted as encouraging an interdisciplinary approach to arts education. The trend toward an interdisciplinary understanding of arts education has shaped educational reforms in several Latin American countries in the last twenty years. This integrated model has been interpreted in different ways across the region, from collaboration between arts teacher and other subject teachers to requiring one single teacher to teach various artistic disciplines. In this presentation, four scholars, from Colombia, Guatemala, Uruguay, and the Dominican Republic, discuss how the arts education paradigm advanced since the late 1990s have defined arts education practice and theory in our respective countries. Drawing upon our professional experiences as secondary school teachers, university professors, arts education supervisors, and program coordinators, we examine the challenges and opportunities the current interdisciplinary model has generated in our respective contexts. We raised questions about how this model has shaped the identities of art teachers and the field, the short and long-term implication of the integrated paradigm in teacher training programs, and how this approach limits/encourages innovative practices.

### ► Rodriguez, Felix | Resisting globalization through rural arts and crafts in Dominican art education

In the Dominican Republic, there are traditional crafts associated with techniques, materials, and habits developed by indigenous and African groups during the colonial era. Some of these traditions have been recognized by UNESCO as cultural patrimony of humanity, as it is the case of carnival mask-making by Afro-Dominicans (Sanchez, 2012). Today, traditional crafts are seen as intimately connected to rural life, where farmers use natural materials from their surroundings to make artistic objects during off-season (Cruz & Duran, 2012). Because of racial bias, these traditional crafts were excluded from the mainstream art scene or relegated to a lower status. Since the 1980s traditional crafts boomed in the country due to the demands of touristic consumption. The growth of tourism and the tendency toward a globalized economy were seen as a threat to the natural environment, traditional local economies, and national cultural values. Because of the fear that national values and traditions could disappear under the overwhelming influence of global powers, intellectuals saw in formerly neglected arts and crafts the source of true Dominicaness. Traditional crafts were introduced in the school curriculum as a means to strengthen the students’ sense of national identity. I draw upon Nestor Canclini’s critique to notions of monadic identities, to problematize the idea of a harmonious national culture as presented in this romanticized framing of traditional crafts. I argue that when moving away from a dogmatic attempt to advance one single legitimate identity, the integration of traditional crafts in art education creates spaces for democratic dialogue about multiple ways of being Dominican.

The romanticized approach to making and appreciating traditional craft is often deprived of its historical conditions. I argue that making and understanding traditional crafts should be accompanied by critical reflection on the social processes, and material needs traditional craft-making are embedded into.

#### ► **Roos, Nathalie | Dealing with the real stuff**

According to the research study 'Burgerschap in het voortgezet onderwijs. Nederland in vergelijkend perspectief' (Munninksma a.o., 2017), about civic education in the Netherlands, Dutch adolescents, in comparison to other European adolescents, have little interest in politics, hardly participate in civic activities and give less value to equal rights for people with different backgrounds. The research also shows that secondary schools in the Netherlands give little attention to civic education. There are hardly any civic activities outside the classroom, while offering relevant learning situations and a democratic, participatory school- and class structure can increase the effectiveness of civic education (Munninksma a.o., 2018). Pascal Gielen states that art has the special quality to address political, and specifically democratic, issues. Because of this, art can play an important role within civic education. Many contemporary artists are concerned with social issues and, at the same time, many artistic projects explore the boundaries between art and education. Especially when art tries to inform the public debate. According to Gielen, artists are often more capable of doing this than their teaching colleagues. The potency of their imagination gives them the opportunity to reach further than traditional lessons in democracy and civic education (Gielen, 2017) Within my research "Dealing with the real stuff" I designed an educational project, in which civic education is connected to current social issues through art. The hypothesis which forms the basis of this research is that activist art and artists can inspire adolescents to think critically about the society they live in and activate them to resist. Inspired by an activist artist and accompanied by an art teacher and a social studies teacher, learners designed experimental artistic actions for the public space. In my presentation I will address both the theoretical and methodological framework of the research and the (activist) outcomes of the educational project.

#### ► **Rucker, Kristi | Making the world sustainable with STEAM- architecture and design**

Are your projects/lessons powerful enough that student want to work on them at home? Teach higher-level-thinking and creative problem-solving through making STEAM, sustainable-architecture and digital-design, utilizing free software. Learn project details and see examples of student's research papers and life changing digital-sustainable-structures. Are your projects/lessons powerful enough that students are making at home? Learn to teach and make engaging STEAM projects, while addressing writing and technology in the art room. Teach higher level thinking skills and creative problem solving through this influential project that infuses real world applications of sustainability that could change our world now and even more in the future. This session will teach participants about a multidisciplinary art lesson that emphasizes reading and writing focusing on sustainability, using free digital software Sketch-Up. Students produce a textual/writing and visual/digital example of their exploration into the topic of sustainability. First, students pick an issue/topic to address in their (digital) house for their future/sustainable structure, such as, climate change or living on another planet. Then, students write a research paper addressing what problems humans must overcome to live and thrive within their topic/alternative environment. Within researching about sustainability students learn real-world solutions, along with generating diverse ideas and inventing new products. Students will describe what sustainable features they will use in their own structure and why. Students then create their future house/sustainable structure digitally in the computer, using Sketch-Up. Finally, students create a movie showcasing the features of their future house/sustainable structure. The students research addresses What problem are you going to solve? They will define and tell about the issue. Sustainability. Define and explore the topic. Earth-Ship Define and tell me about the structure. What building materials are used? What different forms of sustainability does the structure use and why? The student house. This is a textual definition of your future house. What different forms of sustainability did you use and why? This session will teach the details of this project, how to teach/use Sketch-up, along with showing completed examples of the digital structures and research papers from middle school and high school students with a variety of learning abilities. Come to this session and discover knowledge from a secondary teaching artist with education and experience from middle school, high school and higher education. After this session, participants will be confident to teach these techniques with their students creating powerful STEAM designs, showcasing sustainability that has the ability to change human existence, while positively impacting our future and civilizations survival.



► **Rucker, Kristi | The power of making: Exploring identity through cartography, A/R/Tography and arts-based-research**

This presentation will define and explain Arts Based Research and A/R/Tography utilizing well-known scholars. This session will describe and show graduate research projects / artworks of personal investigation and exploration into A/R/T (artist/teacher/researcher) identity through cartography. Research/Artworks address pre-service and in-service experiences by questioning: Where have I been? Where am I going? Throughout my time as a classroom teacher I questioned the true necessities within pre-service art education (PSAE) and in-service support. This session will display detailed explanation of research projects of self-investigation within auto-ethnography. These examinations employ arts based research (ABR) and A/R/Tography through cartography, mapping my journey to becoming an art teacher. Participants will learn the step by step process for this exploration. As a PhD student, I am increasingly interested in teachers' lived experiences. These research projects directly relate to my practices in a K-12 public school classroom. I loved my job even though it was challenging yet I saw many other teachers leave crying at the end of the day. I was able to watch teacher after teacher and wonder why they were not successful and didn't return the next year. This made me consider, what are best practices for pre-service art education along with in-service support, and how we can improve them, with the aim for more and longer teacher retention and success. These findings highlight areas for continued growth within art education, by illustrating data on the most necessary and valuable parts of PSAE and in-service support. The importance of this presentation is to accentuate best practices and improve PASE. I desire to build a better understanding of what is needed to advance PSAE, through classroom observation and reflection. This session will showcase ideas about how pre-service and in-service teaching experiences positively or negatively affect one's teaching practice. Information from this presentation is useful to any educator. This study is additionally significant because it focuses on how classroom experiences interact with teacher development, emphasizing my own experiences on the way to mapping a new way of movement to enhance PSAE and in-service teacher support. This inquiry is important because it addresses how knowledge and experience construct ideas, along with how teaching produces learning. This presentation will address, what are PSAE best practices, along with what in-service support best aids in teacher longevity and retention, as seen (ABR) through a classroom teacher's lived experience's.

► **Ryoo, Anna | Consensus, conflict, and consciousness**

The common conception of an art educator by those outside of the art education is often that of an educator who *makes* tangible art objects with students and with whom he or she proceeds to display the work and repeats the process. This stereotyped imagery of an art educator tends to remain in the realm of *hands-on* production, rather than that of *the activity of thinking*, that is, "to think what we are doing" (Arendt, 1958, p. 5). This paper challenges what I consider to be a cul-de-sac of art education where the field appears to need to justify its significance within the efficiency driven educational discourse while, as John Baldacchino (2015) reminds us, it asks to be thought differently that art and education hold "separate immanence" and "dialectical position", and that one should caution against "transactional condition" of art and education that leads us to "presume a cultural consensus that is often regarded as intrinsically *good, beautiful* and somehow *true*" (p.64, italics original). For Gert Biesta (2018), "[t]he educational significance for the arts, and perhaps the educational urgency of the arts, lies in art education *beyond* expressivism and creativity" (p. 12, italics original). The concern driving his claim is that "instrumental justifications for the arts in education" may bring about "the potential disappearance of art from art education," and inversely, "the potential disappearance of education from art education" (p. 12). Through the discourses around consensus and conflict (e.g. Bal, 2010; Mouffe, 2013), this paper presentation focuses on the place consciousness of the field of art education itself to re-imagine the role of an art educator and questions what it means to de-knot and re-knot the complicated relationship of art and education.



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### ► Sadik, Razia Iram | Furthering the foundation studies model in art and design higher education in Pakistan

This paper will share the findings of the first ever funded study on curriculum and teaching in Foundation Year programs in Art and Design higher education carried out in Pakistan. This research was conducted in 2017-2018 in 14 institutes of higher education across the country and funded by the federal body, the Higher Education Commission (HEC) of Pakistan which is both a regulatory authority and a funding body for postsecondary education. Pakistan has a rich and long history of higher education in art and design, which began in the 19<sup>th</sup> century, while still under British colonial rule. However, locally produced scholarly benchmarks for knowledge about art and design fields in higher education still do not exist at a policy level, where organizations such as the HEC, are in a position, by law, to evaluate and regulate existing curricula and pedagogy in every discipline of higher education. In this context Art and Design are often, at worst, considered as niche fields amidst the greater focus being given to science and technology, or at best, clubbed together with the Social Sciences and Humanities. Policies are often not entirely relevant to the fields, and based on recommendations of transient expert panels without sustained and qualitatively researched evidence of the nuances of these fields as they have been adapted in hugely varied ways in different parts of the country. This study sought to collect and analyse data about foundation curricula and pedagogy across Pakistan through a two layered process consisting of a baseline survey and a faculty interview and classroom observation based field study of studio courses in foundation programs. The findings revealed external and local historical and contextual determinants of pedagogical and curricular practices, and a huge disparity in the conditions of and premises for offering art and design undergraduate degrees.

### ► Sadik, Razia Iram | Making “art education” desirable: The dilemmas and epiphanies of introducing and indigenizing the rigors of research amongst the research-disinclined

Art Education as an academic discipline of inquiry and transformation is a young field in Pakistan. Introduced only in the last decade through the initiation of two graduate programs at art/design schools, it has a handful of practitioners, and often struggles to be fully understood both within and outside its institutional contexts. While centralized higher education policies increasingly expect art institutes to conduct research, the rigors of research are as yet unfamiliar and often underestimated by policy-makers, institutions and students alike. In the absence of locally produced Art Education scholarship, a teacher/researcher in the field is left with using academic references from elsewhere to elucidate the foundations and current practice in the field. On the one hand this raises questions amongst its new entrants' about the applicability of the field in Pakistan which has a well-established tradition of studio art education. On the other, in Pakistan's current political context, it raises doubts about the efficacy of art education's transformational purpose when its content is almost entirely drawn from “elsewhere,” thus carrying the hegemonic potential of yet another “imported” and colonizing curriculum. On yet another, the field faces tremendous challenges to the acceptance quotient of following substantial research protocols relevant to the field. Students, faculty and administration generally all underestimate the rigor, knowledge and time needed for research practice. Using a narrative autoethnographic methodology this paper will share the challenges, opportunities, rewards and improvisations encountered by an art educator, educated “elsewhere”, while teaching and leading art education research under the umbrella of art/design schools in Pakistan. Her experiences will be presented in a hermeneutic portrait of her different institutional positionalities - as teacher, mentor, administrator, researcher and advocate. The piece will use polyphony and fractured writing drawn from the researcher's reflective research and teaching journals from the last five years.

► **Sampaio, Jurema Luzia de Freitas | Culturartecnologia – art, culture and technology in teacher training**

The development of society is also reflected in the development of art and related cultural and educational systems. Art is the ideal medium for the union of the individual with the collective, expressing the Culture of a people, reflecting the human capacity for association and the circulation of experiences and ideas. Thus, it is necessary the permanent training of Arts teachers to enjoy Cultural Equipment and technologies as a form of professional development to better exercise their social role of trainer and their technological empowerment. According to Ernest Fischer (1977, p.17) “all art is conditioned by its time and represents humanity in accordance with the ideas and aspirations, needs and hopes of a particular historical situation.” Thus, art teaching, as an area of knowledge, in transdisciplinary and interdisciplinary actions, and in articulations with transversal themes, and its character of educational value justifies its presence in the curricula. The development of Open Educational Resource (REA) analysis skills in the area, available in resource banks, many of them free, is an important part of teacher education training. Constant updating is required in all professional fields and it is in this idea of updating that we must invest our best values believing that the teaching of art must be in harmony with the needs of contemporaneity. This work presents a proposal for a specific methodological action for the analysis of these resources, around visual arts, which is under development as a research in a Degree in Visual Arts. The device clarifies evaluation criteria, developed as a way of establishing classifying parameters for the resources to verify their effectiveness to support the teaching of visual arts, whether face-to-face or e-learning.

► **Sánchez, Pilar Soto; Moreno-Montoro, Maria-Isabel; Martinez Morales, Maria; & Moreno, Estrella Soto | Knit, Spin; Build, Tangle**

“Knit, Spin; Build, Tangle” is an interactive performative proposal, in which people contribute to the realization of an artistic work with a small contribution with the technique they prefer among all the possible ones in the field of weaving, embroidery or sewing. The mythical world, through which we knit, weave, we spin, we construct, we entangle, the explanations that help us understand the meaning of our lives, is full of activities carried out by women in relation to work with needle and thread. Therefore, we propose a performative and experimental session, about 60 mins. The action will consist in that the authors will install a work made with these techniques. The work will not be started in Vancouver, it will have already begun in a rural area of Andalusia by others who had done the same, and who know that their work will continue in other parts of the planet. They know that their shape, color and content will be diverse and will be shaped according to the time and space in which they grow, that is, according to the people who live in them and participate. This work is open to open participation as many people as they wish. During the 60 minutes of the action, the authors will provide materials and tools (needles of different types) to the participants, so they can make an element that they will incorporate into the collective work. That element may be a form, or a letter or a word, representing according to each participant the idea that relates art and this craft. The result of this research collective creation is always in process, but whenever you want it offers conclusions about the differences or equalities in the thoughts of people and the ways in which they operate, throughout any country.

► **Sánchez-Aranegui, Mónica Desirée | CommunicArte project: voice, body, and message**

► **Sanders III, James Harry & Snowber, Celeste | Embracing chance and moving toward (un)knowing**

The proposed performative session builds on decades of international collaborations seeking to integrate place, pedagogy, artistic practice, site-specific work and relationships between spirituality and physicality. This session seems a best fit within the Experiment thread. The co-presenters’ collaborative history has unfolded across multiple conference sites from Balcones Springs, TX. To San Diego, CA and Oxford, OH in the USA, with rehearsals pursued in Canada and Portugal. Our inquiries aim to disrupt predictable ways of performing scholarship in scholarly academic settings. The presentation aims to offer participants opportunities to listen to the land, and with those who walk and move upon it. Combining the artistic practices of a textile artist, dance artist and poet, we trouble conventional ways of articulating sexuality and gender, and incorporating a bodysoul queered by chance. Exploring the connections between the inner and outer landscapes of the body and how they inform and inspire art, alive moments as places of inquiry are revered as opportunities for embracing the unknown. We invite ourselves and others to excavate the depth of loss, becoming, and ways of being in relationality and in spaces yet to be determined. Modelling autobiographical and embodied forms of artful inquiry, we excavate the connections between the personal and the critical; play and work. This proposed poetic and visual performance melds dance and image in ways that illustrate how meaning-making may emerge through creative inquiries that serve as both sites and ways of knowing. This journey aims to embrace serendipity and honor unpredictable potentialities emerging by chance (in-part building on 20<sup>th</sup> century collaborations between John Cage, Merce Cunningham, and Robert Rauschenberg). Building on practices of improvisation and decades of experience exploring connections between multiple arts practices, this session leans toward fresh and new ways of creating and recreating, hybrid re-searching methods with InSEA’s international audience.

► **Sanders-Bustle, Lynn; Reyman, Laurie; & Mallie, Christina | Colors of Connection: Interrogating social practice as a mediating force for the indigenization of art education**

Panelists interrogate the social practice of Colors of Connection (CC) to better understand the potentials /limitations for art education indigenization. CC engages conflict-affected communities, worldwide, in collaborative art-making.

► **Santos, Lori | Mythic archaeologies: The Impact of visual culture on the art and identity of four Hopi artists**

Supported by a qualitative critical ethnography that examined how visual culture impacted the identity and art of Hopi artists Michael Kabotie and Mark Tahbo. This workshop will explore how indigenous artists engage visual culture to create stories of power/ knowledge within relationships and identity construction. In this vein the artist becomes co-creator of culture through personal narratives. Implications for art education center on the concept of storytelling through mythic archaeology situated in identities of past, present, and future. Participants will create their own stories of identity through creating symbols of power visualized on co-constructed shirt designs.

► **Santos, Renata Araujo Moreira | Artography and the constitution of hybrid identities of artist/researcher/teacher**

Teacher's development programs in Brazil usually disregard the identities of teachers / students in their learning experiences. Thus, teaching takes place by receiving information and contents separate from life and experience. This often results in repetitive practices when teachers disregard their own knowledge and the possibility of creating new scenarios in their classrooms. With the objective of providing creative and consistent contexts of learning and highlighting the identities of Artist / Professor / Researcher, I proposed this experience / research that was structured from three axes: Life stories and development in relation to learning experiences and the theories that constituted them; teaching practices based on personal references and collective production of a work of art, finding space for the exploration of metaphorical and subjective fields, contexts of reinvention and connection of knowledge. This experiment was carried out at the Vila do Aprender school in São Paulo and had the participation of nine teachers in a three-year period, with proposals that involved listening, teacher narratives, theoretical and practical studies, contexts of interpretation and representation and collective production of a work. The main results of this experience were: the rescue of the apprentice posture, the strengthening of the authorship, the presence of creativity as intelligence and the reconstitution of the teacher researcher identity. Aspects, configured in the integrated identities of Artist / researcher / teacher, modified the teachers' posture and their actions in the classroom. More confident in their teaching and aware of their learning, they created new teaching contexts for their students and started to train other teachers, putting in dialogue the theoretical and practical collection that strengthened in this process. Our main references were Rita Irwin, John Dewey, Howard Gardner, Paulo Freire, Jorge Larrossa and Jan Masschelein.

► **Santos, Rosimeire Gonçalves & Meira, Renata Bittencourt | To reach the body and mind of young adults while making a play for schools**

In those classes we have six students who are workers, among them, L, our deaf student. We are two female teachers from different fields of study although involved in the same preparatory process for Teachers of Theater for the same academic Undergraduate Course. This chair aims to enhance students' comprehension about their bodies and minds in order to develop this competence in the schools' spaces in classes of young adults who attend late school in the evening. We developed a creative process in the fields of studies of *jeu dramatique* and somatic education both of which could be able to improve communication between us and the adult students at school. This creative process proved adequate for the development of research actions in theater teaching, in the approach of practice as research, facing different challenges in the same process. The challenge in research with *jeu dramatique* is the inclusion of the deaf culture in this methodology centered on orality. The question in Somatic Education research is to investigate the creative practice that works simultaneously with the expressiveness and the body awareness, through a movement pedagogy developed in twenty years of teaching and called Ternas. To reach this goal we needed to think deeply about the themes and dive into the creative process. We chose to read a book about the maturation processes of young people, which we proceeded to transcreate to drama and put into scenes through experimenting with the practical-theoretical approach. Now, by writing this paper, we're going to discuss this process and report some of the results we achieved.

