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Diversity through Art | Change, Continuity, Context

Abstracts

Pecha Kucha Presentations



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Department of Education and
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Everything is possible! - what can happen when the content in art education is equal to a visual culture that young people live in and take part of in their everyday life

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The aim of this paper is to discuss the content of Art in lower secondary school education. What happens when the content is equal to a visual culture that young people live in and take part of in their everyday life? To be able to make a transition from traditional art education such as learning traditional art technics, to explore and work with contemporary visual culture that concerns young people to day, it is crucial to find out what kind of visual culture is relevant to teenagers to day. When I started working at the University of Gävle in Sweden I had the opportunity to look back at my own practise as an art teacher. In a project with pupils between the ages of 13 to 16 were asked to show in photographs and clarifying text, what they thought possible to do technically in the art class classroom. The 13-year olds took photographs of objects that represented what they saw as possible to do in that classroom. After the pupils had taken, shown and commented on their photographs a discussion with the pupils about the content, possibilities and limitations that they experienced in that art class room followed. As a second part of the project pupils aged 16 were then invited to discuss the same questions. The forms of visual culture that turned out to be the most important to both groups were digital forms of pictures, such as film, photographs made with their mobile phones, and often published on social forums such as Facebook or Instagram, as well as computer games with there visually designed settings. In conclusion the photographs and the discussions following showed that when the pupils could work with a visual media that they meet in their everyday life it gave meaning to the art subject. Some even expressed that in the art class room “everything was possible”.

Developing education partnerships between schools and contemporary art museums

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This presentation focusses on the aims & outcomes of an ongoing education partnership between VCASS (Victorian College of the Arts Secondary School) and MUMA (Monash University Museum of Art). Presented as a case study, the paper offers insights into the complex, collaborative & experiential process of working across institutions. In 2013 MUMA partnered with students from VCASS to present a pop-up student exhibition in MUMA's Helen Macpherson Smith Education Space. The project entitled Don't Watch Too Much Attention encompassed works on paper, sculpture, video and online projects. This paper will make explicit some of the challenges and benefits of offering a contemporary arts museum as a platform for students to display their work. In 2014 MUMA continues to collaborate with VCASS students & has invited contemporary artist Stuart Ringholt to deliver a program of extended visitation and engagement between the school community, the artist and the museum. The second part of this paper will examine how a focussed and sustained engagement with an artist's ideas and working methodology may strengthen the students' understanding of contemporary art and assist them with their own capacity to make and respond to artworks.

Visual & Tactile

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I have researched tactile perception during the work-in-progress (stone sculptures, since 1997.), as well as the perception i reception of art audience (2013). Except for direct observation with the eye, touch and interaction are very important for the observation of all my sculptures, installations and ambiences. Since 1992 I have spontaneously applied the method of observation, which eventually became systematic. In 2013. I started to use a more complex research methodology. During the discussion I will speak about chosen works of art from the discourse of the creation of my sculptures, installantions and objects, from the discourse of the work of art, the discourse of art audience and the discourse of pupils who participated in the project named Love between Heaven and Earth, interactive sculpture Wall, combination of pedagogy and sculpture. The research methodology is divided into theoretical and practical research. The stone sculptures I made on the street (1998) tell a lot about me as well as the cycle of engaged art sculptures Wall, combination of pedagogy and sculpture (1998.), Three Sculptures for Sitting (2005.), Musical Instrument Detail (2011.), Metamorphosis of Compassion and Pain, sculpture and the performance of the same name 2013. as well as experimental ambient exhibition Work of Art in Perception of the Blind (2013.) held in prestigious KloviÄŕevi Dvori Gallery in Zagreb. Performance and interaction with audience are always present in my work, as well as tactility research during my work with stone and during the perception and reception of art audience. I use my own experience in teaching art audience. My mission is to sensitize sighted people for tactile perception, for problems of the blind, to sensitize the art audience for social justice, different kind of sculpture recpetion, integration of the blind into culture and social life. Key words: visual perception, tactile perception, reception, ready made, interaction, research methods, performance, integration, social justice I would like to change way of teaching in compulsory education for 11-14 years old as well as teaching methodologies. Artist educators who want to conduct experimental research during school year on how to teach in creative way should be allowed, if they work in school for more than ten years, to conduct their research work in the school they work in, through multi-year projects during regular class. I want to try to teach my students in a different way. Suggestion: art classes should be experimental, interactive and held by artist educators willing to treat pupils as creative art audience, young people who are not only creative, but present themselves as creative researchers and together

with the artist educator participate in research projects. Classes should be divided into two groups, a group of creative researches and group of art audience, and the roles are changed. Such teaching is interactive, fun, successful, a therapy that helps to clarify many research issues, contextualize the work. It also helps with violence prevention. Such teaching combines pedagogy and art. I will present the way I teach art audiences of different age, as well as combination of pedagogy and sculpture from 1998. The mission of this methodology is quality

