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Diversity through Art | Change, Continuity, Context

Abstracts Workshop Presentations



InSEA2014

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Diversity through Art

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Department of Education and
Early Childhood Development



CITY OF
MELBOURNE

Finding your graphic language. A workshop in beginning the disciplined journey of producing a 'Drawing a Day'

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A Drawing a Day is both hugely useful in terms of developing creative skills, establishing a unique mark making vocabulary and a way to exercise the creative part of the brain. Illustration it has become an important part of Cath Appleton's work and a number of years ago she started the disciplined journey of producing a Drawing a Day. This has resulted in not just a collection of books filled with drawings, paintings and creative ideas but also a refinement of her own mark making style. This workshop will begin with a look at other artists explorations in a Drawing a Day (there are a number), Cath will share some of their work and her own. She will talk about ideas of what to produce and how to draw, paint or photograph art journals. Workshop time will also be devoted to practical exploration using drawing, painting and/or mark making. Each participant will be given a pocket sized notebook in which to start their visual diaries. No more than 16 participants

'Cultivating Your Creativity'

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Arts, Heritage and Culture Educator Kimberly Baker has traveled extensively to schools around the world and has noticed that many teachers have similar beliefs about teaching art that inhibit them from bringing art into their classrooms. “I am not creative”. “I have no materials to teach art.” “My classes are too large.” With these kinds of comments in mind she considered: In what ways can teachers develop and foster their own creativity and that of their students? This workshop introduces multi-sensory activities that Kimberly has developed to stimulate and transform peoples imagination by exploring the process of creativity through visualization mediation practices, playful movement activities for the creative mind and experimenting with layered transparencies and art materials to unleash personal creative deities. Join in and experience this engaging workshop by exploring your creative potential and pick up a few tips of how to share your new found creativity with your students.

Color Displacement

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We propose a workshop with use of discarded paper. This work insists in the reutilization of graphic ink of old magazines to transform white paper in colored ones by the technique of positive/negative. This technique is very appropriate to be used with children to be inventive and create a lot of figures through many creative composition and to work with them by using alternating or repetitive combinations. For the accomplishment of this work, we mention the artwork of the artist Vik Muniz who also serves himself of society discarded material and transforms it into art. Ernest Fisher, at Necessity of Art, says: "the form is the manifestation of a state of balance reached in a determined moment, and the characteristics you magnetize to the content are the movement and the transformation".

Building Community Through Murals

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Building Community Through Murals by Hasmik Avetisian Cochran and Norma Silva
UCLA Lab School Workshop Overview Murals can be great symbols of our diverse communities, and illustrate how the community is represented in the process of collaboration. The mural as symbiosis ‘in similarities and contrasts’ can powerfully represent the benefits of mutually cooperative relationships. As a representative work, the communal experience of working together manifests as a unique synergy of collective ideas. Conversations and discussions about inclusiveness are often limited by the subjective points of view that arise when broaching diversity and context. Thus said, through the shared experience of creating a mural, a natural dialogue emerges as we observe the subconscious expressions of the human impulse that are largely joining. This session will focus on mural work that teachers and students have completed after professional development workshops with the respected British art educator, Malcolm Wray, in combination with in-house training at UCLA Lab School. In this workshop we will be sharing the process of how the teachers were oriented and trained, and then how they transported this experience into their classrooms. Participants will hear segments of the teacher’s interviews reflecting on their impressions of the mural making experience. Video of the children’s impressions will also be shown. During the workshop there will also be time devoted to mural making for up to 40 participants. We will use charcoal, markers, pastels, to work on 7 foot by 5 foot murals. The mission of this work is to bring all the teachers to a similar level of playing field - imparting background knowledge, and creating comfort level in teaching art. Throughout the process of experiencing mural making, the teachers devise a common language to develop the student’s visual language and observational skills, then give the students tools that enable them to represent their thinking in the contexts of Social Studies and/or Natural Science. By far the most meaningful aspects of communal mural making are revealed through observation: How the process is transferred to the classroom. How the students are then able to embrace the benefits of collaboration, the magic of negotiation and problem solving, all while imagining portals through which new ideas emerge through discussions with others. Additionally they gain an ability to tell stories and share their understanding of different communities through their combined artistic creation. When teachers build upon their own confidence in art

making, the energy comes through in their teaching, which in turn builds and strengthens their students' confidence to create and take risks with others. Through mural work teachers and students learn that something greater comes into existence with communal experience and in the diversity of influences, and that even the most inspired idea, when approached jointly, takes on a greater form than what can be created individually.