### ► Sarreshtehdari, Elmira | Drawing: An interactive performance

I started my MFA with specialization in drawing; throughout my creative research process this medium has been constantly reconstructed to different forms of mediums. This transformation helped me to disassemble the classic idea of drawing in art to a more contemporary form which was the direct reflection of my research concept. After graduation I had the opportunity to teach contemporary drawing courses at the department of Art, University of Calgary. I implemented the same approach of extracting the main elements of drawing (line, shape, light and shadow, negative and positive spaces) in my class. Therefore, by not limiting students' creativity to the skill of drawing, I encouraged many of them to have a better understanding of contemporary drawing. Their creative approach resulted in different forms of mediums from performance to video installation as part of group exhibitions. Moreover, I mainly work with the combination of video performance, sound and drawing installation with an interactive component so I have always been challenged by presenting the image of my artwork after the art shows. Since my creative product is significantly relies on the audience's participation and embodiment of the piece it should be seen and experienced at the time of the exhibition. In this conference I am seeking to challenge the methodology of my research creation. I intend to take drawing as a performative act and instead of using it as part of a multi-media piece, applying it directly in an interactive live performance which audiences will be able to participate in. This piece enacts multiple dimensions that create enclosed and active spaces for the viewers to create a dialogue between the artist, viewer and the artwork by activating an emotional and visceral response within them.

### ► Sarreshtehdari, Elmira | Preservation

In this proposed presentation I attempt to illustrate two groups of critical questions that I have faced within my creative research practice. Firstly, how much an immigrant artist morally and emotionally is responsible to frame issues related to her/his home country? Before coming to Canada, I did not find myself to be confident enough to narrate the critical complications happening in my society. I felt highly restrained and was not sure how society emotionally and politically would respond to these ideas. Immigrating to this new land, I initiated my practice in Canada but after awhile, found myself challenged by new questions. Who am I talking to/ for in my art? How much of these stories would be accessible for my audience in this new country? What response am I expecting from them? Am I inadvertently targeting a specific group of viewers and excluding a big portion? Secondly, aside from all these questions, every day I receive flood of news coming from Iran which emotionally urges me to immediately respond to them in my practice but at the same time I find myself responsible not to sabotage the image of my country in order to not give the wrong impression to the non- Iranian audiences. There are many aspects of my society that have been already misrepresented by media so should I protect the integrity of my country and keep being silent? My new multimedia art installation, "Preservation", seeks to investigate all these questions that I have been challenged by as an immigrant artist in a conversation with audiences from both societies. As a conclusion my proposed presentation looks over the responses that I have collected from my audience within the process of creating this artwork; If not all, these reflections might be able to answer some of the complicated questions or redefine some aspect of this conversation. The reflections presented in this article result from a qualification-action-research work developed with environmental educators and artist under an academic research at the University of Brasilia's Education Institute in the period from 2007 to 2008. The core of this article is to show an image production and reception process as well as of some symbolic expressions of the participants mediating the knowledge between Art, Education and Environment. The Role of Sensibility and Poetical Language in Environmental Education Formative Processes: a Multicolor Rolling-dance is a research work which aims at producing knowledge over the environmental educator starting from methodologies based upon art and other symbolic dimensions able of articulating different perception levels of reality. It is proposed the eco-formative approach that leads the educator to building new action possibilities on social and environmental issues, being the diverse knowledge field methods organized by means of the existential-active research used in the environmental educators' formation. Such organic arrangement is understood as systems open to reflection and educational action proposals that could become trans-disciplinary locations with respect to a transversal moves necessary for Environmental Education. This research was conducted with a group of nine educators in a series of workshops and meetings, which main strategy is to create interconnection bridges between objectivity and subjectivity, the relation of the individuals with an inter-subjectivity engaged with the natural and man built environment, favoring human perception expansion concerning the sensitive universe and their ways to be in and belong to the world, promoting interactions between ecology, education and culture. In addition, we propose the recursive approach as one of the main guiding principles for knowledge integration that explore new possibilities in an experience held up on the sensibility, poetic language and symbolizing processes axis, signaling new paths for self-co-formation in Environmental Education.

### ► Sasso, Leisa | Object-book at school

This text describes a work project that was carried out in 2006 with high school students in the poor periphery of Brasilia, Brazil. This initiative reverberated and is still applied in other schools. This work, the making of an Object Book, brings the proposal of articulating visual and textual narratives on a theme that students know and dominate: themselves. We seek to articulate artistic practice, the knowledge of contemporary art and the production of texts and images in order to familiarize students with the creation of a poetic object and also to collaborate with the improvement of the abilities and capacities in the Portuguese language. This artistic and pedagogical event was proposed to the students as the fusion of innumerable possibilities, such as image, writing and support, that go beyond the concept of a book, a hybrid of literature and the visual arts. It was not the intention of the art teacher to teach the students to write correctly or to learn the structure that standardizes the language, but to propose dialogues between the text and the images that signify the daily life of the students, as it proposes a|r|t|ography, a propositional of dialogues between practice, theory and poetry. So, share a pleasant contact with words, presenting them as poetic graphics and expression tools available to everyone, including those who believe they are not able to use them. The strategy adopted was to embrace culture, life experiences, to introduce new habits in the production of intellectual and artistic knowledge. In addition, discuss social values and analyze the culture of images in order to try to understand the society in which we are inserted.

### ► Saura, Ángeles | Making ARTspaces

Making ARTspaces is an international research project in artistic education, developed by GICE-UAM (Research Group on Educational Change for Social Justice, <http://www.gice-uam.es/>) within the framework of the macro project EDU2017-82688-P (Democracy in schools as the foundation of an education for social justice). As you can see in its web (<http://proyectoartespacios.blogspot.com/>), this is a work in progress open to all teachers and professors of the world. Faced with the progressive disappearance of artistic subjects in regulated education, we propose to give more presence to art in regulated education, in all kinds of teaching spaces (Primary, Secondary and University). Inspired by the ideas of Rita Irwin (University of British Columbia) and Stephanie Springgay (University of Toronto) and from the conceptual context of ARTography, we designed an investigation based on artistic practice. All participants work as artists, researchers and teachers or professors. The methodology used is the organization of a collective, international, entangled and itinerant exhibition called ARTspaces. We use the 2.0 tools and the social networks (Facebook, Instagram and Twitter) to launch a call to participate in a photo exhibition with the theme ARTspaces (places where artistic works are exhibited and where we can make art in our free time). Our goal is to make art education teachers realize the need to work collaboratively with their students to create, in their own class or in a common area of the center (hallways or meeting areas), a space dedicated to art. A virtual exhibition It has been configured that it grows every day with the new contributions sent through the form: <https://goo.gl/forms/FB4R0yYEuWyoPZQy2>.

### ► Savoie, Alain & Mendonça, Pedro | Impacts of art appreciation activities on attentional processes in elementary school

According to UNESCO (2006), an education that values aesthetic experience will enhance life conditions of individuals and society. Research shows that visual literacy and art appreciation activities not only improve students' knowledge of art but also their critical thinking and empathic abilities (Baylen & D'Alba, 2015; Howell & Negreiros, 2012; Felten, 2008) and more so in underprivileged students (Greene *et al.*, 2013; Housen, 1992). Among adults, studies show significant improvement in visual attention after art appreciation activities are regularly held. Researches show improvement in concentration and observational abilities of participants which are transferable to other domains than arts, e.g. medicine, police work or general work performance (Herman, 2016; Naghshineh *et al.*, 2008; Lazo & Smith, 2014). In elementary school, visual attention is essential in learning processes in visual arts but also in all school disciplines. These results led us to investigate the impact of longitudinal art appreciation activities on the attention quality of children in elementary school. When art appreciation is practiced regularly, can attentional processes of pupils 7-10 year old pupils be enhanced? Our research is being conducted on an experimental and a control group, over one complete school year. We use a Tobii eye tracking device and attention span tests designed for children to collect data on attentional processes (Knox *et al.*, 2012) while applying a Visual Thinking Strategies protocol for art appreciation in children (Housen, 1992). The expected benefits are : to gain insight on the impact of art appreciation on visual attention of pupils; better understand the development parameters in the ability of children to observe things with close attention and concentration (abilities transferable to other school disciplines); and gain insight into children's artworks preferences, to assist teachers in choosing works of art that best catch the attention and interest of children.

### ► Schlemmer, Ross H. | Socially-engaged art as a pedagogical practice

Education in the United States is often characterized by testing and standardized outcomes, and bears little relevance to the culture and the community that surrounds both students and teachers. Such a structured education encourages a pedagogy “that is efficient, predictable, and detached from student and teacher interests. [As a result] schools are often uninteresting and uninspiring places for both teachers and students” (Graham, 2009, p. 85). Curriculum bound by traditional practices serves to isolate learning spaces from the world around them, consequently limiting experiences for both the student and the teacher. Socially Engaged Art Education (SEAE), connects the philosophies of art and education to the larger spheres of culture and community. It promotes significant learning outside of more formal educational settings by creating “a more connected relationship between the production and study of art and the daily experiences of our students” (Congdon, 2004, p. 2). Such a socially engaged pedagogy creates an effective suturing of art and pedagogy through the participatory nature of the artistic encounter together with critical, reflective, and social actions that are pedagogically oriented. It allows for new ways of seeing, expressing, representing, and being through artistic production, critical reflection, and social dialog by allowing students to respond experientially, kinetically, intellectually, as well as aesthetically. From a pedagogical perspective, SEAE concerns itself with situations that lead to a mode of social exchange (Helguera, 2011) through gestures that inform, thus allowing one to consider whether the artwork makes an effective contribution to a changing production of knowledge. When socially-engaged art and pedagogical practice are characterized in these ways, a dynamic educational space emerges. Thus, the purpose of this presentation is to challenge art educators to (re)examine where learning takes place, and to (re) consider the community as a significant site for learning.

### ► Schönau, Diederik | Making art work: why students should (not) look into art

With the educational reform of the mid 1960's in the Netherlands, called the Mammoth Act, the field of visual arts in education broadened from just making art into making and understanding art (art criticism, art history). It also meant the introduction of the arts education as exam subjects. These changes led to new theories, new curriculum content and new ways of teaching. It also led to a quest to discover if it was possible to relate making art, art criticism and art history in a meaningful way. Not only in theory but especially in educational practice: because the examinations covered all three domains, teaching in visual arts education had to be redesigned accordingly. After fifty years, it seems like the initial question is still unresolved: is it possible or even necessary to relate making and understanding art in a meaningful way. In this double presentation, we will focus on the concept of “repertoire” to explore the legacy of the past fifty years from two different angles: doing and making on the one hand, looking and experiencing on the other. Our argument is based on more than four decades of involvement in theoretical issues and practical experience in designing visual arts examinations. With the educational reform of the mid 1960's in the Netherlands, called the Mammoth Act, the field of visual arts in education broadened from just making art into making and understanding art (art criticism, art history). It also meant the introduction of the arts education as exam subjects. These changes led to new theories, new curriculum content and new ways of teaching. It also led to a quest to discover if it was possible to relate making art, art criticism and art history in a meaningful way. Not only in theory but especially in educational practice: because the examinations covered all three domains, teaching in visual arts education had to be redesigned accordingly. After fifty years, it seems like the initial question is still unresolved: is it possible or even necessary to relate making and understanding art in a meaningful way. In this double presentation, we will focus on the concept of “repertoire” to explore the legacy of the past fifty years from two different angles: doing and making on the one hand, looking and experiencing on the other. Our argument is based on more than four decades of involvement in theoretical issues and practical experience in designing visual arts examinations.

### ► Schönau, Diederik | Visual competency: On the structure of making in art education

In 2016 the European Network for Visual Literacy (ENViL) published the prototype of a Common European Framework of Reference for Visual Literacy (Wagner & Schönau 2016). The core of this Framework consists of sixteen sub-competencies that, in principal, cover all aspects of learning in the domain of art education, both the productive (making) and the responsive part (appreciation and understanding). In the ENViL publication the sub-competencies are presented as a cloud. In 2018 a working group of ENViL started a discussion to bring this Framework to its next phase and look for a more solid and transparent structure in this cloud of concepts. In this presentation the first results of this discussion will be presented, that relate to the search for an insightful structure in the competencies in the subdomain of making. In what way can the process of making in art education be understood as a structured interaction of (sub-)competencies? How many types of structured interactions are possible? How can one learn to become “competent”? And what does visual competency development mean for the learning process at different age levels?

► **Seo, Jeongeun | From being an artist to being a teaching artist: Understanding the nature of the practice of arts education through the lens of Aristotle's conceptions**

► **Sequeira, David | Curatorship as art practice**

The notion of curatorship as art practice can be considered as a philosophical approach to exhibition making, potentially casting issues of probity, visibility and authorship into the spotlight. Drawn from the author's own case studies this paper articulates models of curatorship that have emerged within the context of an expanded studio practice and discusses their strengths and weaknesses. "Curating" is simply about connecting cultures, bringing their elements into proximity with each other "the task of curating is to make junctions, to allow different elements to touch. You might describe it as the attempted pollination of culture, or a form of map making that opens new routes through a city, a people or a world"<sup>[1]</sup> "Place making, world picturing and connectivity are the most common concerns of artists these days because they are the substance of contemporary being."<sup>[2]</sup> Given that the processes of curatorship and those of making art share a concern with concepts of connectedness, the absence of focused formal explorations of curatorship within art school curriculum seems a lost opportunity for both staff and students. The realms of contemporary art practice and contemporary curatorial practice are deeply entwined yet universities tend to align curatorship with art history rather than relating it to art practice. This paper investigates some of the understandings of curatorship that have led to its absence within art practice and pedagogy. [1] Hans Ulrich Orbist, *Ways of Curating*, 2014, Penguin Books. [2] Terry Smith, *Thinking Contemporary Curating*, 2012, Independent Curators International.

► **Shayan, Tahmina | Forest speaks: A neo-materialism perspective in children's artmaking**

The purpose of this presentation is to present my ethnographic study of the local context of a Reggio Emilia inspired atelier. It aims to define what is made and produced when early childhood centers are trying to balance Reggio Emilia philosophy with local knowledge. The anticipated outcome of this study is that models and systems of monopolized knowledge such as Reggio Emilia are subjugating the local knowledge. Drawing upon Foucault's notion of power, knowledge and truth for conducting an ethnographic study of a Reggio Emilia inspired center in the United States. Foucault (2003) discusses how the local knowledge is marginalized because of the normalization of corporate knowledge. Foucault (1997) writes that we are always in a relationship of power with other people and materials. Power is thus always constituted by visible and invisible force relations. In a relationship of power people's thinking, their subjectivity, as well as their identities, can be affected and change. In this presentation, I discuss ethnographic insights on the tension between local and corporate knowledge as it plays out in a Reggio Emilia inspired center. My research question is: How do early childhood educators and artists in a Reggio Emilia inspired center introduce and respond to the art and aesthetics of local knowledge, context, and culture? I will conclude the presentation with time allotted to pose questions to the audience for their participation in a discussion on applying Foucault's theory to their teaching context. The subjugation of local art practices by the global trend is an issue facing many artist and educators. The impact of the presentation is intended to provide insights on early childhood art education practices that attempts to balance a global approach to education with local understanding and approaches.

► **Shields, Alison | The making of painting: A performative way of learning**

This presentation discusses contemporary Canadian painting practices through a cross-Canada research journey, from the west coast to the east coast, visiting approximately 125 artists (who work primarily with the medium of painting) in their studios. Through in-depth interviews with artists about their artwork, process and communities, and exploration of the studios through photograph documentation, I examine: How is painting a way of learning? I analyze the research through the lens of new materialist theories to examine painting as performative by drawing from Bolt's (2004, 2007, 2013) discussion of materiality and the performativity of art practice. The data is presented as a series of propositions about the qualities of learning through painting to highlight potentials and possibilities rather than conclusions and generalizations and emphasize the particularities of practice. The propositions present ways of learning through painting with examples from artists interviewed. As a performative practice, these propositions discuss painting as an emergent, embodied, material, affective, relational and experiential process of learning. They propose that through the material process of painting, artists learn about themselves, others and their relationship to the world in which they inhabit. Accompanying photograph extend the discussion by presenting the space of learning, the studio. This research is conceived, developed and analyzed through my lens as an art educator. Within the context of rapidly changing education that includes inquiry-based, experiential and creative approaches to learning that are often at odds within a system that continues to rely on measurable objectives, and within the context of increased emphasis on digital technologies, I propose that this research has significant implications. This study contributes to research about artistic inquiry within art education particularly as it relates to



material practices, and highlights the necessity for embracing uncertainties, ambiguities, messiness, affect, embodiment and material engagement within the creative learning process. This presentation discusses contemporary Canadian painting practices through a cross-Canada research journey, from the west coast to the east coast, visiting approximately 125 artists (who work primarily with the medium of painting) in their studios. Through in-depth interviews with artists about their artwork, process and communities, and exploration of the studios through photograph documentation, I examine: How is painting a way of learning? I analyze the research through the lens of new materialist theories to examine painting as performative by drawing from Bolt's (2004, 2007, 2013) discussion of materiality and the performativity of art practice. The data is presented as a series of propositions about the qualities of learning through painting to highlight potentials and possibilities rather than conclusions and generalizations and emphasize the particularities of practice. The propositions present ways of learning through painting with examples from artists interviewed. As a performative practice, these propositions discuss painting as an emergent, embodied, material, affective, relational and experiential process of learning. They propose that through the material process of painting, artists learn about themselves, others and their relationship to the world in which they inhabit. Accompanying photograph extend the discussion by presenting the space of learning, the studio. This research is conceived, developed and analyzed through my lens as an art educator. Within the context of rapidly changing education that includes inquiry-based, experiential and creative approaches to learning that are often at odds within a system that continues to rely on measurable objectives, and within the context of increased emphasis on digital technologies, I propose that this research has significant implications. This study contributes to research about artistic inquiry within art education particularly as it relates to material practices, and highlights the necessity for embracing uncertainties, ambiguities, messiness, affect, embodiment and material engagement within the creative learning process.

► **Shields, Alison & Cloutier, Genevieve | Hatch Gallery exhibit: An emergent arts-based doctoral research workshop**

In this workshop, exhibitors in the Hatch Gallery exhibition of arts-based doctoral research will lead art-making with InSEA attendees. Drawn from the work we will be creating together at the gallery through the week, a series of creations and interventions will provoke ongoing inquiry into emergent and participatory arts-based research. Doctoral students who use arts-based research methods were invited to participate in an emergent and interactive exhibition at the Hatch Gallery at the University of British Columbia over the course of the 2019 InSEA Congress. The purpose of the exhibition is to give doctoral students the opportunity to share, develop and extend their arts-based research through "making" alongside and in collaboration with other graduate students, conference attendees and the general public. While doctoral students develop an emergent art exhibition through dialogue, this workshop invites participants to further engage with and extend on doctoral students' inquiries. We invite participants to imagine the possibilities and new ideas that emerge through arts-based research, and to do so through making.

► **Shimomura, Yuko | "Making a comeback" with action, re-action, and experimentation through visual art and theatre play**

This presentation is an invitation to imagine what it means to practice in a studio with young children. As learning partners, the children and an educator together investigate matters we have not yet known in relation to children's interests through artistic and pedagogical events. While making layers of stories for a theater play, the children go through a particular process to think about social values. During this process, we use art as a language to search for fresh meanings of personal concepts existing in our lives, for instance, time, care and birth as present inquiries. To make this emergent project possible, we consider the studio as research (Kind, 2018; Sullivan, 2006). Instead of focusing solely on quality of final products or art-making skills required in an art room, our studio has an educator take a hybrid role as an artist, researcher, and teacher to explore what a process of *becoming* in this role might be (Irwin, 2013). The children and an educator linger in the studio where vibrant ideas move in a particular tempo of acting, re-acting, and becoming. During the artistic engagements, we continuously search for concerns, questions, and pedagogical re-actions as collaboratively working through disruptions and struggles in constant emergence. Another key point is experimentation: participants in the studio simultaneously experience doing and thinking for new thoughts to come about. New, in this case, does not mean brand-new, instead new as first time in a familiar environment, with acquainted faces or lived experiences (Pacini-Ketchabaw *et al*, 2017). Although we experience commotion, constant artistic engagement and *new* encounter with materials in studio arrive at "making a comeback" of prominent thoughts in motion. Thinking studio as a space for researching, lingering, listening, noticing, questioning, investigating, reacting, revising, and do/thinking, our knowing endures as being born and reviving.