Into the Sun: the sounds of silence

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This place-based music presentation embraces the style of Pecha Kucha presentations. Following the diversity in visual communication, this piece of music advocates the strength of combining visual and aural texts, grounded in the artist's local place. There is a large amount of discussion about the benefits of place-based education. Despite this call to action, there is limited discussion on demonstrating how to practice, a place-based, southern, arts pedagogy of place. As the Pecha Kucha notion of performance allows diverse modes of 'chit-chat'. The diversity within the meaning of place, offers alternative approaches to conceptualising and disseminating, arts (music) education practices. This Pecha Kucha presentation is one example of how an arts educator, is creating and 'being' with place.

City as a Culturally Quilted Pedagogical Territory

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Like many teacher educators (Barbosa, 2006, Daniel, 2005, Bastos 2006, Freedman and Stuhr, 2009), I am engaged in developing teachers' skills into a contemporary scenario, understanding the pedagogical as political and political as pedagogical (Freire, 1996). Realms of the political and the pedagogical have expanded with globalization, which has brought the idea of the global cultural supermarket, coupled with fascination with difference and local culture. In contemporary cities, new identities result from increased transit between global and local spheres. Living in urban spaces can overthrow fixed identities, in part because a multiplicity of cultural aspects builds a complex net of information and behaviors. Bastos (2006) argues, "if educators are not equipped to engage with our globalized world, they will not be able to carry out this aspect of the educational mission" (p. 2). Aguirre (2010) argues that urban education has taken on increasing importance as the world's population has shifted to cities. One aspect of this contemporary scenario is the concern for preparing students for urban education as a critical teaching practice. These seem to me to be very intriguing reasons for considering the city as a scenario in which educators can engage with aesthetic experiences connected to a complex and plural world. Such an approach to urban teacher education can spark fascination with diverse local cultures and ameliorate fears of difference. Toward that end, this work is organized to (a) provide a conceptual framework for understanding urban art teacher education as a culturally quilted pedagogical space (b) examine the goals, structure and context of a student-led research project (c) analyze its outcomes and discuss implications for an approach to the preparation and professional development of art educators that is attuned to the issues of our contemporary global society. The city is a live and dynamic territory can be a source for educators' praxis, changing closed notions about education towards perspectives that link together daily life and visual culture.

The possibility of portraiture, preserving learning programs at the National Portrait Gallery Australia.

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The National Portrait Gallery of Australia aims to increase the understanding and appreciation of the Australian people. Portrait School programs aim to encourage the interpretation of Australian portraiture through connecting history, visual art and the stories of people. The discussions of such diversity through art promote student wellbeing and social inclusion in young people. The United Nations (1989, Article 3.2) has established that both education and wellbeing are basic human rights, and that school onsite and offsite learning has been recognised as an important context for realising these essential goals (WHO 2011). Learning Facilitators at the NPGA have observed students gain self-confidence and curiosity, shift beliefs and assumptions about themselves and others, and engage in the arts in deep and meaningful ways. This is demonstrated through object based learning, storytelling, and drawing. The drawings created during Portrait School programs at the National Portrait Gallery are inspired by portraiture and often reveal the diversity of student learning experiences as well as the diversity of each student's self and identity. During a recent Portrait School program evaluation, these drawings have been documented and analysed within a wellbeing context. The drawings depict students as whole people, with social, emotional, cognitive, and spiritual dimensions. The Portrait School program is important to preserve in a climate of funding cuts, and policy changes. This Pecha Kucha is providing a snapshot of the impact and value of Portrait School programs for students, as shown through portraits drawn at the National Portrait Gallery in 2013.