### ► Shin, Ryan & Hutzal, Karen | Borderless: Global narratives in art education

In this presentation, the editors of seven art education journals will present and share an international multi-journal collaboration project that are publishing art education papers under the same theme, *Borderless: Global Narratives in Art Education*. This collaborative publication project is intended to facilitate an exchange of global research and scholarship by 1) providing a global sense of art education theories and practices beyond language, 2) challenging issues and problems that arise from global and regional politics, and 3) stimulating global scholarly exchange among journals. We offer this international collaboration as a call to extend research in art education beyond national borders - to embrace non-traditional research frameworks and practices around the world. The editors and authors will focus and share their critical narratives on the histories, emerging issues, and engaging practices to globalize art education. A narrative is the creation or interpretation of views, stories, or ideologies by a person, groups of people, or popular culture and media. Narratives are continually written and rewritten. Therefore, this presentation encourages art educators to share, exchange, and even challenge their own narratives in order to create non-static art education practices that are flexible, embracing, and open-ended. Through this session, we also explore and discuss some questions drawn from our collaboration, such as: Can narratives about teaching and learning compete and conflict with each other globally? Which narratives demand global focus and attention? In what ways do dominant narratives continue to contribute to damaging single stories? What is the role of art educators in the age of globalizing conflicts based on differing social, political, cultural, and religious ideologies and practices? And how can we address or create equitable global narratives toward global inclusion, diversity, and justice? This presentation will provide an excellent opportunity to hear from voices of global art education community in expanding art education research and practices.

### ► Sickler-Voigt, Debrah Christine & Leister, Monica | Putting students first: Identity, experimentation, and making choice-based art accommodations for students with special needs

Putting Students First is a Pecha Kucha presentation that documents a seven-year collaboration between a state school for the blind and a university art education program that has resulted in the production of internationally-recognized stop motion animations that focused on United Nations Educational, Scientific, and Cultural Organization's (UNESCO) International themes. It presents how we (a professor and a teacher) integrated INSEA Congress sub-themes (identity and experimentation) to offer K-12 students with multiple disabilities and pre-service art educators opportunities to express their ideas through creative outlets. The visual data we present provides INSEA delegates with strategies to form K-16 partnerships, implement student-centered community art projects, and apply best practices in teaching diversified learners using 21<sup>st</sup> century skills based on global concepts and artistic behaviors that include dialog, experimentation, persistence, and community-building (Dean et al., 2010; Hetland, et al., 2013). Delegates will learn how our utilization of the choice-based art curriculum offered students flexibility in selecting art production and assessment methods. All students chose personally-driven pathways to research their ideas, explore, and create their films. Working with differentiated groups provides a more accurate representation of humanity. Our partnership correlates with research that demonstrates how pre-service teachers who have ongoing opportunities to work directly with diversified learners are better prepared to be flexible in their teaching and recognize that all children have talents and capabilities (Bain & Hasio, 2011). The pre-service teachers learned how to take students' differences into account and make accommodations so that all students could experience equal opportunities and achieve learning outcomes. We focused on teaching the children self-efficacy skills, which refer to students' beliefs about their capabilities to produce effective results based on their abilities to overcome obstacles, rebound from setbacks, hear from others that they have the ability to attain new skills, and feel empowered (Bandura, 1997).

### ► Silva, Rosana | Experiments and possibilities in art/education based in an experience held up on the sensibility, symbolic processes and poetic language

The reflections presented in this article result from a qualification-action-research work developed with environmental educators and artist under an academic research at the University of Brasilia's Education Institute in the period from 2007 to 2008. The core of this article is to show an image production and reception process as well as of some symbolic expressions of the participants mediating the knowledge between Art, Education and Environment. The Role of Sensibility and Poetical Language in Environmental Education Formative Processes: a Multicolor Rolling-dance is a research work which aims at producing knowledge over the environmental educator starting from methodologies based upon art and other symbolic dimensions able of articulating different perception levels of reality. It is proposed the eco-formative approach that leads the educator to building new action possibilities on social and environmental issues, being the diverse knowledge field methods organized by means of the existential-active research used in the environmental educators' formation. Such organic arrangement is understood as systems open to reflection and educational action proposals that could become trans-disciplinary locations with respect to a transversal moves necessary for Environmental Education.

This research was conducted with a group of nine educators in a series of workshops and meetings, which main strategy is to create interconnection bridges between objectivity and subjectivity, the relation of the individuals with an inter-subjectivity engaged with the natural and man built environment, favoring human perception expansion concerning the sensitive universe and their ways to be in and belong to the world, promoting interactions between ecology, education and culture. In addition, we propose the recursive approach as one of the main guiding principles for knowledge integration that explore new possibilities in an experience held up on the sensibility, poetic language and symbolizing processes axis, signaling new paths for self-co-formation in Environmental Education.

#### ► **Silverman, Jonathan | Constructed and constructing landscape: Exploring hybrid place and identity**

This active multi-sensory workshop invites participants to explore landscape as a catalyst to rethink how place informs our hybrid identities. From cave paintings to contemporary Ecoart landscapes express understanding of “place.” There are layers of place-culture, geography, migration, spirituality, economics, ecology- that influence perception on co-existing identities (Bennett, 2008; Stoopes-Mokamba, 2016). For Solnit (2001) social and political context extends to one’s relationships to factors such as dirt, timelines, space, and atmosphere. The workshop begins with participants physically moving to different energies through landscape of space. Following prompts such as what is the first art piece you made or what do you see outside your childhood kitchen window participants engage in conversations, make connections, and practice empathy when reflecting on identity and learning from others’ stories. (10 minutes). After examining how history, culture, and media, for example, influence place participants write/draw their own landscape of place. These landscape sketches initiate a brief sharing of narrative with someone new. (10 minutes) Participants then interact with 6-8 different images of place illustrating a variety of genre, subject, culture, and aesthetic qualities. With wonder, affirmation, and analysis participants share impressions responding to such prompts as which place do you identify with most, seems foreign, challenges you, sparks curiosity, and is inclusive. Those who moved to the image that best represents their responses share what influenced their choices and how the image informs (or not) their identity. Encountering these landscapes cultivates what Eisner (2003) describes as aesthetic judgment where deliberate observation of patterns and relationships lead to introspection on the making of art. (30 minutes). The workshop concludes with conversation on how constructed landscapes informs identity; how art helps understand our hybrid identities; how this workshop reflects experimentation; and ideas to bring place, identity, inclusion, and experimentation to art educational settings. (10 minutes).

#### ► **Silverman, Jonathan | Kyoto, Japan: Place-based art making to transfer Vermont student perceptions**

This pecha kucha illustrates how a summer study program to Kyoto, Japan contributed to Vermont college students’ perception on the importance of arts in the 21st century. This pre-requisite spring course and two-week residence in Kyoto emphasizes art making and aesthetic inquiry. Working alongside traditional Japanese artisans students engage actively in artistic experimentation focusing on clay, dye, and calligraphy. Through skill development, risk taking, explorative sketches, and critique students reflect on their own artistic and social identity in the context of immersing in another culture. To compliment “hands-on” making students visit temples, gardens, a rural village, and schools. Vermont is quite homogeneous. This academic studio program in Japan may be the first-time students leave the United States and navigate another culture. The objective is to help students step outside their own boundaries to further understand the multidimensionality of identity. To meet this broad objective, students engage in the interplay between one’s own cultural orientation and that of another as well as make art in both familiar and unfamiliar medium. Students learn how place (land, topography, climate) influence not only the making of art but also architecture, cuisine, social relationships, spirituality, and livelihood. Students also discover the cross-pollinating of Japanese and Western artists and aesthetics. This pecha kucha will visually illustrate: hands-on exercises and Japanese cultural orientation in a pre-requisite course; studio experiences and related cultural visits while in Kyoto including sensitivity learning about place; evolution in students’ aesthetic identities; and reflection on creating a curriculum of experimentation in another’s studio space, research projects of students, and implications for 21st century education. The presenter will share his process gathering data that includes pre-post surveys, photo documentation, interviews, field-notes, and links to literature. He concludes inviting audience members to share their meaningful experiences occurring while in another place or through making art.

#### ► **Simão, Selma Machado | Mediation, visual arts and internship: integrative multicultural practices and training places**

As a Pedagogical Intern at the Undergraduate Program in Visual Arts at the State University of Campinas (UNICAMP) located in the state of Sao Paulo, Brazil, my interest turns to the projects of internship in Art-education carried out by students enrolled. In view of the current multicultural and intercultural aspects of trainee audiences, my research intends to return to the reflections and questions pertinent to the construction of teacher training in arts inserted in these contexts. The study analyzes the impacts

caused by the activities of the teaching of arts in the stage regarding the reflections that these students are able to perform. These actions influence ethnic-racial relations among children and adolescents since they involve a selection of specific contents, methodologies and applications. The research seeks to investigate through the phenomenological approach, documentary analysis, orality and qualitative perspective, what are the phenomena observed by the trainees and what are the reflections and educational practices in the arts they are developing. Especially if these actions are capable or not of establishing interpersonal connections based on tolerance and harmonious coexistence in contexts differentiated by the junction of different cultures. In this way, it also seeks to deepen the understanding of the dynamics of the intercultural processes related to this field sample of stage in the arts. The study focuses on the contributions of Art-education related to the development of its innumerable potentialities, both in the aesthetic aspects and in the aspects related to the processes of cognition. It seeks to contribute to the development of autonomy, critical exercise and empowerment of the social role of these students. Thus, the research seeks to investigate its projects and their singularities, analyzes, reflections, adaptations and results, and if their practices are able to enable the creation and strengthening of links and the exchange of knowledge.

### ► Sin, Sarah | Empowering individual and cultural identities of teenage girls in rural communities in Kenya through maker-centered curriculum

*"Maker empowerment (can be defined as): A sensitivity to the designed dimension of objects and systems, along with the inclination and capacity to shape one's world through building, tinkering, re/ designing, or hacking." (Clapp et al., 2016).* Fashion for All program intends to foster the development of confident, creative problem-solvers, who appreciate their own beauty and accept diversity through design. Program is held in Maya and Chinyume communities in Kenya--rural villages of 165 families with no formal schools with art-based classes. Adolescent girls (ages 14-17) raised in strict tribal, polygamous culture are expected to marry as young as 17. Data consists of focus groups, interviews and surveys. Hybrid identities can be described as absorbing different practices and/or cultures, outside their immediate comfort zone. Fashion for All curriculum is structured to be a platform for teenagers to create their own designs in a safe environment to explore individual, cultural identities and discover ways to improve their well-being. Mixed with core fashion classes (e.g., sewing and pattern making) daily discussion questions encourage students to explore the self and their community. Successful completion of the program has resulted in 94% of students improving in the following evaluation indicators: Fashion Skills, Self-Expression, Discovering Identity, and Embracing Diversity. Accordingly, maker empowerment is a mind-set that is developed by acknowledging oneself as a source to shape their own worlds (Clapp et al., 2016). After completing our program, teen girls learn skills, discover their inner-beauty, and realize that they can be the change agents in their community-- adding to their identity as a student, woman, and person. Art cannot be measured by grades, but the power behind making relates directly to self-confidence and self-value. Thus, creative educational practices must continue to expand this innovative maker empowerment to reach more students locally and globally.

### ► Smilan, Cathy | Reflection on dis/re/placement: Reconsidering place through art actionism

Place can be defined in multiple ways - a region or country, a spot on a map, a location or situation imbued with certain characteristics, memories or features. Place can be a social construct, involving phenomenological or ethnographic experiences. A sense of place connotes cultural or environmental attributes - peoples creating mutual respect and stewardship. Place, then, can symbolize a space of belonging, of shared concerns, a foundation for collective advocating. With the ever-increasingly narrow perspectives and standardization in education systems teachers must consider who and what is being dis/re/placed in the appropriation of place. Art education can address social issues through conceptually-based studio inquiry preparing socially literate world participants, who engage in perceptive analysis of socio-political events (Hicks, 1990; NAEA, 2015; author, 2017; Wyrick, 1996). Art education that activates reflection about sharing of place, changing place, realigning perceptions and perspective of belonging and inclusion, protection of environmental place and reclamation of safe space can help learners to negotiate the constant media narrative and co-construct alternative perspectives. Visual performances, images and installations of art actionism addressing concepts of place and displacement can provide a platform for understanding issues related to global activism and place consciousness. Artist/teachers/ students use their visual voices by critiquing and cautioning about global concerns including human interaction with our planet, and our human interactions with each other. Curriculum inspiring visual art investigations in a graduate level special topics class on social justice art education are presented and discussed. Inquiry questions include: How can art teachers use their making and critical thinking as impetus for communicating socio-political concepts in their art practice and in their curriculum design? How do we understand our role in the sharing and caring of place addressing environmental concerns, appreciation of cultures, and embracing those from "other" places?

► **Smilan, Cathy & Lee, Lorinne | Identifying through making: Art teachers practicing art-based inquiry**

Art teachers' identities are positioned within hybrid practices: artists, teachers, inquirers. Oftentimes in the midst of our day-to-day teaching responsibilities, the practice of art-making beyond lesson samples, becomes a luxury, a nostalgic memory of our pre-service selves. However, practice of any skill or talent is imperative to sustaining expertise and the ability to communicate with fluency. Art educators communicate through the mixed media of the visual and verbal and articulate ideas and expressions of the world through intricate ways of knowing. Elliot Eisner (2008) instructed us that the arts provide methods of knowing beyond that of other paradigms. Artist-teachers who engage in reflexivity by systemically analyzing their processes of making and communicating can impact the world in deeply expressive and conceptual ways. Studies suggest that art teachers who continue their art making practice in tandem with teaching are more empathetic toward student art-making experiences, and provide enriched curricular and pedagogical opportunities for learners (Bozarth, 2018; Hall, 2010). This presentation shares outcomes from art teacher - artist making and exhibition experiences. The first involves results from a graduate Art-based Inquiry course in which busy art teachers are compelled to create a body of work that focuses on a concept that they choose to communicate with the broader public. Teachers enrolled in the class exhibit work that serves to stimulate and educate the viewer on critical social issues including human impact on our environment, othering, exclusivity, bullying and feminist concerns such as body shaming. The second experience is one in which full-time art educators create work to exhibit in public venues in Washington state curated by a former art supervisor who believes that through making, we sustain our artist-self and reinvigorate our teaching. Considerations of impact of audience reaction is analyzed from the perspective of the artist maker, and the artist teacher.

► **Smith, Jill Elizabeth | Making connections in art education research: Understanding art as data / data as art**

In this visual presentation, "Making" is understood in the context of art education research in Aotearoa-New Zealand in the 21<sup>st</sup> century. It is positioned in the reality that art education research, worldwide, continues to be reported primarily through text-based modes, despite the possibilities of images being available through online portals. Although arts-based research methods and innovative iterations such as a/r/tography have substantially enlivened the field, there are comparatively few instances of academic publications (beyond North America and Australia) that place value on art making/art works as research data and, even less so, on research data being presented as art making/art works. My journey into this new territory began with a post-doctoral apocalypse (author, 2007). Although my doctoral thesis was abundant in images - 30 pages of art works by secondary school students - I had used those images as "illustration of their art teachers' pedagogical practices, not data (Weber, 2008). I had lost sight of "the power of the visual" as data. Some consolation came when I re-interpreted 14 key findings from the data as art works in a solo exhibition (author, 2007). This experience subsequently informed my approach to research and to postgraduate supervision. My aim here is to report the scholarly integrity, practical implications, originality, and creative approaches that I introduce to students in my postgraduate course - "Arts research: Innovative practices." From there, these students can reach new heights in their understandings of what research could be, how it could be reported, and how it could ultimately be received. My presentation highlights four case studies of students' diverse approaches - from understated to bold - taken towards Art as Data and Data as Art. These cases suggest possibilities for emerging art education researchers and supervisors.

► **Snepvangers, Kim; Bunda, Tracey; Phillips, Louise; & Heckenberg, Robyn | Storying, belonging and troubling hybridity in Australia: SISTAS holding space**

SISTAS holding Space is a collective of women academic artist researchers, both Aboriginal and non-Aboriginal Australian, who have come together to creatively make with data and interrogate place, ancestry and belonging. We make stories, artefacts and hold performative conversations that touch and shape the materiality of data. Through other ways of becoming and being "more than representational" possibilities are aroused. The concept of "more than representational" Lorimer (2005), Thrift and Dewsbury (2000) and Connell (2017) sense of the significance of alternative spaces is used to re-present a range of visual "counters". ere, we share lived, live and video stories of data that invited more of us and how this spurred the creation of a performative exhibition titled Stories of Belonging for an arts festival in Queensland, Australia. We acknowledge the way in which Australia is marked by continuing colonial contexts for Indigenous peoples situated simultaneously with settler colonial possibilities for ensuing waves of migration. These spaces are well suited to interrogate scars of erasure, displacement and shame through more than representational performance. Through new video, artefact, sound and spoken work SISTAS Holding Space, troubles and speaks back to a widely used, yet deeply scientific term: "hybridity" by interrogating our ontological positionality as researchers, artists and performers. The term

hybridity does not, always sit comfortably in the complex socio-cultural history of Australia and other colonising societies. Senses of belonging in SISTAS performance remain mindful of the historically contentious scientific techniques used in the eighteenth and nineteenth centuries to measure, classify and name race within frames of hybridity. Through experimental making research methodology we argue the primacy of storying and making, for provoking embodied resonant and entangled understandings of belonging, displacement in our ancestral threads and traces.

### ► Snepvangers, Kim & Rourke, Arianne | Rethinking visual artefacts for professional identity formation: Working with international students in Australian higher education

Student as Partners (SaP) projects that utilise animation as digital learning tools are presented as propositional evocations for working with International students in an Australian tertiary art and design context. Rather than purporting a singular progress narrative in the formation of international student stories, identities and perspectives, the role of making practices for promoting communication, collaboration and social interaction is discussed. A “more-than-representational” approach has been devised to show how visually layered images provide a powerful “voice” for working with international students’. The concept of “more than representation” Lorimer (2005); Thrift & Dewsbury (2000) and Connell’s (2017) sense of the significance of alternative spaces informs the design of visual artefacts within a new university wide initiative: Teaching International Students (TIS). TIS is an educator-initiated space focused on developing teachers’ case base knowledge, providing a non-threatening series of events, activities and online visual artefacts for discussing contested cultural issues. A Distributed Facilitator Framework (DFF) for working with visual artefacts, people and relationships using iceberg models of surface and deep culture (Ting-Toomey & Chung, 2005; Weaver, 1993) and “ecologies of practice” theories of Kemmis and Heikkinen (2011) will be outlined. The aim is to provide a non-hierarchical, authentic, inclusive and generative space for academics and students to work together to holistically improve the International student educational experience and impact identity formation. This system provides “bite size,” online and “on demand” accessibility that promotes ongoing opportunities for “all year round” interaction. Connections to the Australian International Education Strategy 2025, as well as how this model utilises visually connected data gathering practices to build scaffolded architecture, will be explained. Future research will focus on creating digital artefacts that showcase best practice case studies that are authored and designed by educators worldwide, evolving a “living” ecology of practice.

### ► Soganci, Ismail Ozgur | The Museum of Innocence: Five concepts for challenging the status quo in art education

The proposed study is a newer version of “The Museum of Innocence: Five concepts for challenging the status quo in art education” published in IJETA in 2017. It sets out to concentrate on a number of key concepts relevant to the formation of Museum of Innocence, an extraordinary museum founded by Nobel Prize-winner novelist Orhan Pamuk in 2012 in Istanbul, Turkey. Awarded “European Museum of the Year” by the Council of Europe in 2014, Pamuk’s Museum of Innocence represents a personal, local and small-scale model for museums. Crafted first as a novel of fiction and later as a real-life museum, the interplay of the novel museum duo unfolds a set of personal stories through a collection of objects. The study, investigating Pamuk’s curatorial lenses in arranging the museum collection, elaborates on five concepts extracted from this unconventional museum: Proximity to everyday objects, suggestiveness, polyphony, inquiry through the arts, and emphasis on the individual. By examining these key concepts in relation to and within the museum context, the presentation encourages discussion to challenge the status quo in approaching artworks and provides insight toward relevant practice for art educators who have close proximity to current art practices in art museums and similar institutions.

### ► Sohn, Myoungsun | Pedagogy of place-making: Identity, memory, and community in-the-making through art practices in Gusan-dong Village Library

This presentation discusses pedagogy of place-making through both formal and informal art activities experiencing identity-making, memory-making, and community-making in a local village library. Focused on the sustainable practices for which the library and the neighborhood can coexist, this presentation examines how the participatory practices of the visitors can make the place; not only as materialized for certain functions but also with possibilities for art education. According to Ingold(2013), the process of making is not so much an *assembly* as a *procession*, not a building *up* from discrete parts into a hierarchically organized totality but a carrying *on* “a passage along a path in which every step grows from the one before and into the one following, on an itinerary, that always overshoots its destinations” (p. 45). Based on the idea of *making* by Ingold, I note that the local library, *Gusan-dong Village Library* was built by the effort of the residents’ requests and remodeled based on the old structures of three buildings. Thus, I see the building process of the library itself as part of the pedagogy of place-making. As a researcher situated and situational as a visitor, a

primary teacher, and an art teacher educator, I intend to examine the ongoing process of place-making by the users who participate in the voluntary clubs and the formal programs related to the art practices. In doing so, I highlight the relational aesthetics between the users and the spaces generated in the process of the place-making as multiple story-telling.

#### ► Sokolowski, Jessica | Discovering ourselves through arts based learning

Research reveals that there are numerous benefits such as personal growth, academic success and exposure to multiple perspectives surrounding arts based learning (Brice Heath, 2001; Cote, 2010). These educational approaches integrate the arts in ways that construct meaning, engaging students by promoting meaning-making and encouraging them to be “more different, not more alike” (Cornett, 2006, p. 234), as they aim to connect “experiences of past and present, inner and outer, self and others” (Ogden, DeLuca & Searle, 2010, p. 369). Building upon the students’ prior knowledge and personal narratives, the experience of arts-based learning is deeply rooted in the individual narratives and the unique lives of students. This is a powerful method for inclusion, meaning-making and personal and social growth through education. In fact, “a growing body of research demonstrates the power of the arts for exposing taken-for-granted assumptions, challenging dominant discourses, and promoting personal and social change” (Finley, 2005 in Dupuis et. al, 2016, p. 360). Arts-based learning opens students to the possibility of alternate discourses in learning, and also discourages stereotypes and stigmas by creating a more inclusive atmosphere for every learner. My research suggests that by learning *through* the arts, we can create meaningful learning experiences for students by offering multiple mediums of expression, allowing for more choice and depth in learning. Cornett (2006) suggests that the arts are central to student communication and the construction of meaning, and that “without the arts, learners are limited to reading, writing, speaking, and listening to process ideas” (p. 235). Arts based learning is a vehicle to embrace the stories of our students, and build on that story, not alter it.

#### ► Song, Borim | STEAM education and art and math integration

How can we teach pedagogically meaningful art and math lessons that engage and inspire our students? The presentation will highlight interdisciplinary approaches to art and math, in a response to the STEAM movement currently going on in the education field globally. Pre-service art teachers conducted research on art and math integration, designed lesson plans, and taught art and math classes to K-12 students in a community school as part of service learning and civic engagement practices at the institution. This session will introduce a set of successful art and math lessons and hands-on resources. The presentation will focus on the following contents: - The participants will examine the possibilities and challenges in developing art and math integrated curriculum. - The participants will explore similarities between artists and mathematicians, based on the works by educators who have proposed diverse ideas and suggestions for the art and math intersection (Bickley-Green, 1995; Edens & Potter, 2007; Jarvis & Naested, 2012). - The participants will discuss how to go beyond typical art and math lessons and to design creative art and math lesson plans. The artworks by contemporary artists who incorporate math and science into visual art will inspire the participants in this context. - The participants will be introduced to a set of exemplary art lessons for the elementary classroom and actual student projects along with visual examples. The participants will reflect on ways to create their own lesson ideas while discussing art and math integration with the presenters and reviewing their actual lesson outcomes. A number of art teachers are interested in art and math integration, but they often find it challenging to attain high quality resources that help them understand the art and math intersection and apply it to their K-12 curriculum. This presentation aims to help them by providing actual lesson plans, visual examples, and student project outcomes and reflecting on the strengths and weaknesses of each lesson.

#### ► Song, Borim; Kwon, Hyunji; & Lim, Kyungeun | The linkage between traditional and online art education: Instruction, communication, assessment, and technologies

Technological advancement has not only influenced how knowledge is produced, but also how and where knowledge is taught and learned. Based on the development of technology, the realm of art education has adapted accordingly to the virtualization of the place in which art is learned. Such reflection on the pedagogical use of a virtual space has led some art educators to teach art online (Akins, Check & Riley, 2004; May, 2011; Wilks, Cutcher & Wilks, 2012). Therefore, all of the disciplines of art including art history, art education, studio art, and media art, have become increasingly available over the internet for both non-majors and art-major students across multiple degree levels. However, the presenters’ examination of a selection of online art degree programs in the United States (5 Associate of Arts, 20 Bachelor of Arts, 33 Master of Arts, and 9 Master of Fine Arts) concluded that these programs largely concentrate on computer-based art, including media and graphic art. This may be because the lack of studio art-based online degree programs and the “master-apprentice instructional method,” commonly used in studio art courses, precipitates an understanding that online art courses may lack in contextual teaching and may not contribute to meaningful learning experiences for students

(Souleles, 2007, p. 4498). In this regard, the three presenters share their experiences of teaching online undergraduate-level studio art-based art education courses to bridge the gap between traditional and online methods of teaching art. More specifically, they will introduce their instructional methods to communicate, interact, and assess students' artwork as well as new technologies, such as Tegrity and VoiceThread, to allow the virtual place of learning to become more personal and interactive. In doing so, the relationship between traditional art education and innovative online art education methods is discussed to further integrate online learning spaces and art education.

► **Song, Jiwon | Establishing a sustainable and culturally-sensitive Learning-in-Arts programs for Indigenous children in rural communities in Kenya through partnerships with local Kenyan artists, educators and community leaders**

The learning in the arts/culture approach stresses the value of cultural perspectives, multi- and inter-cultural, and culturally sensitive languages through learning processes (UNESCO, 2012). Brush with Hope is a visual arts program that brings a sustainable and culturally sensitive learning-in-arts opportunity to children in rural communities in Kilifi, Kenya, since 2012. Prior to the program curriculum development, Mtree conducts field research, community focus group meetings and home visits in order to learn and understand the community's culture and values. Based on the field research, the artists reflect upon the local education system, the perspective of teachers and the parents, the community's needs, the children's daily tasks, and also discover local materials to integrate culturally sensitive context to the art curriculum. With this comprehensive understanding of demographics and life of the community, lead artists develop a curriculum with Kenyan professional artists and professors in the education field, and highlights four core values in the curriculum: expression, identity, diversity, and collaboration with the emphasis on the process of creating and sharing stories over the end result. Its program assessment showed that participating children were positively impacted in these four values. Brush with Hope creates a synergistic platform for the international and Kenyan artists and educators to utilize arts as a tool to cultivate positive individual and cultural identities. After years of partnership with Kenyan artists, Brush with Hope and Pwani University, the largest university in Kilifi, Kenya, agreed to create an art education major within the Department of Education to build a sustainable teaching workforce capacity who can bring learning-in-arts opportunities to children in rural communities. This presentation will highlight how culturally sensitive curriculum was developed in collaboration with local artists, and the strategies in activating a sustainable art education platform in building a workforce that aligns with national educational policy.

► **Song, Jiwon & Sin, Sarah | Building sense of self and sense of community through arts and design in rural communities in Kenya**

Critically important are the arts to the developing minds and spirits of children. Eisner (1998; 2006) and Greene (2001) posit that aesthetics is one way of learning and knowing. With imaginative, creative experiences in the arts, language become more elaborate and vivid, including the language to understand self and the society. However, many children in the world do not have access to this basic right and joy in arts due to lack of adequate workforce and lack of interests in this intangible and non-examinable subject (UNESCO, 2006). Acknowledging this disparity in arts, especially for indigenous children, Mtree created a global network of artists and designers to bring learning-in-arts opportunities to rural communities in Kenya. Since 2012, more than 200 artists and designers have joined Kenyan artists to introduce the arts to children and teenage girls in exploring individual and cultural identities. Mtree's flagship model in Kilifi county, Kenya, resides in a unique context: teen pregnancy endemic, low admission rate to secondary school, high unemployment, and cultural clashes between indigenous local residents and affluent western tourists and investors. After community meetings and field research with community members, artists and designers developed a maker-centered visual art and fashion design curriculum for children and teen girls to guide them in exploring their individual, cultural, and other hybrid identities through various medium of arts. Focusing on its core elements, Sense of Self and Sense of Community, Mtree has implemented its learning-in-arts programs along with qualitative and quantitative evaluation matrix. This workshop will highlight key making-activities and through-provoking questions that Mtree implemented in rural communities in Kenya as well as assessment strategies. We expect to exchange interactive dialogues with workshop participants in developing and evaluating learning-in-arts programs in indigenous communities, focusing on empowering individuals and cultural identities of children and teen girls.



### ► Sperry Garcia, Christen | An art education mezcla (mix): Hybridized foods as art border pedagogy

A place where two worlds merge to form a third, the U.S./Mexico border is a borderlands space (Anzaldúa, 2012). In this presentation, I examine how hybridized foods and borderlands inform art education practice as art border pedagogy. Drawing from visual art, art education, and border pedagogy (Giroux, 1992, 2005), art border pedagogy is an attempt to look at how pedagogy bleeds into the border in a visual and performative way. First, I consider the growing, harvesting, preparing, and consuming of food as a border practice. Next, I explore the entanglement of socially engaged art, public and border pedagogy with food and borderlands. I also consider how the making of tamales can perform as immigration advocacy. Living in-between worlds, making hybridized food is a shifting borderlands between art and pedagogy. I argue that the making of food such as hybridized tamales generates new knowledge, or rather, uncertain knowledge. Do hybrid tamales teach? Yes, they do. Hybrid tamales teach that uncertainty is acceptable, if not desirable. They teach that purity is not always preferable. They teach to question authenticity, and that dwelling physically, metaphorically, or conceptually in an art education borderlands is a valid space. It is uncertain of how learning takes place or exactly how uncertain knowledge really works. However, these uncertainties are significant. When Helguera (2011) refers to the incongruent spaces that artists and educators occupy, he reinforces the art/education borderlands that this study occupies. Tamales could teach about undivisible borderlands spaces, and that they could be art. Tamales and art depend on one another but reside in an insecure and shifting space. Yet, without this uncertain space, a borderlands of food, art and pedagogy does not exist.

### ► Squires, Dana | 36 (plus 28) views of Mt. Rainier

Art is about seeing things from alternative perspectives. Katsushika Hokusai's 36 Views of Mt. Fuji is a good example of how art is more than a picture of a something, but an expression of a time, culture, and place. By looking at ukiyo-e and the 36 Views, students are better able to explore their own time/culture/place in their making process. This series of Pecha Kucha slides will show the interdisciplinary cross-cultural classroom journey of a group of 6th grade students traveling the floating world of Edo-period Japan and the 36 Views of Mt. Fuji to 2019 Tacoma, Washington with Mt. Rainier dominating the horizon. Students have taken what they have learned from the 36 Views to reflect on their own relationship to Mt. Rainier and how it fits into their own culture, place, and life. From there they have developed their own personal physical/conceptual/artistic viewpoints expressed as a block print. Collectively, we have 36+ Views of Mt. Rainier.

### ► Starzacher, Marion | Changes and needs perception of space in the 21th century, how to communicate, how to educate?

There is a human want for spaces in which they can feel comfortable, work, live - in other words, live an everyday life. Every society molds its space according to its needs: this means that the perception of space is dynamic, fluent and follows social changes. What does this mean for architecture, for the built environment, for society, which designs its rooms according to its needs: It requires knowledge of the processes described below: appropriation of space → occupying a space, attraction of space → finding a space for a special need, perception of space → describing the special atmosphere of a space in objective terms, rating of space → analysing and interpreting a space in an objective way. Which knowledge is required, so that people who are not professionally involved with spaces, the planning, design and implementation, could adequately communicate their needs and wishes to the outside world and become aware of their responsibility for co-determination. Development, installation and realisation of a series of workshops on spatial perception: students and pedagogues are introduced to spatial terms and worked their meanings out, together in groups on the basis of simple conceptual tasks space by the use the above-mentioned concepts and the method of the Grounded Theory. First results of this empirical study show that, on the one hand, objectification in relation to the evaluation of spaces is very difficult for laymen and, on the other hand, the awareness of being responsible for the design of spaces (especially public spaces) and having a voice is not anchored. The main goal is to anchor architectural topics in the art education also by including experts for strengthening the competencies of the students. The young generation will be multipliers and grow up with the awareness to be responsible for designing space and constructed environment.

### ► Starzacher, Marion | Plastic design using concrete/ a series of experiments with children and adolescents from 1 - 14 years of age

The test series is preceded by the statement that certain artistic practices in class or afternoon care are only possible with children and young people of a certain age. This includes sculpting with concrete. The starting point is the claim that the participants themselves mix concrete from the constituents of water, sand and cement - regardless of their age. In the course of the workshops it turned out that the attitude of the participating teachers is very important for the implementation, whether children and young people can take part in experiments and get involved completely in new topics. If educators are in doubt, so are children and young

people. If the teachers are curious, so are the children and young people. This leads to the conclusion that children and young people, with a few exceptions, reflect the behaviour patterns of their caregivers. It takes courage and willingness to fail to perform complex tasks with younger children. The experiment shows that the relationship between art and pedagogy permits the implementation of a very open concept that provides for narrower or wider framework conditions depending on the age group. The older the participants are, the more freely the task can be solved - more freely in terms of supervision, security measures and personal responsibility. In the collaboration of artists and educators, the determining voices alternate, so that a work flow is created that no longer needs to be guided and produces ingenious results. The contribution presents a sequence of successfully conducted workshops with children and young people and discusses the results. Planned as an experiment, the workshop concept "Plastic Design with Concrete" has become a success, so that with the presentation and analysis I would like to present the results to a broad audience in order to awaken the courage to take risks. Images and concept analysis are the tools used to illustrate the experiment.

#### ► **Stokrocki, Mary | Secondary students experiment with artistic placemaking, parody, and plight on the virtual world**

Using participatory action research, I documented students creating their indigenous desert community on the Opensim, a form of place making. Making 3-D desert creatures, represented as digital masks, they parody their immigration plight as a search for ARS which they never find. By accident, one student avatar sinks the land, another raises parts as a canyon, and a third builds indigenous burrows as a desert place to live as they experiment with the Opensim Build tools. Finally, they explore their identity as a parody search for ART. While the giant dust devil rolls around them, the lizard loses his tail/tale, and they start again. My goals are to inspire students to understand various art meanings by writing a desert parody of the Wizard of Oz, creating character masks, converted into digital images, with popup notecards uploaded and arranged in a virtual world installation. Participants learned about the power of expressive puns, to inspire creative writing and explore imaginative gesture play by mounting their masks on their avatar heads to perform their communal play. I will share my previous research studies, lessons, a model play, directions for starting, navigating, creating 2-D masks and transforming them into 3-D digital ones, making notecards, problem solving, and arranging an installation on the OpenSim. The OpenSim is a virtual world or digital online educational community environment, designed and shared by individuals, constructed by 3-D modeling software, using an informal gamification approach that includes volunteers, goals, rules, and feedback. Such community-based education can also strengthen understanding of the local environment, in this case our Arizona desert. Problem solving via virtual contexts enhances collaborative learning with the instructor. This third-year study with secondary students at a local charter school and was helpful in exploring our Arizona desert context as well. Different types of knowledge further interrelated, in this case ecology and writing, in my second-year study here. During the third year of research, problem-solving led to deeper ecological solutions in the same context. All studies involved participatory action research, a spiral method of continuous problem solving which involves planning, acting and observing, reflecting and re-planning in three stages: Data collection consisted of pre-and postquestionnaires, student interviews, and daily note taking; Content analysis involved coding and charting evolving ecosystem categories in a table format and Comparative analysis with similar research revealed future research possibilities. Such learning is interdisciplinary with expressive language arts, encourages art as transformation and imaginative play, and science [in my case ecological surprises].

#### ► **Stooshnov, Kyle John | Making a 360° panoramic place with VR viewpoints**

In July 2018, graduate students from across Canada and a couple other countries came to the Point Grey campus of UBC to take part in a summer institute for the Master of Educational Technology program. *Virtual Reality: Viewpoints on a New Medium* allowed the students in the on-line program to meet face-to-face and to create a 360° panoramic video. One of their guest lecturers, Indigenous scholar Michael Marker, gave a talk on the *Reality of Place* (Marker, 2018) that inspired thoughtful re-evaluation of the human and more-than-human connections to the land. My presentation at the 2019 InSEA World Congress showcases the VR *Viewpoints* student projects while reflecting on the role technology and digital media have in making and un-making place. VR in its current iteration of the rapidly evolving medium allows viewers to see and hear a real or imagined location. Applying these experiences to a narrative structure such as Joseph Campbell's (2008) hero's journey, place becomes a blend of the known and unknown worlds and time freezes into a collection of moments for audiences to replay indefinitely. The Viewpoints technique, developed by stage director Anne Bogart and other members of the Saratoga International Theatre Institute (Dixon & Smith, 1995; Bogart & Landau, 2006), became a key element necessary for students to understand how to make effective use of space and time variables in their video production; with a focus on spatial relationship, kinesthetic response, topography and architecture for the VR *Viewpoints*, a viewer's sense of place transforms with each tilt of the viewer's head. While the class videos have the capacity to be shared worldwide on file-sharing websites like YouTube, it is important to reflect upon Marker's (2018) instruction related to Indigenous knowledge: "experience and reality cannot be abstracted from the phenomena of the power of place" (p. 455).

### ► Strazzacappa, Marcia | Diving in your own essence: the poetic-academic immersion as a process to train teachers

Art helps us to form and communicate our thoughts and feelings, that's fundamental to personal well-being and collective achievement (Robinson, 2015). Art in its different languages (dance, drama, music and visual arts) produces knowledge (Gambini, 2010) and it is important to children education. So, we believe that art must be taught in schools. But, are the school teachers trained to teach art? The analogy of "diving" is based on the idea that no one learns to swim without getting wet. You can imitate the gestures of swimming, but in order to learn to swim it is necessary to immerse yourself in water. In the same way, in order to be a school teacher and teach art, one needs to be in contact with art, with what art is made of: the essence of being. It is also necessary to exercise a creative practice. After 15 years working at the School of Education at the State University of Campinas, Brazil and developing research at *Laboratory of Studies in Art, Body and Education* LABORARTE, I proposed what I call "poetic-academic interventions" to undergraduate education students. The goal is to promote (or to provoke) situations of reflection about the importance of art in schools, by making art itself. Facing the reality of Brazilians schools, we make art with very little material and resources. We use our bodies and an empty room to get into a creative process. We developed a qualitative "action research" (Thiollent, 1994), where the researcher proposes interventions to a group of undergraduate students. The participants conduct analyses of the poetic-academic immersions through group discussions and individual interviews recorded on video. The results of this research show us that the poetic-academic interventions help school teachers and art teachers to be creative by using their first and most basic tool: their body.

### ► Sun, Weiwei | The strategies and effects of socially-engaged educational art projects in China today

This research dedicates itself to Chinese socially-engaged art projects schemed by art academies, which is a rarely discussed subject among the existing relevant studies. I employ an interdisciplinary methodology combining visual arts theories and performance studies to analyze the artistic strategies of these artistic/educational projects, so as to reveal how do they attempt to bring changes in the political, economic and spiritual territories of China. Since the 1960s, a new art genre has emerged evidently in 'the West', that is, the art doesn't only reflect the society, but also intervene in the society. From the 1990s, art scholars such as Claire Bishop, Shannon Jackson began to theorize about this socially-engaged art. Since the beginning of the current century, more and more Chinese artists such as Ai Weiwei, Qiu Zhijie gain international acclaims for their socially-engaged projects. This tendency of art making also has influenced notably in the academical world. In recent years, the Chinese academies frequently organize projects sending teachers and students to live in some environments they are not familiar with, to create artworks there or afterwards, build interactions and interventions in the local situation/environment. For ex. these projects often take place in the small villages, and the students are required to investigate the current needs of the villagers, to produce artistic objects that might meet the practical and aesthetical expectations of them. Inviting the local people to create artworks together is also a crucial method. Several typical cases will be discussed in the research, like *The Republic: Huaxi Village* and *Dian Kou Project* by China Academy of Art, *Guizhou Yubuluzhai Project* by China Central Academy of Fine Arts, *Yangdeng Cooperatives* by Sichuan Fine Arts Institute, *Nanting Project* by Guangzhou Academy of Fine Arts, and also a project I implemented with my students in my institute in China.