Extreme Theories of Art Education meet Liminal Practices: A Visual Narrative

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Education theorists often create polarities between the best way things should be done, and other practices that are considered outmoded, anachronistic or even harmful. Instead of best practices, prescriptive theory might usefully be thought of as a tension between ranges of competing ideals. Some extremes that define ranges of theory include; absence versus presence, boundaries versus openness, and process versus product. Other extremes include narrow creative constraints versus open-ended art-making; no use of visual reference versus direct copying; or principles of design versus hybrid post-modern structure. They might include formalist structure versus critical theory; solitary work versus collaborative work; or originality versus artistic influence. If thought of in this way, the relationship between theory and practice becomes more nuanced and informed by learning contexts and a diverse art education practice becomes possible. This presentation will describe extreme theories in art education and recent critiques of theory in a purely visual format. It is important to consider how theories can limit practice, in an attempt to reduce them to best practice. This presentation describes a more expansive relationship between theory and practice where theory takes into account a wide range of practices, all of which are subject to critical examination and improvement. A vibrant and diverse picture of art education will be described within the liminal or in-between spaces of theory. This is an idiosyncratic methodology of artistic and teaching practice that accounts for the deeply satisfying diversity of art and life.

Tradition and Transformation: Using contemporary Chinese art in the secondary Visual Arts classroom

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How can art teachers most effectively engage students in the practices of critical and historical art-writing? How can secondary art students be empowered to approach their writing with the same passion that they bring to the practice of making artworks? The presentation of my work with my students at Loreto Kirribilli, using case studies of contemporary Chinese art, sourced from my own interviews with artists in Beijing, Shanghai, Xian, Chongqing and Hangzhou, indicates that the selection of powerful and intriguing works from a significant cultural context is a key factor. An approach that requires direct, authentic engagement with the artwork first, and the application of lenses of critical theory, and approaches to teaching literacy, second, has produced student writing which has exceeded expectations.

It's a Small Small World 'Kawaii (cute)' and Miniature: How do children understand a difference of the real thing and the representation?

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The method for study is qualitative research. A Research question is ' How do children understand a difference of the real thing and the representation?' Both adult and child feel charm to a miniature as a thing exactly scale reduced. Unlike mathematics, the logic, a language to learn at school that were formal education, children learned social nature from a roll play on doll play and their mind get into small world with joyful. In the Kindergarten Japan, the miniature things is used for learning human relations, social morals as human activities. The procedure, analyzed 3-5 year kindergarten kids conversation makes documentation. Also, the presentation Pecha Kucha session is important. During the session we show findings and recording audiences and our conversation makes documentation and after analysis of Statistical evaluation by text mining. We analyze Art, miniature and Education, include a cultural difference of Diversity.

A Quick Introduction to A/r/tography

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A/r/tography is a form of practice based research that emphasizes the inquiry led practices of artists and educators. In this presentation, I will introduce the audience to a/r/tography and how people are using it in contemporary classrooms, communities, and in professional programs. While I resist stating a clear methodology, this presentation will share some of the ideas that underpin a/r/tography for those who are curious about it. Should they become more interested in learning about a/r/tography in these various contemporary contexts, I will also provide weblinks for further investigation. Following the Pecha Kucha format, I will present 20 slides timed at 20 seconds each. My plan is to speak to each slide, narrating further what is provided on each slide. My objective is to introduce people to this form of pedagogical and artistic inquiry that can be used by educators, artists, and art educators.

Baby and Bathwater

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What do children in secondary schools need from their experience in visual arts education? A balanced blend of the iconic and the unusual, the old and the new, the basic and the challenging. There is a constant need to review all areas of the curriculum but are we throwing away the baby with the bathwater in our effort to be 'up-to-date'? I believe that there are seminal artists and artworks that should be introduced to students at some point of their education. In Literature, there is a canon that creates a framework for understanding some of the values and ideas that shape a culture. Recent approaches to examining artworks and styles have moved away from a chronological, sequential study to support context to analysing individual artists and artworks in isolation. Ironically, on the flip-side, despite being a multicultural and global society, we often overlook the heritage of the children we teach, ignoring another opportunity to meaningfully connect. In addition, with regard to creating and making, the concept and term of 'Craft' has been diminished. Some aspects are covered in Materials Technology but many of the materials and processes- such as leather, clay and metal - that would engage young people in tactile manipulations and problem-solving are often no longer offered in schools. I wonder if that has to do with teacher-training, limited time and facilities, changing interests, the development of the digital revolution, or the pressure to conform to what someone else defines as a 'serious' -and therefore valid - area of study at the post-primary level. My presentation seeks to reflect on some of these questions and assertions, based on my experience teaching and engagement in art education over the past thirty-five years.