## T >

### ► Tai, Yu-Hsuan | Application and future trend of the contemporary digital technology in museum

Museum, the archive of human heritage, serves as the venue to showcase human culture and record the meaning of our existence via collecting the past, combing through the present, and creating the future. As humans are accustomed to deriving judgement from his own senses, technological development repeatedly challenges human's ability to discriminate. The advancement of science and technology grants humans not only an unprecedented productivity, but an unprecedented value loss. Science may assist humans in development, but not in the handling of values and meanings. Should we lose our judgement of self-worth due to technology, we would face a colossal collective anxiety. Three objectives are in this study. The first is a literature review to investigate the influence of digital technology on the evolution of artistic practices, which turned digital art into a new genre in the museum collection, changed the form of museum exhibition, and creates a novel experience for visitors utterly different from the past, mentally and physically. The second is to examine the literature regarding museum exhibition, analyzing and comparing two cases of digital art exhibition --one by the teamLab, a Japanese team that focuses on digital art and the other in the ZKM from Germany that focuses on the exploration and imagination of the possibilities for future museums. The third is to see how a contemporary museum with digital technology at its core of exhibition transforms digitalization into a part of exhibitions, successfully interacting with the visitors while creating experiences and value feedbacks with which both find satisfied. Finally, a conclusion is drawn in the reflection brought by the applications of technology in art and museum exhibition, and that how a museum establishes its position amidst the globalized culture to bring about positive synergistic effects with technology and serve its functions in exhibition and education.

### ► Takeda, Shingo | Gaze behavior of children during an art activity

Purpose: Art Activities contribute holistic development of children. Art educators need evidence to present why Art Activities are important. That evidence needs to be discovered in real situations where children interact with each other. This study investigates the interaction between children in art activity using gaze analysis. The main purpose is to grasp the situation when a child observes other child and utilizes information obtained. By conducting research into that, I want to demonstrate what and how do children learn in Art Activities. Method: The analysis is made integrating the quantitative and qualitative data. The former is the record of children's activities by video cameras. It is described in the time series. The latter is the record of children's gaze behavior. Recently, it is obtained by Eye-Tracker. It is treated by Behavior-Coding-System that makes the calculation of the number of times and the length of time when the children pay attention to others. Report of Progress: The following results have been obtained in the research, just to mention one or two. In collective art activities, children frequently paid attention to others depending on the situation and try to get the required information. On the other hand, in art activities by a pair of children with different-ages, the observation patterns were different between young children and elementary school children. The presentation in this world congress will summarize the research.

### ► Tam, Cheung On | Development and experimentation of questioning strategies for student learning about artworks

The presentation is about developing and experimenting strategies of engaging students in group dialogues with artworks through different questions. Learning through artworks is realized when students observe, ponder on, talk about and investigate the works. A part of this learning process relies on the ways in which teachers frame questions, guide observations, provide information, explain ideas, invite comments and respond to students' responses. It is a small but essential element of teaching and learning and the most basic component of teaching visual arts in classrooms. A review of the questioning methods proposed by Bell (2011), Feldman

(1992), Rorty (2014), Tate Modern (2006), Wolff and Geahigan (1997), and Yenawine (2013) shows that, generally speaking, there are seven types of questions that can be asked in an art criticism dialogue with students: (1) Personal response questions, (2) Looking and descriptive questions, (3) Visual analysis questions, (4) Narrative questions, (5) Contextual information questions, (6) Interpretative questions, and (7) Evaluative questions. An examination of the above questioning strategies reveals that they fall along a continuum. At one end of the continuum the questions are more generic, pointing to the different cognitive functions of viewers involved in the question and answer process. At the other end of the continuum the questions are orientated more towards investigating the content, features and qualities of the artwork. Juxtapositioning this continuum with the group dialogue approach proposed by Hubbard (2015), a conceptual model has emerged and this will become a framework for teachers to engage students in learning about artworks. The framework will be used by five teachers and the effectiveness of teachers to engage students in learning about artworks will be examined.

#### ► Tandon, Shruti | Art, knowledge and research

This presentation shares my understanding of consuming arts to generate knowledge, exploring meaning to the concept of “text” involved and ways it is used in contemporary research.

#### ► Tandon, Shruti | Creating space for drawing words in the school curriculum

This presentation is aimed to initiate a conversation with peer educators to promote and advocate arts integrated activities, reshaping their own pedagogy, making changes and influencing others beyond art education. This also invites study of art integrated curriculum choices that help sustain literacy goals in multicultural classrooms of today, where students sometimes are bilingual.

#### ► Tapley, Erin | Garden typologies

Many art gardens are human-enhanced spaces, intended for our wonder that use nature as their primary material. This presentation looks at artist-enhanced, nature-based rural environments that infuse the typically agriculturally-driven garden with homage to aesthetics and to the humanities. They enable new philosophical dialogues concerning art, place and nature

#### ► Tavin, Kevin; Pariser, David; Tervo, Juuso; & Kallio-Tavin, Mira | Debating practice: What do we mean when we talk about practice in art education?

While discussions around the differences between theory and practice in art education have been ongoing for decades, especially for educators in higher education, the central issue that is taken up in this presentation is not about the difference, nor about how to narrow the gap, but what constitutes the very scope and scale of the concept for the field, and, indeed, who and what conceptualizes and polices practices of art education? For example, theory is often discussed as purposeful if only directly impacting K-12 classrooms or having some demonstrable and positive correlation between ideas and the real accomplishments for teachers and students. Theory is often disparaged as too vague, abstract, or out of touch with the real world of education. On the other hand, there are critiques that arts-based and artistic research is lacking real scientific rigor, and therefore does not constitute the real practice of research. The presentation is a debate on the question of practice for art education. We start with the inquiry: What do we mean when we talk about practice in art education? We anticipate that audience members, as participants, will bring in their own concepts and questions, and relate the debate to their own definition and experience of practice. We will link these various positions to the broader issues and trends advancing different forms of practice in the field, while attempting to raise questions about the very concept of practice itself.

#### ► Taylor, Kristin Vanderlip & Henderson, Lynette K. | Looking left: Social transformation and visual literacy for the 21st century

This workshop examines strategies to address problems in contemporary society within art education classrooms, while maintaining strong visual expectations for curriculum. Classroom projects engage students’ in “locating” themselves within selected contemporary issues and topics, from upper elementary grades through higher education. Curricula utilizes methods and outcomes based on critical thinking for communication of progressive socio-cultural and political ideas in visual and written form. Artifacts include “artist pages”, comic panels, and mixed-media three-dimensional works of art focused on information, advocacy, or protest, each with a goal of transformative learning. The presenters propose a progressive perspective, also defined as “left” in traditional political polarity (Bienfait and Beeka 2014), as the most compatible position with constitutional democracy in the United States. Themes,

hands-on curriculum, and socially engaged fact-based research on issues such as environmental problems, healthcare, class warfare, or global warming, for example, are key to successful production of art that communicates and supports critical engagement. The tools, materials, and processes utilized in this workshop and the artworks produced by students represent new understandings as well as transferable and trans-disciplinary skill sets that are imperative for the twenty-first-century global citizen. Participants attending this workshop will identify their place within such contemporary social issues while making art that communicates information, advocates for change, or protests against injustice.

#### ► Tegarden, Andrew | Tactics for the Grand American Road Trip: A case study in the visualization of iconic (and ambivalent) cultural landscapes

The Grand American Road Trip is considered an important life experience for many people from around the world, part of a well-rounded cultural, aesthetic, and environmental education. It is a phenomenon much like the Grand Tour of classical Italy was in the past for many wealthy Westerners. The presentation summarizes visitor research related to this “Grand American Road Trip.” The study, conducted at Grand Canyon National Park and nearby Bears Ears National Monument, involves interviews with 26 visitors and the gathering of documents representing interpretative exhibits, visual culture, and the built environment. The research uses discourse analysis in a place-based and visual culture-related framework. It problematizes the idea of place-as-cultural landscape, a model that comes from anthropology, human geography, and cultural resource preservation. The research shows an ambivalence related to the interpretation of these landscapes by visitors, planners, and designers “a slippage between the pedagogical and performative” (Bhabha, 1990). The presentation then evokes Certeau’s idea (1984) of tactical agency in order to find creative methods for the social production of landscape (Lefebvre, 1991). The research crosses relevant areas of interest, especially interpretative planning; education in design, visual culture, museums, and the environment; and social equity in matters of territory. It reveals critical gaps in access to public landscapes and quality environmental and social justice education. Despite these gaps, the presentation brings to light opportunities for on-the-ground social action.

#### ► Teker, Emine | An art activity for Syrian refugee children

Goal Syrian refugee children can be summarized as providing sanctuary benefits as an area where they can express themselves and at the same time allowing them to relax by taking advantage of artistic practices and artistic therapeutic features. Methods and techniques Research is practical and short-term. The study group of the study consisted of 10 teacher candidates who attended Harran University Painting Teacher Training 4th class and a course for collective service applications and 20 randomly selected refugee children selected by the random method between the ages of 7 and 9 in a primary school. The event was held in collaboration with a Primary School and Harran Children’s University. Data were collected by observation and analyzed by post-event report. The study group prepared and implemented a 4-week study program. Process In the first week of the event, necessary permits were taken and informed to the institutions. the students who participated in the second week were identified and they met with the teacher candidates Week 3 the paintings of the houses lost in the war to the outside walls of the school together with the children were completed and painted in the presence of the teacher candidates 4th week Cake Art 2018 event organized for the refugee children organized by the metropolitan municipality, , animation and art events. At the end of the activity, a presentation was prepared by the working group and the observations, achievements and experiences obtained in the project were shared. Conclusions and Recommendations As a result; It has been observed that art is an important means of communicating for refugee children, that Syrian refugee children participating in the research are willing to work and find the process fun, that the teacher candidates participating in the research have gained sufficient experience with refugee children and are relieved by the artistic therapeutic feature. According to the results of the research, it is suggested that social activities, arts and sports activities should be organized to eliminate the negative effects of war and migration on children, especially in regional schools, refugee centers where refugee children are concentrated, and happy and amusing environments where as much refugee children as possible can express themselves.

#### ► Tervo, Juuso; Tavin, Kevin; & Tyson Lewis | No future in the making: Failing and falling out of time in art education

The history of art education is a history of linearities: the events of art and education ought to stand between what has been and what could possibly be. In case art education fails to bring about something still yet to come “earning, profit, revolution” it might seem to be stuck in time, eventually falling behind of what would constitute its contemporaneity. This is true even if one would reject strict linearity in favor of more meandering experimentation: often, the aim still is to secure the openness of the future and leave the present behind. In this panel discussion, the presenters address the theme of this conference, “Making,” and its subtheme, “Experiment,” by asking what would it mean politically, philosophically, historically if art education brought nothing “new” to the

world and yet, or rather precisely because of this, disrupted existing forms of socio-political domination and authority. Indeed, what if art education “in the making” did not lead to a future reconciliation of the present, but stayed in the present *differently*? Drawing both from theoretical insights including writings of Giorgio Agamben and Jacques Lacan and pedagogical practices they have been involved with in higher education, the presenters hope to evoke an in-depth reflection of the conceptual premises of the conference theme and offer an alternative to art education research that is situated mainly on a linear axis between means and ends. Instead of looking for best practices that could secure a right kind of development in students or even save the field’s future, the presenters explore “worst practices” that, in different ways, fail the future *in* the present.

► **Thomas, Bernadette | How to connect young pupils today with the memorial work of 2nd World War and how to create a sustainable feeling of responsibility for this work?**

As my students (class 9) wanted to know all about 2nd World War and the Holocaust I decided to start a project in which my students will be confronted with their own biography and with the local history of the city our school is located. To get them touched and opened for this biography journey I showed them paintings from Anselm Kiefer from his famous painting series: Loft paintings. When looking at these pictures, my students felt the same strange and familiar: Familiar because they know the idea behind a loft - everyone has one under the roof to storage old things. It is a tradition to keep material, old toys, books, photographies, etc., at this place. Strange: The loft in the paintings of Anselm Kiefer is a big and empty space, only words appear, but these words are strong in their meaning and the viewer fills the seemingly empty space with associations. So we sketched out our ideas and associations to keep them in mind for our project proceeding! Then my students had to face up the familiar and the strange: My students had to visit their own loft at home: to find out what kind of family traces there are at the same time I created teams to trace the local history: We made a walk through Kehl, visiting the places of former Jewish life and stopping at the Stolpersteine to listen to the different stories behind. And back at school they included historical documents, film documents in their research. Meanwhile their research they had to make notes, sketches, photos, copies, etc. and to collect all that in a kind of box/book like a diary. The familiar and the strange could get in touch while this special project process and the students could develop an idea about how to transport their own experience into a historical research about former inhabitants of the city of Kehl, or: the meeting of personal biographical work and historical facts (local history, biographies of others) opened up space for the following ideas and questions: 1. How can we turn our project into an exhibition idea in November 2018? 2. How can we share our experiences with other students? 3. How can we bridge the gap between our experience of the past and our daily lives to show that “remembering” does not have to be ruled out, but needs to be continued respectfully and responsibly And again the inspiration is needed and offered by two artists : 1. I showed my students the video from Gemma Green-Hope: “Gan-Gan”. Gemma transformed the old books, clothes, jewelry and photos of her grandmother into a touching stop-motion portrait 2. I showed my students some of Annett Messager`s artworks: She archives her everyday life through newspapers, diaries, photographs and works on her life’s work, which seeks to unite painting, drawing, sculpture, photography and text. So my students finally found the inspiration to create a kind of multimedia installation in which both the historical and the personal are transcended acoustically and visually.

► **Thomas, Bernadette; Letsiou, Maria; & Yeonsung Lee, Andy | “A suitcase for Europe - or how to trace culture!?”**

In this workshop we are going to present you the idea of the project “A suitcase for Europe-or how to trace culture!” We will present the first “suitcases” of our students in Greece, South Korea and Germany. As participants of this workshop you will not only explore the suitcases but you will start to create your own suitcase-ideas too. Many people flee because of the war in their home countries and many people do not want these refugees to immigrate to their land for fear of losing the culture of their own nations ...But what idea of culture is behind this fear? And who raises this fear of foreign infiltration? At the moment, groups are gathering around the world who claim and occupy the concept of the culture of their own country. Terms such as home, people; Nation, tradition, language, art and music are ideologically captured and enriched with nationalist ideas. But what characterizes the culture of a country, a people? Or in other words, can we reduce the culture of a country to some characteristics? If so, what are these characteristics? To find out, to discover, we (Maria Letsiou in Greece, Andy Yeonsung Lee in South Korea and Bernadette Thomas in Germany) went with the students on the tracks: We packed an old suitcase with the characteristics (ideas) of our culture! And we let our students create suitcase-boxes.

### ► Thomas, Kate | A Custodial presence: Developing a practice of care

The experiment of forming a symposium or a “we-together” (Haraway, 2014) through a collective artistic practice for exhausted and demoralized teachers (Santoro, 2013) living through educational policy reforms is explored in this paper. Nestled in the northwest corner of a Chicago neighborhood stands a block of vacant buildings acquired through eminent domain by a university. The acquisition of storefronts occurred prior to the two and half year state budget freeze. While these storefronts were intended to become dormitories for the university, the budget freeze arrests all development on this block. Now rows of storefront windows are frosted with a plastic coating. Quietness, stillness and unresolved feelings of abandonment linger in the air. New bodies take occupancy of a former real estate office within this block. For six months, fourteen art teachers come together as an artist collective to rest, receive and recede into nothingness, emptiness, contemplating what “we can, cannot and can Not do” (Agamben, 1999). Resting occurs in the form of lying in a supine position in various installations constructed by teachers. These installations provide spaces of reprieve from the growing pressures to perform in a climate of constant evaluation in the classroom. The installations provide comfort and a secure holding space (Ellsworth, 2005). Doing nothing at the storefront is a radical gesture. This paper explores experimental artistic practices (Rogoff, 2015) that emerged out of a six-month occupancy of a storefront. I will also address the role of the researcher as artist, custodian and attendant (Ukeles, 2018) to both a building and a collective of artists. I will consider concepts of proximity and closeness (O’Donoghue, 2013) and the notion of being beside (Sedgwick, 2003) as ways to find a space of quiet within the demands of teaching in a de-funded public education system (Brown, 2015).

### ► Tiborra, Jana | Hybrid identities, third spaces and two South African photographers

Hybridity - a phenomenon, a concept or - in the form of hybridisation - even a practice? Despite (or because of) its theoretical vagueness and its diffusion through different disciplines, hybridity appears as one of the most ardently and controversially discussed concepts in today’s art education and cultural theory (Bering, Niehoff 2018; Lutz-Sterzenbach et al. 2015; Bal, Hernández-Navarro 2012; Okediji 2011; Ha 2005; Mirzoeff 2000). Hybridisation is inherently a process of making and creating: “The process of cultural hybridity gives rise to something different, something new and unrecognisable” (Rutherford, Bhabha 1990:211). Significantly, the concept of hybridity is applied to respond to the (in)visibility of “non-western art” in educational contexts. Hybrid art functions as a conduit to introduce non-western art into educational curricula, thereby crosscutting artists as diverse as Wangechi Mutu, Guillermon Gímez-Pena or Ah Xian. This paper will discuss the validity and productivity of the concept of hybrid identities with regard to two contemporary South African photographers. Since 1994, post-apartheid South Africa underwent radical transformations of identity concepts, a process mirrored in the country’s cultural production and discourses. The analysis of the photographic works of Santu Mofokeng and Jo Ractliffe will critically discuss Homi Bhabha’s hybrid “third space” as a space of liberation and empowerment. The paper argues that the third space intervenes in mechanisms of in- and exclusion and produces a space which is still imbued with power relations, although now a bit off-kilter. Finally, the paper will show that the analytical tool of hybridity (and hybrid identities) is insufficient to address the complexities and contexts of South African photography and needs to be complemented by analytical concepts emerging from the Global South, thereby pointing to the need to reveal blind spots of art educational discourses.

### ► Torres, Estefania | Expedition: Art as a healing experience

The impact that Jose Celestino Mutis had on the tropics was great, because when he arrived to Cartagena every step he took was a botanical and zoological novelty. His mission was to collect plants with which he was forming a herbarium, check much of what was recorded in written works on America and study the cinchona plant and its healing faculties. Cinchona officinalis It is a species of tree native to South America that is found in the rainforest of Amazonia. Its bark, which is called quinaquina or quinaquina, has extensive medicinal qualities, like other species of the genus Cinchona. The pedagogical experience for the artist must be a healing experience, the artist is constantly reborn and his duty is to accompany his students in the process of knowing, learning and growing without imposing their knowledge. This workshop will be a purifying experience. The work of the artist as an educator is to try to return to the importance of things, everyday life, what surrounds us, the importance of life through stripping ourselves of the pollution that modernity has bombarded us with its whims and evolutions. The process of experimentation and observation should be an objective for the development of pedagogy, just as the botanical expedition was for Jose Celestino Mutis. He knew that in developing his masterful work he would need the support of people who would help him to cover as much ground as possible, and in his trip he realized the love that the natives had towards nature and the admiration they professed for magical faculties. and curative of it. That admiration was summarized in a very large graphic potential and although they did not have the tools or they did not have the academic knowledge of the drawing, they created with great precision some drawings that until now have served as a reference for biologists and artists. Modernity has distracted us from the beauty of the world, our senses have been turned off thanks to consumerism and technology, that’s why I want to do this workshop. This workshop is aimed at all people who wish to reconnect



in a world full of chaos and consumerism. Find in the least expected environments the purest and most healing beauty. This workshop will be held in an open space, an unconventional space where each participant will have at their disposal different supports to work: Leaves, stones or bark of trees. With painting, each participant will be able to find an object, a reference (flowers, plants, people or objects) and can draw it without needing prior knowledge, only with observation, an expedition expressing his subjective vision of the environment. The final product will be displayed, it will be placed in a large mural where each object will be categorized and give a simple description. A descriptive catalog with all the works will also be created. This project seeks to give relevance and importance to our daily life with the will to understand that the artist's job is not to generate work to decorate, or to make wealth, but that art should be life itself, it is a healing process to categorize our environment as did Joe Celestino Mutis in his Botanical expedition, which, searching for the healing properties of the plants, ended up generating a masterpiece that is admired throughout history.

### ► Tu, Derrick | (Re)making Hong Kong's identity in undergraduate music education

Undergraduate ethnomusicology courses have the potential to foster intercultural learning but limited changes have been made to Eurocentric approaches in music programs because of a lack of resources and general interest from students (Joseph, 2012; Klocko, 1989). If this is the case, does it mean that undergraduate music programs continue to marginalize knowledge and identities of non-European students through content and language (Alexander, 1999; Altbach, 2007; VanWyk & Yeld, 2013)? The purpose of my presentation is to examine the possibilities and challenges of promoting intercultural learning in undergraduate music programs. Using "soundscapes of identity" (Liu, 2006; Schafer, 1994; Xian, 2015) as a framework, I conducted an arts-based institutional ethnographic case study of constructed intercultural sonic spaces in one of Hong Kong's postsecondary institutions (Barone, 2006; Cahnmann-Taylor, 2008; Yin, 2003). My participants described intercultural learning as a mutual, open-minded interaction between people for the purpose of learning about each other's perspectives and values through exchange programs or coursework. Although coursework is a way to learn about music from different cultures, they also emphasized that interactive and experiential forms of learning provided a deeper understanding of music in music performance. Despite claims of Hong Kong being a place that combines Western and Eastern identities, my participants inadvertently marginalized Chinese music, language, and culture when embracing intercultural learning because of remnants of colonial thought in (Ladegaard & Cheng, 2014; Rong, 2002; Sweeting, 1990). Based on my findings, I suggest that we need to continue to raise awareness about remnants of colonial thought in 21<sup>st</sup> century undergraduate music education, and formulate clearer outcomes for intercultural learning.



## U ›

### ► Uhlig, Sue | Order and disorder at InSEA: The making and unmaking of a collective collection

During this performative and experimental process-based presentation, the presenter and participants will create a cabinet of curiosities and collective collection of everyday things found, used, gifted, and otherwise acquired in Vancouver during the 2019 InSEA World Congress. This presentation is part of the ongoing project “Between Order and Disorder” that uses the wunderkammer as a conceptual and aesthetic framework to question the value of objects and the nature of collecting. Through the creation of a group collection, this presentation challenges the concept of collecting as a private and individual practice. The methodology of the project is shaped by historical and contemporary cabinets of curiosity as well as artistic practices of using rejectamenta as evidence (Candy Jernigan), time-based collecting of urban detritus (Yuji Agematsu), and practicing indeterminacy (Alison Knowles). Framed by concepts in new materialisms (Bennett, 2010); memory work (Casey, 2000), and place-based narratives (Lippard, 1997; Solnit, 2000), the project considers the documentation of daily life through re-collected materials to recollect memories and reveal layers of real and imagined narratives of place. Place in this case is the conference site of Vancouver. What narratives might be revealed of the place of Vancouver through the collectors and the things collected? What narratives emerge as the collection changes? The performance will consist of six actions to make and unmake the collection: 1. Pre-conference acquisition of containers from local sites by the presenter; 2. On-site collecting of materials by the presenter and participants; 3. Curating the objects by all members; 4. Discussion on the process, collection-in-the-making, and potential correspondences to curriculum and pedagogy; 5. Disassembling the collection by removing items and recycling, upcycling, and otherwise removing everything; and 6. Documentation of the objects, process, and collection, with the option to continue adding to the collection post-conference through social media @between\_order\_disorder.

### ► Ulkuniemi, Seija | Contemporary Educational Problems in Finland Shown as Poem Objects

This educational-artistic project was conducted in 2018 with almost a hundred students studying the Degree of Primary Education in the University of Lapland (Finland). The experiment took place in Visual art education basic course. The core objective was to prompt the students to reflect on problems in the contemporary Finnish basic education system, and then show the main one as a poem-object photograph. The design of the project was based on theories of Critical Pedagogy, and Project-Based Learning method was used. This Pecha Kucha presentation shows thematic example of images which students created individually, or in groups. The problems varied from unhealthy school buildings and lack of money for education to issues connected with digital device and social media.

### ► Ulkuniemi, Seija | Contemporary educational problems in Finland show as poem objects

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### ► **Ulkuniemi, Seija | “Drawing” with bodies**

This experimental ecological drawing session (30 mins) focuses on the interaction of bodies of the participants. During the session we will touch each other, and “draw” on each other. We will also relax our bodies and “draw” with our imagination. - If there is no visible trace left, can we use the concept of “drawing”?

### ► **Ulass, Mario | Art education as a construction site - Learning in art projects in primary education**

Art educators are faced with the challenge of creating conditions for their students which will stimulate them to adopt an approach based on perception, research, fun-based experimentation and realization and taking initiatives. If the students learn to pursue their own lines of expression and realization, then these can also be seen as essential components in their ability to lead self-determined ways of life. The presentation focuses on the areas of specific forms of teaching and learning as manifested in Art projects. At the heart of things stands the individual with all his peculiarities and in all his potential manifestations. The structure of an Art project proceeds in the process over a long time and successively along the lines of research, experiments, construction and transformation. Construction work can be understood as a basic principle for artistic education. A construction site can be as well relevant topic and venue for artistic reflection and realization with children. By showing an Art project “Construction site”, realized in a first grade in primary school, I want exemplary highlight the educational potential of projects and the relevance of the Artistic for developmental processes. It will be shown how it is possible to guide elementary students towards learning situations which are fundamentally open and experimental. The learners organize and structure these situations increasingly themselves, finally attaining their own artistic strategies and methods, through which they are able to make their own artistic statements. In so doing will to present an open form of Art teaching, this is in a permanent state of development and of experimentation based on modified approaches to teaching and learning.

### ► **Ursino, Joanne Marie | Making a Statement: Quilting, stitches and sometimes text**

Troubling the visual metaphor of the quilt as comfort and security intersects with the measure of import in making a statement. Resonating with each of the sub themes of InSEA 2019 and in particular identity, many quilters make quilts to be read. Needle as pen and thread as ink makes particular demands on the viewer in unexpected places and on a wide range of issues, often without a textual narrative. Attending to the reading of quilts establishes a richer context for meaning making, alongside an appreciation of the maker and artist, which was often absent in the storying of quilts (Mainardi, 1978). The visual metaphor of comfort and security is only one understanding of metaphors with regard to quilts. In “Interpreting Art through Metaphors,” Parsons (2010) explains how visual metaphors can be read in many ways, backwards and forward, and that without creating confusion can hold more than one metaphor, making them different from linguistic metaphors and more open to possibilities (p. 234). In addition, this presentation considers not only the boundary shifts that quilters are making in their material, visual and digital statements with their quilts, but also how the display of quilts is interrupting the anticipated grammar of both event and place (Ursino, 2015). Quilts that are making a statement draws on the recent work of MacDowell, Swanson, Worrall, and Donaldson (2016), *Quilts and Human Rights*; Mazloomi (2015), *And still we rise: Race, culture and visual conversations*; and *Threads of Resistance* (2016), by The Artist Circle Alliance. Quilts, both in the making and viewing are profound objects in the consideration of social justice narratives in the classroom, with curricular and pedagogical implications. Finally, quilts as statement and story are also gesturing to and articulating tensions with and (in)between public and private worldings.

### ► **Ursino, Joanne Marie | Visual poetics and book arts: A turn of page on doctoral course work**

This presentation is an offering - in itself a pedagogical experiment and an act of vulnerability. It is an exploration of book art structures and visual poetics that include examples created alongside doctoral course work in cross-faculty inquiry in education, demonstrating the possibilities for arts-based contemplative research, learning and pedagogical practices. The completed structure of the hand-held object and the turn of the (un)marked page - underpins the embodied alongside the practice of thinking through its design, structure and content. In the making, holding, reading, giving and performing the book arts offer a contemplative practice in the coming to know through movement as well as material (Walsh, Bickel & Leggo, 2015). Through attending to the discourse on printed matter and visual poetics, the book arts offer a compelling set of considerations at the intersections of theory and making as well as design and writing (Drucker, 1988). In addition, it offers a multitude of possibilities for working and sharing in community and in the practice of visual poetics at the interplay of poetic inquiry (Prendergast, Leggo, & Sameshima, 2009). This offering is an opportunity to explore book art structures and visual poetics. These book structures include examples of stab-stitching, pamphlet stitching, mixed media and one-of-a-kind creations alongside graduate course work in cross-faculty inquiry in education.



## V >

### ► Vaughan, Kathleen | The 'making' of an Iceland field school

This illustrated case study (Yin, 2013) links the author's creation of the Iceland Field School (IFS) for Concordia University Fine Arts students with the question of "making," exploring the intersection of artistic practice, curriculum development, cross-cultural engagement, and place-based learning. "Place" for the IFS is the 800-person community of Blönduós in northwest Iceland, and more specifically the Icelandic Textile Centre ([textilsetur.is](http://textilsetur.is)) which since 2005 has provided year-round residencies to artists working in textiles, material practices, historical research, performance and digital arts. The paper will discuss how the author's 2016 artist's residency "time to make" inspired her to imagine a residency-style field school for Concordia students (see Vaughan, 2017a, 2017b), providing time to make as a basis for considering deeper questions of ethics and relationality: What does it mean to travel to the exceptionally popular destination of Iceland to learn and make work at this particular cultural and environmental moment? How do I as a visitor and artist/academic/student, engage ethically and aesthetically with the people, creatures and environments of this place? What can I offer? What do I hope to receive? How can I support and be supported by my fellow travelers (my classmates)? Thinking with the pluralistic, story-based concepts of place of feminist geographer Doreen Massey (1995, 2005) and the critical place-based pedagogy of David Gruenewald and Gregory Smith (2008), the presentation profiles what place-based making and learning meant to the 13 participating student/artists, BFA to PhD, and to the author, as she now plans the next iteration, in 2020. The author suggests what other art educators might take into consideration for their own study abroad sites, learning *with* and *through* place, rather than simply *about* it.

### ► Vaughan, Kathleen | The making of walk in the water: Aiming to make a difference through art

This illustrated artist's paper is a case study (Yin, 2013) of *Walk in the Water*, a deeply local textile artwork exploring the water histories and issues at the shoreline of Pointe-St-Charles, a post-industrial area of Montreal. Drawing on feminist geographer Doreen Massey's (2005) understanding of place as an interplay of shifting articulations of social relations through time, the artwork integrates textile mapping practices with touch-activated audio to express diverse historical and contemporary meanings of the St. Lawrence River that surrounds the island city. Over the 375 years since European settlement, the shoreline has been extended six times for reasons of economic development and urban land use that reflect western culture's often exploitative relationship with the environment - an orientation the artwork aims to challenge. The presentation narrates the "making" of the large (12 feet by 9 feet) map, which features layers of textile piecing and digital and hand embroidery. Also included are excerpts from audio recordings of stakeholders' discourses about the river, as well as underheard perspectives of the other-than-humans and working poor of "the Point," who lived adjacent to what was at one time the city dump, what now remains an under-loved, industrial-use zoned "non-place" of contaminated soil and PCB leaching. While other parts of Montreal's waterfront are developed for leisure or nature, at Pointe-St-Charles the river's edge is blocked off and inaccessible (Heffez, 2010). The author/artist contends that the shoreline's actual 'untouchability' can be contested artistically by the use of seductively tactile textiles and playback components that insist on a physical connection with the viewer, proposing that contact through art may be a first step towards engagement, even activism. Especially at a time when climate breakdown (Monbiot, 2013) means sea level rise will affect all shoreline life, "making" can help "make" a difference or so the author contends.

### ► Vega, Thomás | Making experiences to make relations

The trending Making world is usually related to making things. However, in art education field we can't keep apart the critical view from our reflection and our practices. Some necessary questions like "what to make," "how to make" and even "why to make" must be in our horizon. In that sense, making objects doesn't have a meaning by itself. The meaning usually emerges from a special kind of fusion between the teacher's proposal and the student's project. This agreement is also a result of a construction. As a teacher in what I called Invention Workshop I learned that the more clear you are in the provocation of certain themes, showing your ideas at the same time you encourage the students in their own ideas, the more chances of having interesting and creative projects. This construction is an insistence that we all can create our own perspective of the world, as Vilém Flusser believed, besides the established programs. This focus towards the ideas, rather than making things that could be empty, is a path to reconnect us to some natural, basics and fundamental observations that we can't forget: handwork as thinking, drawing as a creation process, the movement of concepts and ideas, destruction as construction and the importance of self knowledge. Those six years of observation in a private school in Sao Paulo, Brazil, was my PhD laboratory, collecting observations of different courses like "Absurd Design", "Kinect Sculptures" and "Sound Machines." Working with diverse ages and challenges, I saw the object is just the vector, independent if the project works or not. It is the adventure of taking the risk that fills the object of something more important: the experience. What we really want to Make is consciousness, Make strong relations, bonds between ourselves and to the environment.

### ► Veldpape, Elsbeth | Revisiting practice at the Master of Education in Arts of ArtEZ (Netherlands)

The Dutch training profiles for teacher training in the arts (2018) describe that 'The art teacher has a coherent artistic vision from which he realizes artistic processes and products. With this he inspires and guides learners in their personal artistic development.' These new training profiles, like the previous ones from 2012, emphasize that the art teacher is in the first place an artist, who should relate to the (current) art world. So an art teacher is a practicing artist and a connoisseur of (current) art, as a pedagogue. How do art teachers combine these roles in practice? And what is the added value of this double competency? One way to answer these questions is by looking at the Master of Education in Arts at ArtEZ in Zwolle, in which teachers who have been active as artist-educators for years, reflect on their roles as teachers by revisiting their studio work. In this talk I will discuss a series of semi structured interviews with these artist educators in which I will address the above questions and compare the artist/teachers own reflections on their educating practices with their own studio work. I will end by possible consequences for our new curriculum.

### ► Vent, Helmi | Experimentation as an artistic and anthropological principle, as illustrated by the example of Lab Inter Arts, Salzburg

Within the broad conference theme MAKING, this paper focuses on the artistic and anthropological dimensions of experimentation in the process of art-making. Using the example of selected stations of an artistic research series at Lab Inter Arts in Salzburg, Austria, and supplemented with film documentations, it explains and illustrates the ways in which dimensions of experimentation emerge and how the research method, process, and objective are interrelated. The experiment itself, with its various evolutionary phases of material development and motif development, up to and including everything that artistically emerges, is the work. The research practice at Lab Inter Arts is to be seen as "qualitative research" that seeks to generate methods for driving experimental processes and differentiating formative endeavors. In this "qualitative research" process, all parameters are mobile. The central research instrument at Lab Inter Arts is the audiovisual documentation of performative-oriented work processes. This facilitates detailed analysis and evaluation with a view to the constitutive elements of an experiment. The film documentations, in accordance with art-making with an open, uncertain end, show us process developments in which the experimenters (mainly students at the University Mozarteum Salzburg) are confronted with uncertainty and "otherness." In short, the paper, with its accompanying audiovisual examples, examines the following core potentials of experimentation: From a fundamental perspective, experimentation is a platform for inter- and trans-disciplinary practice in the arts; from an overall perspective, experimentation transforms new understanding and insights into ways and means of form creation. Ultimately, the cycle of MAKING and thinking is linked with recurring developments in human history: Time and again through the ages, human beings have been and are still being confronted with the need to develop and try out alternative scopes for action and thought in the context of changing realities of life and work, a process involving the interplay of possible and allegedly impossible experiments at the crossroads of making, imagining, the generation of ideas, and reflection.

### ► Vicci Gianotti, Gonzalo & Mignot, Yohnattan | Images and borders

The contemporary migratory movements in South America, are generating impacts and transformations that affect the geographical, social and political configurations in several borders. This affects the daily spaces of circulation and exchange of the subjects, in their daily activities, in the interpersonal relationships and also in the construction of visual imaginaries that link and mix the views on the own and the alien, on the notions of being or belonging. to a collective or social group. In this framework, and taking as a point the work that has been done starting the border cities of Santana do Livramento (Brazil) and Rivera (Uruguay), its flows, spaces of coexistence and circulation, it is proposed to identify through photography and the video, the images that circulate in the public spaces of both cities, including the boundary line and its public squares, and the discourses that in relation to the identity are constructed from them. These symbolic constructions condense ideas, discourses and behaviors that project ways of being and being on the border, positions around religion, politics, race, gender issues and various ways of shaping the idea of "own" and "Foreign". This work aims to show and relate construction forms for a notion of border that transcends political boundaries and advances on the conformation of cultural imaginaries that give rise to other forms of belonging and circulation in those borders. The images that circulate, those that are generated from the individuals and those that are located, on the public road build, sediment and shape notions of belonging to the "frontier" beyond the citizenships or nationalities.

### ► Vico Prieto, Antonio | Listen: A sound art education

Murray Schafer talked in the late eighties about an increasing deficiency in the listening abilities of his music students. According to his experiences we have realized about the importance of the education of the senses, and maybe, hearing is one of the most important. Furthermore, sound artist Bill Fontana has produced a large number of art works that explore the idea of creating live listening arrangements. From the late nineties Fontana have explored the capabilities related with listening technologies such as: dynamic microphones or binaural dummy heads, developing projects that access in live musical compositions to explore the sound energy. Using a mixed recording technique (dynamic microphones and a dummy head) and a video camera, our workshop goes deeper in the idea of listening and the sound art composition. "Listen" involves focusing on something that sounds in the real world, captures that sound, and delineating its musical structure, to, finally, create a sound installation that shows us the sound as a living musical instrument.

### ► Vidiella, Judit | Overflowing education: Sewing local memories, assembling women identities and placing bodies in art education

Overflowing Education is a Performative Arts Based Research Project (Leavy 2017) that experiments with displacements of sedentary anchorages in Higher Education, from the need to respond to the challenges we face today in education, excessively geared towards neoliberal policy, and still with a patriarchal past separating knowledge from the body (Springgay 2008). Framed by an European Erasmus+, Beyond Text, a collaborative international multi-disciplinary research community concerned with bringing arts-based practice research into education, four teachers from Spain that belong to different universities and degrees (Teacher Training, Primary Education, Fine Arts and Theatre Performing) explored some dilemmas with students: a. PLACE: The university as a social and cultural sphere. What happens when a university becomes a centre of living culture, a living space creating relationships and knowledge inside and outside classroom? b. MAKING: The factory model in educational institutions. How do we feel, reveal and transform the tensions stemming from the factory-style performance-measuring model (Jeffrey & Troman 2012), which has been imposed on education? It imposes a way of making (research, art), disciplining both teachers and students. c. IDENTITIES: Overflowing professional identities. What do the institutions value as innovation in education? What is expected from a Fine Arts or Drama student to be an artist, a teacher? My Theatre University is located in a former textile factory, so I run a project with students about the memory of the old textile factory to recover women workers' recollections (mostly immigrants), reflecting the shift from Fordist working practices to post-Fordist cultural work which has overtaken many factories now converted into centres of knowledge, education and artistic production. It was crucial consulting the municipal archive, a drift to seek potential scenarios for the performances we would do, a "class in the street," in which we invited the former workers to share their experiences, etc.

### ► Vietgen, Peter Alexander | Art education across the globe: Presidents panel

This panel presentation will be made up of presentations given by the Presidents of National Art Education Associations from around the world. Each President will share their response/s to a series of questions/themes that will be presented to them a few months in advance of the conference. Possible questions/themes may focus on: 1) Success Stories Found in Art Education in My Home Country, 2) Current Challenges in Art Education in My Home Country, and 3) What the Future Holds for Art Education in My Home Country. Each President will have approximately 5 minutes to share their highlights of these three possible questions/themes. As the current President of the CSEA, the Canadian Society for Education through Art, Canada's national association for visual arts education, I look forward to hosting these Presidents from countries around the world and honouring them to share their highlights with delegates present at the conference. In 2017, when InSEA was held in Daegu, South Korea, we, the Presidents from a number of countries, gathered in a small room and shared out stories with each other. I am hoping that in Vancouver, InSEA 2019, we can have a larger room/space where conference delegates can meet and hear the insights from the Presidents from around the world who are present at the conference.

### ► Vietgen, Peter Alexander | Utilizing visual arts as a vehicle to understanding Truth and Reconciliation

This presentation will highlight the results of a research study conducted at *Soaring Eagles*, an Indigenous Alternative Secondary School located in the Niagara Region, Ontario, Canada. In 2017, with very little to no visual arts taking place in a program with students whose culture is naturally rich in the arts, I proposed to implement a project to engage the secondary students in an exploration of the Calls to Action put forward by the Truth and Reconciliation Commission of Canada, in 2012. Using the visual arts as the language of communication, this project served a two-fold goal - 1) to familiarize the secondary students with the language and creation of art as found as a learning expectation in the Ontario Visual Arts Curriculum, ie. an understanding of the elements and principles of design, and 2) to give the students a voice to use the language of art as a vehicle to express their ideas, thoughts and personal stories around the content found in the Calls to Action shared in the Truth and Reconciliation Commission of Canada Report. The project culminated in an exhibition of the student artwork being featured at Rodman Hall Art Centre, Brock University, the largest art gallery in the Niagara Region. This presentation will also feature post project reflections made by the student participants involved in the project, as well as reflections by the classroom teacher, as a result of interviews conducted after the project was complete.