Bridging Finnish and Brazilian art education through dialogue of personal experiences and interpretative drawing

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This presentation represents some experiences and understandings in Art Education theories and artistic/educative practices that I have discovered when a researcher Seija Ulkuniemi invited me come to her hometown Rovaniemi in Finland. During this period I made a Drawing Exhibition called Designares, with a series of 32 drawings of my PhD investigation in Arts Education at University of Porto. The works were exhibited in the Main Library of the University of Lapland from 28th October to first of November in 2013. I have been observing some of her art education classes where she has used living action didactic and methods. I have also read some of her research papers and made autoethnographic notes. In addition to this, as a Brazilian professor- artist-researcher I have produced reflective drawings. The drawings reflect my experiences of the similarities and differences between the art educational practices in these two countries. I tried to interpret how my university background is in a dialogue with the visual imagery that I produced, and how this dialogue has changed my idea of Visual Arts teacher training.

Transition from the academic education to contemporary uncertainty

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Visual Arts teachers who make their teaching practices in the Chilean context have a tendency to prefer the academic approach to visual arts production as a privileged source of knowledge and understanding of the processes focused on artistic creation. This preference establishes a single path to take, based primarily on the adequacy of artistic production into formal and prescriptive elements that determines the quality of visual production. The tendency appears in detriment of the challenges that contemporary artistic production gives us nowadays, which offers just a different path: the pursuit of multiple meanings, where the uncertainty is considered as a rich source of expressive artistic possibilities and a wider understanding of the reality. The permanence of prescriptive formulae, such as the academic way of knowing, produces an almost irreparable vacuum in the range of aesthetic experience and in the training in visual arts for children and young people of our country that they can afford. The reasons why this is happening are reflected in two factors: the first one, is the lack of updating that teachers, either practicing or in training, have about the contemporary visual arts tendencies. Many of them do not know in depth most of contemporary trends, which have issues that often have high significance and relevance to the formation of personal concepts and definitions made by students. This lack of updating does not allow teachers an adequate management of these contents and thus conspires against having flexible approaches and reflections on their teaching practices. The second strong important factor is the ignorance on how to implement instructional strategies that allow teachers to grasp relevant methodologies that address the issues that appear in the context of contemporary art and culture. The challenge to us is how to make the transition from visual arts academic approach, which delivers a unifying look in teaching Visual Arts, to the uncertainty and multiplicity of meanings implied that various manifestations of contemporary art production invite us to reflect on. One of the ways to make this transition is to make teachers aware about different didactic strategies developed through history and contexts. In these terms, the concept of Visual Arts Educational Models could enlight how different artistic and aesthetical contents may be explored and understood through different methodological decisions. These methodologies are based on different criteria about how Visual Arts should be comprehended. It is

vital that a contemporary visual arts approach come into our classrooms through the knowledge and practices of teachers, as it is these productions which allow students to dialogue with visual culture and closer environments, understanding diversity and multiculturalism as legitimate sources of knowledge that form a critical viewer of the implied multiplicity of contemporary art and its polysemic meanings.

Artistic expression in negotiating and representing my cultures and gendered identities within 'borderlands' and 'spaces'

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My PhD research focuses on how I use my narratives and artistic expression to represent how I negotiate my cultures and identities. My journey transits through different sites as historical, Diasporic and cultural inheritances, lived experiences from home country and migration transitions. I describe my improvisation of using the visual a research method (Pink, 2001; Rose, 2001) that merges the personal, professional and socio-cultural perspectives in setting a dialogue (Pinar, 2004). The engagement in art making and in using my narratives and a series of my artworks is a “generative process” (Bolt, 2004; Leavy, 2009; Saldana, 1999; Saarnivaara, 2003). The reflexive iteration in analysis of my visual representations highlights my artistic expression as “performative”. The signs, symbols, semiotics, and metaphors gives “voice” (Berlant, 2011) to silenced issues that represent and challenge the “self”. My identity structures are hybrid, ambivalent as I transit through different experiences and sites and I look through the concept of “affect” (Gregg & Seigworth, 2010) in understanding and representing them. I describe my gendered identities as reinforcing subjective experiences and figurations (Braidotti, 2011) that shape my representations and performativity within the existential. Thus, I underscore exploring and researching on “who I am” and through my art is ongoing.