## W >

### ► **Wade-Leeuwen, Bronwen | Creative challenges: STEAM Ahead Australia approach forms an integral part of teacher education**

This study investigates the impact from two recent hands-on intercultural workshops conducted with pre-service early childhood and primary generalist teachers, one workshop was held in Sydney, Australia and the other in Helsinki, Finland. The paper focuses on fostering critical and creative thinking using STEAM Ahead Australia approach to education. Based on the authors Doctoral studies, creativity can be stimulated through a practical experiential knowledge of the artistic creative process yet its potential is often ignored. Thereby, hindering deeper understanding of 21st century dispositions such as resilience, risk-taking and avoidance of premature closure. This study is informed by a socio-cultural framework used to investigate the intersections between individual social interactions and cultural influences. In this paper, the researcher is concerned about the importance of interactions between individuals in a social context informed by intercultural elements as defined both in terms of the individuals cultural positioning and the cultural positioning of their artistic creative process. It became increasingly evident from the participatory action research (PAR) evaluations, that it is what the artist educator brings to the creative space that impacts on these hands-on workshops. Demonstrating how mindfulness is achieved when learners are placed in new unknown positions using STEAM Ahead Australia approach to support their aesthetic capabilities and environment. Findings reveal that teachers can shift towards a deeper understanding and expression of their own artistic language when exposed to entirely new experiences.

### ► **Wang, Li Yan | Tapestry of tales: Visual art learning experiences inside and outside of school**

This presentation is about university students' narratives of their visual art learning experiences inside and outside of school. Based on the portfolios and interview data the researcher has collected in different research studies in recent years, emerging themes from students' narratives will be identified. These emerging themes include factors that inspire students' interests in art learning as well as factors that support students to continue their pursuits in the arts (Wang, 2015). In addition to the common threads, students' narratives show subtle differences which make each story unique. This presentation will highlight several narrative excerpts showing different paths of art learning to demonstrate how students negotiate between different artistic views during their art learning processes. While many significant learning took place in the school art classroom, many students mentioned that learning in the studios outside of school were essential. Based on students' narratives, this presentation will compare the curriculum differences between visual art courses in the public school and in the after school studios. Examples of students' narratives will also showcase the art learning as a unique and continuous process, and the meaning and impact of art teaching continue to evolve with time. With a deeper understanding of the art students' experience and perspectives, suggestions for teachers on how art shall be taught will be discussed.

### ► **Watkins, Marnee & Coleman, Kathryn | An artful experiment: The Child+Adult Art Response Project**

"I will be pushed to learn how to think outside and inside of myself as an artist and an artist teacher. ... Working with barriers, as the inside-outside prompt, the new audience and new collaborators, will largely impact the way I conceptualise, revise and create the work." Artist-Teacher, MGSE, 2018. "I usually think inside the box, but I used that in a creative way and took it literally. It had me thinking." Child artist, RHPS, 2018 The Melbourne Graduate School of Education's (MGSE) 'Child+Adult Art Response Project' (C+AARP) involves child and adult artists visually responding to the provocation of INSIDEIOUTSIDE, with each artwork shared as a cross-generational art encounter. The project invites middle years primary children at Ringwood Heights Primary School, Victoria, Australia partnering with preservice secondary artist-teachers at MGSE, The University of Melbourne, Australia to voice personal



concerns and feelings; exploring the inside self in relation to the outside world; and creatively exploring public ideas about global, national and local issues. C+AARP is a generative project with its own momentum, as a practice-based opportunity for learning, practicing and experiencing art in and through curiosity, play and materiality. To capture this artful experiment as a phenomenon over time, C+AARP has grown into a longitudinal qualitative action research study that explores the affordances of being in an intergenerational dialogue as artist across relational times, spaces and places. This artful experiment is iterative, social, cultural and creative. Collectively and over time, we disrupt what artistic and pedagogical risks, failures, and successes look and feel like, creating boundaryless loops that are opened up as artful interventions that go beyond the initial boundaries of the project aims. This paper performs the intergenerational artist dialogues afforded by C+AARP, dialogues that rupture traditional notions of teacher/ student-adult/ child power dynamics, agency, creativity, artist relationships and knowledge transformation.

#### ► **Watson, Marthy | Stories that evoke place: Using visual culture as a teaching tool**

“With Magpie clinging to his back, he races through the scrub, past stringybark, past clumps of yellow box trees and into blueness. He runs so swiftly. It is almost as if he were flying” (Wild & Brooks, 2000, p. 6). When reading this extract from “The Fox” by Margaret Wild and Ron Brooks, our imagination can transport us into a different world. Assisting the reader in exploring this imaginary world is multimodal literacy (Cope and Kalantis, 2000; Kress, 2010) where images represent visual codes on pages to capture the essence of the story. It becomes a place where colour, line, shapes and spaces bring the ideological world of the artist/author to life. The multimodal approach also involves embodiment: Ææoral, gestural and spatial modes where opportunities exist to include physical interaction and foregrounding the role of the body to create communication, collaboration and learning. As a lecturer in early childhood and primary education, I am interested in the semiotics between the visual culture, dialectology and embodiment of multimodal texts, and how multimodality can signify the interrelationships between these modes to create meaning for the reader. Of particular interest to me are the stories of place and how we negotiate our sense of location in the 21st century though unlocking these modes to create storylines. The aim of the workshop is to consider a selection of multimodal texts to unearth stories of place in the 21st century where the elements of modality join forces to create and communicate meaning. The dialogue of the workshop invites the participants to be included in deconstructing and interrogating multimodal representations in a series of visual images from picture books. Through connecting and relating to the images, the participants are encouraged to draw on vocal sound, movement and gestures to tell stories and produce a composition to make meaning of the text.

#### ► **Werner, Nathalie | Art education 2.0 - fostering a change of perspective through aesthetic research with digital devices in German classrooms**

Current debates in educational research evolve around the increasing student diversity in German schools, especially in cities like Bremen, in respect to language as well as to cultural, transcultural, and motivational factors (cf. Peters & Rovira, 2017). Therefore, the aim of the dissertation project is to develop, trial, evaluate, and revise a theory-based and practice-approved lesson unit design for student groups with a high level of diversity. The focused research question is to what extent spatial experience through aesthetic research-based learning with digital devices can contribute to students’ change of perspectives. Furthermore Besides, insights about conditions and requirements of cooperative learning with biographical and digital student artifacts will be gained. By working on these aims, it is planned to contribute to the development of individualized learning arrangements that foster transcultural learning to get closer to the long-term goal of not only seeing, but really deploying diversity and different cultural backgrounds as a (learning) opportunity. The presentation will introduce the project *@home* and its results. The project was conducted in three cycles in classes in year 11 (students age 16-18) and then modified by using design based research (cf. Bakker 2018). The collected data, consisting of voice messages, digital mood boards and narrative interviews, was analyzed by qualitative research approaches. The insights that will be provided originate from the dual teaching PhD scholarship program at the University of Bremen, Germany. The program includes both a teacher training and writing a dissertation about the research done within the frame of the training.

#### ► **Wexler, Alice J.; Bastos, Flavia Maria; & Keifer-Boyd, Karen | Ethical futures in art education research: A conversation among social justice practitioners**

Prevalent views of research ethics are based on traditional models (i.e. Stuart Mill and Max Weber) that make distinctions between political judgments and scientific neutrality (Christians, 2007). Over the past decades, a social ethics of resistance has troubled prevalent conceptions of power and objectivity in scientific research. In the field of art education, discussions about research ethics have emerged organically within the spaces created by social justice and arts-based practices. Through this proposed panel we seek to facilitate understandings about the ethical principles of contemporary art education research aimed at the promotion of

social justice. Examples of contemporary research projects will be used to elicit dialogue about the ethical futures of art education research within our troubled current times. Research is a privileged term that has been historically “linked to European imperialism and colonialism” (Smith, 2012, p. 1). The panelists seek to destabilize prevailing assumptions about research in relationship to people with differing systems of knowledge and alternate views who have been spoken for and about, such as Indigenous people and people with disabilities. Many exist in a community of knowledge with a deference to dialogue and relationship. We advocate for a space in which dialogue occurs between the researcher and her “subjects,” an alternative form in which evidence is based on the particular, the subjective and the individual (Smith, 2012). The pursuit of knowledge that underlies Western research, therefore, must be continuously analyzed, especially when its purpose is social justice, which as Smith says, is embedded in ideology and academia. There is an urgent need for such research, but only if it provides space for opposing ways of being rather than only to expand Western discourse. This presentation embraces an ethics of resistance and opposition and celebrates the ways in which critical art education researchers develop creative and expressive tools to accomplish these transformational goals.

#### ► White, Boyd Eric | In praise of uncertainty, ambiguity and wonder

In a course for pre-service generalist teachers that addresses the place of aesthetics and art criticism in the classroom, students are introduced to various strategies for interacting with artworks and are encouraged to explore their own pathways towards meaning making in response to artworks. Those pathways can take a variety of forms. This paper addresses one in particular, the writing of ekphrastic poetry. (p. 3). The poetry is an artistic practice in its own right, and not an imitation of the visual artwork. Such poetic exercises are an appropriate mode of art criticism. That is, students and teachers are not art curators; we don't have to decide on the significance of a work within the artworld canon. But we can, and should, address how a work affects us personally. That is, ekphrastic exercises are experiential, a dialogue between viewer and artwork. A quest for the right answer is not the goal. For most students such an endeavor is new and rather intimidating. To provide some guidance and reassurance in that direction, the author makes available his own tentative efforts. This paper describes one such effort in response to a (2007) wordless video, “The carpet told me” by Dutch artist Jeroen Kooijmans. The resulting poem fits the “making” theme of this conference. The theme of place is addressed through questions raised by the video's imagery - a prayer carpet floating on water in an unnamed location: Why is the carpet there? What does it signify? How does this image relate to me and my place in the world? Those questions ultimately lead to questions of: self-identity, relation to others, responsibility to self and other. Ultimately, this paper is an experiment with the educational possibilities inherent in the qualities of ambiguity and wonder.

#### ► White, John Howell | From there to here

What are the array of influences that contribute to the development of a single work of art? This presentation is the result of research into the development of a single painting. Although the finished product is a non-objective work, the research is designed to reveal the many forces, including but not limited to environment, personal history, intellectual influences, artwork, that contribute to the improvisational development of the work. This presentation tracks the making process over the gestation period of the image up until the art object is identified as ready to be released by the artist. The presentation will include images of the work in progress and references to visual, audio, and textual forces that influence its development.

#### ► Wicks, Jennifer | Exploring transnational spaces through C/A/RToography

In this presentation, I expand on the notion of collaborative a/r/tography (c/a/r/tography) as research praxis in a transnational research project which examines maritime familial histories approached through the lens of the post qualitative, nomadic pedagogy, c/a/r/tography, and new histories. C/a/r/tography is employed as a space for the coproduction of theory, to bridge theory and practice, and engage with new and unfamiliar places and approaches through art making. We develop transnational spaces where researchers from different localities work together to reframe and decenter foundational understandings of space and place by developing a responsibility in each and the other's contribution to collective understanding. This ongoing inquiry encompasses art making and written discourse as an intertextual means of becoming-other, moving past analytics, to topographical interpretations and explorations, developed through intertextuality - using created visual and text to explore place consciousness and its impact on us as art educators. Transnational histories reside in decades' past, but resonate in the present, and by examining links and flows, tracing people(s), concepts, patterns and processes that operate over, across, through, beyond, above, under, or in-between politics, places and spaces, we focus on sharing and generating multinational and worldwide experiences. We redefine boundaries of self by addressing deeper, more conceptual foundations of identity that transpire across time, geography, and lived experiences, through the development of a holistic point of view, grounded by the transparent presentation of each and the other's identity within the

process, not to be confused with individualism or particularity. C/a/r/tography becomes exploration, not as fixed technique, but to create diverse ways in which we can perceive and communicate each other's views and experiences to gain a deeper comprehensive understanding of how we co-construct knowledge and make new ways of existing in the world.

► **Wiebe, Michelle Climie | A world of wicked problems - experimentation using design thinking**

Art Education that includes design thinking is particularly suited to teaching students how to navigate a world full of wicked problems. All too often students become adept at simply trying to figure out "the answer" rather than realizing that many problems do not have an answer. Design Thinking provides an approach that encourages consideration of place (both physical space and place as context) and therefore contributes to students generating solutions that are responsive and well-articulated. This presentation will provide a working definition of wicked problems as initially conceptualized by Rittel and Webber (1973). The session will also include examination of co-design as a companion to design thinking and a means to use art and design to re-imagine place. A workable design thinking framework, complete with classroom examples, will also be discussed in order that participants will have practical approaches to using design thinking with their students.

► **Williams, Betty Lou | Nurturing students to become cultural guardians and trustees of artistic culture and heritage**

Daily headlines revolve around global warming, extinction of plants and animals, demolition of cultural artifacts and senseless acts of singular, collective or mass violence and destruction. Worldwide we are naturally worried about the future, our youth, their children and the planet. Our children will inherit this earth and the problems associated with it, but sadly child and teen suicide is the highest rate ever in the Western world and statistics are not staying steady nor decreasing. This is because many children don't see themselves in the world right now nor in the future and the pain of leaving this earth is less than suffering through it by staying. We are witnessing a confrontational street culture with the rise of gangs and neo-nazism and the deranged who commit acts of violence with no valid point other than to cause harm to themselves and others. One primary example of this is graffiti, which if it is zoned and done well can be visually stunning. However, I have seen a steady increase in the malicious defacing of public and private property degraded by the intrusion and damage caused by delinquency which constitutes vandalism. Except for global warming and threats to the survival of species, the aforementioned concerns are not much talked about in schools nor at home on an educational level. Through art education these topics demand our attention. Teachers are in need of training as to how to deal with these topics so that future generations can become guardians and trustees of this earth and the beautiful diversity of life both present, past and future and the wonders of the world both natural and cultural. Our students need to become citizens locally, regionally, nationally, and internationally and teachers need a curriculum tied to these principles.

► **Willis, Steve C. & Richards, Allan G. | Finding one's identity and voice through visual arts research and journal development**

This presentation will discuss finding one's identity and artistic voice through visual arts research and journal development because those who understand their life narratives tend to be better citizens. Art education in this time of migration, immigration, and conflict requires us "to understand and to filter the concept of global consciousness, you must first know who you are. Peace, justice, tolerance, and improving the human conditions for all are issues that are embedded in global consciousness and knowing oneself" (Richards, A. & Willis, S. p.1). Leading questions include: How can we support artistic voice and personal identity development in our classrooms and societies? Is what we parrot from our histories supporting 21<sup>st</sup> century learners? What is missing in our daily pedagogical and curricular choices that we can rethink? We need to help artists understand the hybridity of identities in local communities and global citizenry. It is imperative that we are aware of the subtlety and stratification of complex identities. As artists and educators, we find our truths through our artforms, through our visual storytelling. We must tell our stories and help others tell theirs; we must discover and amplify our complex and complicated stories. Students would have a better educational experience in a sensitive and sensuous learning environment providing time for authentic and creative storytelling. We must provide a stable learning environment where we can take risks; Ram Das (1985) reminds us that the only thing an educator can do is create an environment conducive for learning. Our students do have a story to tell. To support these stories and our students, quality time must be provided. As Gilbert (2015) noted in *Big Magic*, "the essential ingredients for creativity remain exactly the same for everybody: courage, enchantment, permission, persistence, trust and those elements are universally accessible."

► **Willis, Steve C. & Richards, Allan G. | Practical experiences for visual arts research and journal development**

This presentation discusses the development of practical experiences through visual arts research and journal development that investigates and excavates our resistance or agreement to our artistic voice and identity. Interactive discussions will consider 1) that we are individuals, but our knowingness comes from our communal relationships; 2) as sensory beings, we must grapple with the challenging experiences we bring to the act of creation, the act of transforming, the act of finding our voice, the act of storytelling; and, 3) our identity, security, and confidence in our knowingness grapple with the consistent adaptations of our perceptions. These relationships exist in every situation where failures and successes must be recognized. These are the challenges that provide intimate transformations as a person, artist, and educator. Educational understanding must be comprehensive and concise, not superficial or anemic, not redundant and repetitive; knowledge, histories, and cultures must be rethought to determine and define contemporary values. As I wrote in the *Four Directions* (2005), "Gaining an academic vocabulary is not as important as constructing personal knowledge based on experiential commonalities" (p. 39). It is through educational interactions in our classrooms, school, communities, and professional organizations that our experiences are shared, vetted, and employed. Each of us is a product of our experiences and each experience represents one fiber in our personal identity tapestry. Each fiber, positive or negative, in peace or conflict represents complex issues. We are the woven colors and patterns, and the tensions that move throughout the tapestry. Those challenges, acceptances, rejections, successes, failures, understandings, or misunderstandings are entangled in our identities in our transformations - in our storytelling. Visual arts research and journal development presents practical applications for the student, artist, and educator to investigate self, environment, identity, family, community, language, and culture. Through this, we discover the contributions to our tapestry.

#### ► Wilner, Renata | The exhibition as a happening: experiments in processual curating and alive expography

Contemporary art has opened up many experimental possibilities, both from the point of view of the media and interactivity with the public. However, we have seen the exhibition as a device where a participation structure is maintained, which keeps its configuration throughout the exhibition period. We do not dispute the need for this maintenance when the works and intentions of the artists must be preserved, but we investigate other possibilities, in order to expand the field of curating, expography and art itself, in a bias of relational aesthetics and poetics. There are two laboratories for art exhibitions in the Federal University of Pernambuco, the Institute of Contemporary Art and the Capibaribe Gallery. In this presentation, two experiments with teachers and students will be reported, which diverge from conventional strategies for the field of exhibition assembly: "[art]igo" (2017) and the "Postal Web" exhibition (2018). They were conceived as events that could be intervened and transformed throughout their exposure period, incorporating visual additions, performance, educational actions, changes in the show's own corpus, demanding a present and flexible curatorship. The continuous elaboration of these actions generated a dynamism capable of attracting the public by their constant renewal and by the openness to participations and artistic co-authorships. We emphasize the collaborative format from idealization to the realization of those proposals, consistent with its participatory opening of incorporations and destabilization of the limits set by the division of the roles of curator, artist, exhibition designer, mediator and public, enabling more flexible, democratic arrangements and enhancing the exhibition act as an open locus for socially expanded artistic creation.

#### ► Wilner, Renata & Mendes, Ziel dos Santos | Decolonizing the curriculum and the museum: provocations from the experiences of a student/artist Karopotó

The curriculum of the course for future teachers of Visual Arts in the Federal University of Pernambuco involves some teaching, research and extension activities aimed at a problematization of the issues of ethnoracial plurality that make up Brazilian society. We have developed curricular components such as "Art and Ethnic-Cultural Diversity", which covers the problem of racism, social consequences from the history of slavery and genocide of indigenous and afrodescendants peoples, as well as the anthropological relativism in the field of the art and its processes of cultural hybridity, involving power relations in the contemporary world. The Law 11.645 of 2008 establishes the obligation to teach indigenous and Afro-Brazilian culture in basic education. We have already searched (2010-2014) about the difficulties of the application of this law and we have been working, then, on the questioning of the Eurocentric hierarchies that constitute the field of art and its teaching, settled down throughout Brazilian history of successive colonizations. In the continuity of a work based on these concerns, in this presentation we focus on the work of a graduation student of the Visual Arts course of the Federal University of Pernambuco, from the Karopotó people (settled in Alagoas state). The narrative of resistance and hybrid complexity traverse his personal trajectory and his performative experiments while provocations of an artist/teacher in formation about identity, representation, self-representation, erased history, speeches, museum collections and dialogue with the public. His methodology has focused on performance actions followed by debate and in workshops of artistic creation, in an A/R/Togographic research perspective. The student's presence in the university has also been contributed to qualify the curricular and

research actions, making tense in the dominant Eurocentric epistemic accommodations and their subliminal colonizing practices.

► **Woglom, James F.; Hegeman, Kira Sarai; & Schlemmer, Ross H. | Experiences in community-based making: Investigating art educational potential in socially-engaged practices**

The three presenters on this panel will discuss ongoing investigations of community-based making and socially engaged art activities/practices (Bourriaud, 2002; Helguera, 2011; Kester, 2011) in arts education initiatives in the United States. In outlining three specific projects (the collaborative production of a comic book that serves as the material culmination of visual arts-based inquiry, analysis, and data reporting addressing a cross-institutional "Docent Day" service learning project; collaborative narrative artworks developed as a means of examining the ways in which children have been socialized to accept reality as defined for them by a dominant ideology, as well as the ways in which they creatively resist and transform these definitions (Agger, 2006); and overlapping lines of arts-based research focused on a series of three participatory public interventions inviting creative engagement with items deemed as trash), the presenters will tease out conceptual resonances between their disparate initiatives, and discuss some potential implications for future praxis. Through ethnographic descriptions of workshops, ongoing courses, and collaborative art processes, the presenters will consider the ways in which socially-engaged art practices and art education might inform one another and offer potential means for opening new forms of activism, engagement, and social discourse between students and community members. Further, panelists will present a forum for considering the possibility for participatory art (Bishop, 2006) as pedagogy to inspire lasting community interconnections for/from pre-professional undergraduate students, school-based art educators, higher ed art teacher educators, and community art educators, and persons outside of art educational discourse, to pursue partnerships for the reciprocally educative and enriching experiences that socially-engaged, arts-based service learning might allow.

► **Wolfe, Melissa Joy | Mattering dis/comfort: feelingthinkingmaking things and space in school**

I present filmic d(art)a (Renold, 2017) from my ongoing research with high performing Australian teenagers, to explore how students/teachers/things can be imagined within education assemblages, as a collective capacity making spaces/places. In the nominated d(art)a instances, we think through the generative school uniform and generative school spaces (the "we" being the virtual audience) as virtual (Grosz, 2017), an awaiting of multiple response, as a possible justice-to-come (Barad, 2010). We respond to the d(art)a - the d(art)a has affective force. It is the response that matters in this developing research, as creating what comes to matter. We think through these relational entanglements and the material impact on subject participation and creation of spaces of belonging. These filmic as re/accounts are diffractive encounters; a multiverse reality in-action. My research seeks to notice where the effect of affective assemblages (as shameful affiliations) appear, not as thresholds but as ongoing diffusions that attempt to shift matter *with* re/making educational spaces and re/create greater equity. Affective encounter as non-linguistic communication has been neglected in educational research and this matters two-fold. I attempt to re-imagine and move reductive categorizations of "the brain" as disembodied by accounting for sensuous materialization as meaning making thinkingfeeling (Massumi, 2015) which I re-emphasise as feelingthinking. This creative feminist research is political and aspirational: feeling its way to enhance capacity building for *all* students - a slow moving liminal creative space to re/feelthinkmake belonging at school.

► **Wright, Ellen | Come to your senses, remember belongings: The pedagogy of making and the haptics of home**

Process Journals document PhD Art Practice Research in a Faculty of Education, and are then theorized as A Pedagogy of Making. This doctoral research introduces less familiar details of studio art practice into the arena of research methods that characterize not only university but education in general, disrupting the order of knowing and not knowing. My artworks, exhibited in two distinct drawing installations were titled, *Her Place and What was Learned There*, and *Her Place-Scraps*. For these, I made graphite rubbings on rolls of tracing paper of sections of an inherited home and its surround: floors, walls, windows, ceilings, doors, stairs, furniture, rugs, clothing, kitchen utensils, as well as food, plants, trees, and a section of beach. The process was physically demanding, forcing acknowledgement of my body in relation to place and in relation to art making, inspiring the broad concept of a "sensual biography of place" and specifically, the "haptics of home," referencing Fisher's haptic aesthetics. Looking to geographical theories of significant places, particularly those of home, and the many objects found therein, Mezei's theory of "domestic effects" is pertinent. Kadar and Perreault's interrelated concept of auto/biography connects with memory, and encounters in place/s; artworks of contemporary women artists addressing auto/biography, place, and the domestic sphere are introduced. In addition, the history of rubbings, though distinct in western and eastern practices, reveals geographical, biographical and educational purpose. Rubbings by artists lead to the question: How are rubbings inherently auto/biographical and place-based? As visual art teacher and artist, this pedagogy of making exemplifies entwined processes of making, thinking and theorizing, working with loyalty from uncertainty, following curiosity,

considering not knowing as intrinsic to art practice. Looking toward an unknowable future, art practice is proffered to meet Hannah Arendt's concept of *natality* and the necessity of education to continually re-invent itself.

#### ► **Wright, Ellen | Gr 8s explore where I'm from and where I'm going**

Gr 8s explore identity and place in a number of studio projects. My World Map is an introductory drawing project using oil pastels inspired by interpretations of the concept of a map across cultures, over several hundred years. Ranging from bird's eye view to side view, symbolism and games, with or without labels, students create a map of their personal significant places, with a description written in the role of tour guide. During middle School, I ask students to use a black mechanical pen to draw Where is home for me? This is not meant to be a drawing of a building, but of the "place" where they feel most at home in the world, where place may be physical or a state of being: swimming in a lake; riding a bike; singing; playing a sport; sitting in their room listening to music, are some examples to get them going. Connecting family history to world events is one goal of the integrated Family History Printmaking Project, which I developed with the Social Studies, and now English teachers. Students combine the poem, Where I'm From, with transcripts of their oral history interview, family photos, documents and maps, in a portfolio of colourful mixed media layered monoprints that they share with family during the Exhibition of Learning. Stepping into the Future is a project about shoes, pragmatically and metaphorically, reflecting identity while connecting us to the ground of a specific place. Katherine Govier's Shoe Project at the Bata Shoe Museum renders a timely connection between the shoes we have on our feet with our stories of important journeys and places. Six contemporary artists' interpretations of shoes are considered. Students create a pair of life-size sculptural shoes in white card, one shoe for their present and the other shoe for their future self, place or concerns.

#### ► **Wright, Jason | Lesson as form: Interrogating the lesson plan as creative practice**

Does the limited graphic vocabulary of the Lesson Plan influence the way in which we teach? The purpose of this presentation is to share my arts-based research into the examination of the Lesson Plan as a physical, phenomenological structure and to explore how this practical, metaphorical and tactile frame may come to define the methodology of ones teaching practice. The significance of the physical nature of the Lesson Plan form is most notably evident in the training of pre-service teachers, who often spend a disproportionate amount of time agonizing over these forms in relation to other aspects of their instruction. (My inquiry into these forms was born out of my own anxiety of mishandling the structured time of a classroom.) The delineation of the page and the ubiquitous graphic organizers that have come to define the Lesson Plan may appear benign to most art educators, but may greatly influence ones planning decisions. If journaling has entered the canon of art education as a kind of embodied (and often time-based) poetic prescience and discourse, then certainly the graphic interface of the Lesson Plan may be approached on similar terms. My inquiry into the tactile conceit of the lesson plan has taken the form of a series of artist books, each playfully occupying their own internal logic, each approaching the Lesson Plan from a different vantage point, each sitting with the dread (and sometimes pleasure) of their application and function. What could an alternative mode of planning look like? Why has the grid-form dominated our imagination of how one may come to organize time? This presentation may also prove relevant to arts educators who may be interested in creative techniques for students to directly encounter issues that may produce anxiety in their daily lives, as well as those who are looking to integrate artworks into their research methodology.

#### ► **Wu, Hong-An | Ethics of care: Feminist pedagogical practice with technologies**

This paper revisits the old saying that "technology never works" by providing a feminist pedagogical interpretation of technology use in the classroom through the lens of repair. This paper begins by detailing the infrastructural, curricular, and technological challenges commonly faced by digital media educators (Delacruz, 2004; Black, J., & Browning, 2011). By understanding these working conditions, I argue for developing a feminist pedagogical reorienting of our teaching practices that utilize reparation to de-center these challenges (Haraway, 2016). Instead of resorting to a backup curriculum when technologies break down in the classroom and placing the responsibility of maintenance and care of these machines solely on the instructor, I argue that technological troubleshooting should be oriented at the center of any curriculum. Repair in the form of troubleshooting not only requires domain-specific knowledge, but it also embodies acts of care that are often neglected under consumerist logic. When students are invited to the practice of repair in the classroom, they engage in inquiry-based learning around the domain-specific literacies as well as engage in responsibility and ownership of the curriculum and machines utilized. If we continue to view breakdowns of technologies as individual glitches, we are taking away opportunities for students to learn about and practice the ethics of care (Nodding, 2013). This paper concludes with an alternative proposal for the old problem of "technology never works:" collective technological repair.

#### ► **Wu, Hong-An | Technology isn't working! The emancipatory pedagogical potentials of technological failures**

As digital media making becomes increasingly popularized in classrooms, art and media educators are faced with improvising with these disobedient objects during pedagogical exchanges (Delacruz, 2009; Black, J., & Browning, 2011; Knochel, A. D., & Patton, 2015). Drawing from my five-weeks action research project teaching digital art making with teens in a library setting, this paper examines repeated moments of technological breakdowns during teaching practices. Instead of interpreting these moments as failures, abandoning the objects, and resorting to a backup curriculum using analog technologies, I argue that these glitches provide openings for emancipatory pedagogical practices with/through/around digital technologies. As Winner (1983) argued for understanding technologies as shaped by and shaping our social worlds, the wide dissemination of digital technologies in our daily lives has modified us. We have grown accustomed to expecting digital technologies as external tools to respond to our directed inputs in certain routinized manners and to constituting parts of our selfhood by internalizing the logic of these tools. However, these invisible and unchallenged shifts become visible when technologies breakdown. These moments point towards a disjunction between the relatively static algorithmic logic and values reified via the design of tools and the relatively dynamic playful disposition of humans. This disjunction forcibly interjects a pause from our routinized interactions and demands us to recognize and reconsider their logic and values. If we ignore it during teaching for the purpose of delivering previously established learning objectives pertaining to the how-tos of operating digital technologies, at best we miss out on the opportunity to collectively reflect on and challenge the naturalization and deployment of these tools in shaping our realities. At worst, we risk limiting students' capacities within the machines' logics and indoctrinating students into their values. Instead, these moments provide an opening for pedagogues to practice and exercise our control over these technologies with students instead of being controlled by it.

### ► Wu, Yuichih | An attempt of STEAM: Using art-based research as a method

At present, the main positioning of art in STEAM are to bring the humanistic spirit to STEAM and to serve as a way to integrate subjects in STEAM. Building upon above, we would like to further explore the unique research methods of art that bring novel contributions to STEAM education. In our six weekend curriculum, 90 students, 5 to 12 years old, were divided by age into five groups. The curriculum theory adopted the "structure, agency, action" structure (Figure 1) from Sullivan (2006). Two-Stage guidance is applied: first from "artistic example" to "scientific researching" and then from "scientific researching" to "creation." At both stages, discussions, field survey and actual experiments are adopted so that art and scientific knowledge could take turns in discussions of empiricist, interpretivist and critical domain (Figure 2). Our teaching attempt is rethinking the role of art. The process of art creation has the nature of researching. The link between art and STEM is the empathy of the two disciplines in the research perspective. We conclude that the STEAM results are not in the subject attributes of the final work, but in how the two disciplines complement the meanings of each other. Art brings content into STEAM while STEAM expands the scope of art communication. With some exploration, the two subjects can reach intertextual innovation. Relevance to STEAM: With children's science learning methods demonstrations, science is proven to be a form of artistic representation. Relevance to art-based research: the starting point of the research. The focus of the course is how to explore art while integrating other subjects to enrich self-expression. We look forward to discussing with attendees about modes of STEAM, the function of Art-based Research, and how the two-stage dual channel guidance can assist art and science.

### ► Wurtzel, Kate | Releasing the adult-gaze and reframing together

As a photographer, art educator, and mother I am constantly framing my world through my lens. My experiences and understanding of myself and my narrative, are partially constructed within the borders of the image. But what happens when that frame is no longer determined by me? What happens when I allow myself to see through the eyes of those closest to me, revealing their point of view and temporarily giving up my adult gaze? In these short six minutes, you will see two narratives presented through the visual image, one created by my seven-year-old daughter and one created by me. Each narrative tells its own story, allowing for different perspectives and different points of view to emerge. There was no photography instruction with this project, simply two individuals framing and reframing their world through the lens. For the span of several weeks, we were co-inquirers into the same space of our home, our garage, and our walk to school together each morning. This Pecha Kucha style presentation is the result of those moments where we worked together and apart.



## X ›

### ► [Xiang, Ran | Chanoyu learning on Musqueam territory: An autoethnography](#)

The purpose of this research is to identify moments of inspiration and illumination and the ways in which I am transformed by my own Chanoyu learning experience at the teahouse in Nitobe Memorial Garden. To achieve this, I employ autoethnography as methodology, which uses personal experiences to create a representation of cultural experiences or social expectations (Adams & Jones, 2018). To practice Chanoyu at a teahouse that locates on the traditional territory of Musqueam people taps into the spatial axis in cultural practices. As an aesthetic pastime, a refinement of pleasure that relates to various branches of art, Chanoyu favors a refined simplicity, which relates to the wabi-sabi aesthetics that values the simple, the imperfection and transience (Saito, 2007; Saito, 1997). Through my own learning practice, I have discovered that there is so much adaptability, improvisation and correspondence in Chanoyu practice. At its very core, it is a choreographed encounter between the host and the guests, where people take different kinds of noticing through the visual, the olfactory and the kinaesthetic senses, and a gesture of sincere hospitality. Transformation brought by my learning experience is somewhat similar to what Bresler (2018) and Greene (2001) term as the “meaning making” process. I became more appreciative of the time people spent with me, I have developed a heightened awareness of my kinesthetic and olfactory senses and I am more leaning towards simple styles, subdued colors and comfortable materials in my personal style and preference. This work enables people to see the pedagogical potential of traditional cultural practices, Chanoyu being one of the examples, thereby contribute to what counts as art/aesthetic education, where art/aesthetic education can and should take place and how we perceive education write large.

### ► [Xiang, Ran; Adams, Jeff; Kalin, Nadine; Kerby, Martin; McLeod, Heather; & O'Donoghue, Donal | Meet the editors](#)

Learn about the international art education journals, meet the editorial teams, and get tips on writing a successful paper. All are welcome.





## Y ›

### ► Yang, Hsiu-Chun & Chien, Ting-Fang (Claire) | Applying duo arts-based inquiry to professional development

This year, we both step into new professional phases in our lives. One is becoming a Ph. D candidate and the other is becoming an assistant professor. We are both aware of how artmaking “along with exchanging thoughts” are vital means of helping us in terms of developing our profession in art education. Professional development for us is not only in pursuit of skill or intellectual improvement, but for researcher-educator renewal as well, which also considers spiritual and emotional growth (Dalton, 2015). Graeme Sullivan (2012) points out that “art is a creative and critical practice that has the capacity to transform individual and collective understanding” (p. 18). Echoing his perspective, we also believe that artistic insights and inquiries can enhance our professionalism in the field. Therefore, we decided to conduct a duo arts-based inquiry in search of how our artistic insights help us to create mutual growth for our identities as art practitioners. In this research, we will first make art pieces individually to represent our artistic insights, reflecting about our teaching or research process biweekly. Additionally, we will have monthly discussions about how our art practices impact our professional lives. Next, we will compose our art pieces as terminal conclusions of our research in the middle and the end of the research. It is our hope to provide art practitioners with a practical example about shaping professionalism by means of working through artistic insights and inquiries with other professionals in the field.

### ► Yoon, Injeong | (Un)imagined identity: The negotiation of researcher positionality and decolonial efforts in transnational localities

(De)coloniality is one of the key concepts that art educators need to rigorously address under our current conditions of neocolonialism and neoliberal globalization. Based on the art educators’ conversations on decolonization and representation (Ballengee-Morris, 2002; Ballengee-Morris, Mirin, & Rizzi, 2000; Desai, 2000), I attempt to expand a conversation on our roles and ethics in order to move beyond the colonial world imagery. In response to the conference sub-themes of “place” and “identity,” I specifically discuss the researcher’s positionality and identity in relation to the issues of authenticity and representation in transnational localities. During the presentation, I first problematize the practices of teaching global art that are mainly built upon the colonial apparatus of classification and representation. I demystify the static notion of ethnic/national culture with an example of the ideological formation of Koreanness in the global art market through critical discourse analysis (Fairclough, 1997). Second, I share my critical reflection on my transnational researcher positionality and how the act of researching and claiming for authentic knowing (Cary, 2004) are negotiated within and through transnational localities. It reveals how the authenticity of transnational works are discursively shaped with regard to translocal histories and practices (Daza, 2008). In so doing, I also highlight a critique on the nativist stance in the discourse of decolonial education, which often assumes the authenticity and legitimacy of the natives’ representation (Spivak, 1990). Lastly, I will discuss how art educators can disrupt the chain of coloniality in education through critical reflexivity, the examination of neocolonial power relations, and border thinking (Anzaldo, 2012; Mignolo, 2010). Through involving in the process of discourse analysis to deconstruct coloniality embedded in transnational and global art narratives, I believe participants will be able to envision pedagogical practices of decolonial art education, which can lead sociocultural transformation and emancipation from colonized identities.

### ► Yoshihiro, Katsuki | Environmental influences on the manner of expression in children's artwork

For 25 years, I have been providing "art activities"(Sone,1983) for children who are between two and twelve years old. I have been researching "How the creative environment influences the manner of expression in children's artwork. In these art activities, children have opportunities to stimulate themselves in a variety of ways. Furthermore, in this setting, they discover for themselves their own goals. Children, therefore, are allowed to choose their own goals while gaining strong problem solving skills(Sone,1983). For educational practice in art education, the environment provided for children must give a lot of creative freedom (Read,1956). Furthermore, educators should not to give too much direction as this influences not only the art space but also children's creativity (Ogawa,2000). To support this idea,(Kinoshita,1923)stated that educators who are in a children's art making space almost say nothing and are camouflaged within the room. In this presentation, I would like to introduce the environment of the art activities that I have been teaching. Moreover, I will share some photo images of children who expressively and dynamically create artwork in the studio I provide. I then would like to talk with the audience about how a rich environment that respects children's freedom will support and expand their creativity.

### ► Yu, Hsiao Min | Coping with "gaslighting" in post-truth Hong Kong: A dialogue with college students through theatre workshopping

In the post-truth era of Hong Kong, social media reinforces bias particularly with young citizens where the truth is now second to social, cultural and political preferences as the base of "believing". Facing the threat, school talks and research projects are conducted globally to enhance students' consciousness to verify information in daily communication. The struggle of seeking the truth illustrates the tension between social construction of reality and personal perceptions in today's social-political situation. This paper aims to reflect on college students' response to "truthfulness" through theatre in the glocal context of post-truth politics. It examines a localized case of a community-engaged theatre workshop on the social theme with Hong Kong college students. Adopting the features of community theatre, the workshop generates a dialogue on how young adults perceive, express and interact with struggles in dynamic tensions of gaslighting, populist bias in media and everyday politics. As a participant-observer, the author will also suggest how theatre workshopping serves the need of a genuine communicative platform for college students in the post-truth era. The paper further expresses the application of theatre workshopping as critical pedagogic approach on controversial political issues in a higher education setting, particularly in the climate of contested academic freedom.



## Z ›

### ► Zhang, Xudong | Application of performance evaluation in art education in primary and secondary schools at home and abroad

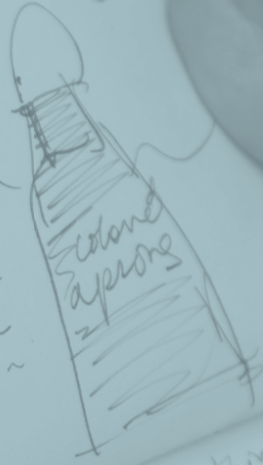
The performance evaluation is to observe and judge the process and performance of the students in the real or near real situation according to certain criteria. Through in-depth analysis and draw lessons from American NAEP, New Zealand NMSSA, Australia VCE students art performance assessment program, to absorb the latest art education evaluation concept, clarify the design principle of performance assessment tasks, carding performance assessment methods and standards, the development of our country small and medium-sized students' art accomplishment of performance assessment, the overall framework, and application research of combining with the specific case, in order to promote the development of primary and middle school students' art accomplishment, to provide reference for promoting China's primary and secondary school art education evaluation reform.

# INSEA

3rd floor of Andar Mt. Central

Tuesday

Zahra (all day) ~  
Jordan R (all day) ~  
Jadyn Anderson ~  
Jordyn Watson ~



Wednesday

Leon Fei  
Zahra (all day)  
Jordan R (all day)  
Jadyn Anderson

Thursday

Jordan R (all day)  
Jadyn Anderson  
Leon Fei

Friday

Leon Fei  
Jordyn Watson

activities:  
\* opening ceremony



▶ **Image Credit** | (left) © *Kris Krüg*



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