Inside/outside masks: Dialoguing diversity through the context of self and other

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As art educators we are well aware of the rich history and diversity of masks used in cultures throughout the world. Masks in some form or another are common units in classrooms. In a world where cultures readily intermingle and peoples' identities fluctuate and struggle between continuity and change how might a mask making project enhance understanding of self and other? How might a group of educators collaborate to develop a community project using masks to enhance aesthetic awareness and initiate authentic conversations that address stereotypes, identity, and belonging? What is the interplay between our inside and outside selves in the context of a visual culture that often stresses standards of beauty? What is the mask I wear and want to wear in today's rapidly changing world? In this Pecha Kucha an art educator illustrates an interdisciplinary curriculum project developed for a community workshop that addresses these questions. The curriculum project was inspired by the reading of two young adult novels that address the themes of stereotyping, identity, and belonging. *Wonder* written by R.J. Palacio is a book about a boy who was born with a facial deformity and his struggle to attend a public school after being home schooled. Like anyone he seeks friendship, recognition, love, and opportunities to explore the world. The book is written from the perspective of Augie, the boy, as well as others close to him. It beautifully illustrates how we interact with "beauty" and those that we perceive to be different and the transformation we need to go through to walk in the shoes of another to understand perspective on diversity. Based on a true story *Heart of a Samurai* by Margi Preus takes place in the 19th century when Japan isolated itself from the rest of the world. When a fishing vessel sinks off the Japanese coast four boys are shipwrecked and eventually picked up by an American whaling ship. The story proceeds to focus on the impressions of the Japanese on the Americans and the Americans on the Japanese. One boy, Manjiro, decides to stay with the ship and travel and live with an adopted family in Massachusetts, USA. As he struggles to return to Japan he continually introspects on his identity that blend cultural roots and new world discoveries. It was through his efforts that Japan opened its border after 250 years of isolation. These books were the catalyst to create an interdisciplinary curriculum focused on the question: 'How does your sense of belonging inform how you experience new situations?' This question is very apropos to the theme for this year's InSEA Congress. The

beginning slides of this Pecha Kucha show the process to create a curriculum for a community workshop: the scaffolding of background knowledge (connecting the content of the books to contemporary issues of identity and diversity), skill development (in making masks using symbols, metaphors, and imagery), and risk taking and collaboration (experiencing the process to engage with each other and build a concrete program from ideas). The remaining images from the Pecha Kucha illustrate the result of our collaborative work, a community workshop where participants created inside (perceiving self) and outside (perceiving how others view me) masks that were then worn to interface with others. Ideally, this presentation will spark conversation on how to bridge a strong visual arts tradition such as mask making with a contemporary perspective on identity and belonging within a visual culture that is global, transparent, and mobile. In other words, how do we best preserve and transform in a world full of diversity? Transitions in visual culture and the accessibility of images inspire art educators more than ever to bring relevance into their work. As we interact with youth who are typically fluid with technology, exposed to fast-paced media, and engage in on-line conversations we as art educators are compelled to bring context, meaning, and cultural relevance to our practice. The diaspora of people physically from place to place and virtually from site to site changes the landscape of learning about each other and requires a renewed commitment to empathy, imagination, and storytelling. As we all face new concepts and ideas that become the new norm we need to develop the skills to express our comprehension, exchange ideas, and most critically learn how to learn from each other.

Creating a Space for Children in the Art Gallery - Designing art galleries for children's physical, emotional, and intellectual needs

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The physical, emotional, and intellectual needs of children are quite different from those of adults and these are the primary factors that need to be considered when designing exhibitions for children in museums and art galleries. An exhibition for young children needs to encourage playful learning. So, what do exhibitions for children look like? How do they attract and engage children? How do you present and explain art to young children? And what do the grownups think of it all?!

Making 'Excellence' streams that work for Art Kids

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Excellence' is a loaded term when it comes to marketing school difference. Sometimes the marketing outruns the reality., sometimes excellence is code for good at Maths, Science or English. Our challenge as an Art Faculty was to devise our own excellence model in a school already heavily invested in Excellence models, while managing to retain the diversity, creativity and innate difference of promising students arriving in our Art classrooms from year 6, and to provide them with a sense of identity as arts learners. We needed to sustain this level of engagement until their senior schooling, and preserve a sense of aspiration that goes well beyond jobs and marketing. Our challenge as teachers has been to build this model at different ends of the school journey from year 8 to Senior Art and Design. From this starting premise, our presentation will trace the way we have responded as a teaching team. This has involved rethinking the way our middle and senior curriculum connect, exploring the changing nature of art teaching and the ways we can engage and equip our learners to adapt to future challenges. Our excellence programs preserve the academic rigour of the arts curriculum, while emphasizing connectivity and flexibility and, more importantly, by building sustained partnerships with the wider art and design community. By developing Art and Design hybrids, the programs at both ends of the curriculum hope to build bridges between the middle and senior schools, anticipate the challenges of higher education and work pathways and make students more aware, adaptable and engaged in a less predictable world.