Solar-Plate & Mono-type Workshop

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Participants will learn how to use Solar-plates, they will be encouraged to make their own drawings or use photo images to develop a positive film They will be shown how to expose and develop plates. Using Akua Soy-based, water-based inks, participants will learn techniques of printing their Solar plates through a Etching Press and also learn some techniques of hand painting mono-type. A brief discussion on fine art papers will follow if time allows.

Enabling creative teaching of visual arts in primary schools through a multimedia approach

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One of the outstanding findings from our research conducted around Artist-in-Residence (AiR) projects in primary schools is the positive benefits for diverse student populations of engaging with practicing artists (Fullarton, L., Baguley, M. & Free, M et al, (2010). Free, M., Nalder, G. & Fullarton, L. et al, (2009). Free, M. Nalder, G. & Fullarton, L. et al, (2009). Coming from the multiple perspectives of being practicing artists with teaching qualifications, educators and researchers we have collaboratively developed teaching approaches that address both curricular and creative requirements in the teaching of visual art in primary schools. Understanding that, as an emerging profession, teaching artists are a limited resource, and believing that the availability of training for primary teachers in visual art teaching in university courses is also often too limited to enable quality instruction and authentic experiences, we have developed a multimedia teaching resource (currently being developed as an ipad app) that provides virtual teaching artists to guide teachers and students. Our holistic resource includes contextualising and inspiring media introductions to units of work, examples of artists and artworks to explore and view, video clips of required skills for undertaking creative activities, themed activities that build from simple explorations of techniques and media to more complex projects that will result in finished works for display and assessment purposes, theoretical information about the focus elements and principles for each themed series of activities, materials lists and step by step instructions for activities, ideas for classroom resources and extension activities, ways in which cross curricular priorities and learning through art may be incorporated and guidance for undertaking assessment of artistic products. We have designed the resource so it has a variety of techniques to choose from and can be used at all levels of primary school. In our workshop we will present an example of our initial resource, 'Botanicals' that will demonstrate use of the resource in the classroom whilst undertaking a selection of the included activities. The workshop will follow a format that we have developed through surveying current academic literature, analysing AiR research and from our teaching experience in primary art classrooms. The format and strategies we use are focused on student engagement and experiential learning. We have adopted ideas from apprenticeship models for learning the skills associated with creative

endeavours (expert demonstrates, novice copies with expert support, novice independently practices skill, novice attains skill and applies to own creations).

Workshop Details and Requirements: Max participants 16 Studio Space (tables/chairs) Data Projector Laptop (to be brought by Presenters) Water access Clean up materials

Workshop Part 1: Drawing Botany - Working Scientifically In this drawing module, teaching about line is the theoretical focus, with simple exploration activities and ideas for classroom resources included to help embed this learning. A number of short videos are included to assist with teaching drawing skills and strategies, from how to hold a pencil for drawing to strategies for undertaking an observational drawing. Ideas for activities where participants can practice skills and experiment with different drawing media are provided to scaffold learning before they undertake the production of more finished works that may extend over a number of sessions. This workshop will support participants in drawing exercises and exploratory activities that will make a significant difference to the quality of their finished pieces.

Workshop Part 2: Imaginative Botany - Working Imaginatively In this Mixed Media Module a combination of using learnt knowledge of Botany through drawing, colour theory, various media as well as process are applied to create a finished artwork. Participants will use stimulus from Workshop Part 1 to develop an imaginative Botanic that is meaningful to them using a selection of different parts of flowers and plants they have drawn and observed. Use of oil pastels and the resist process will be introduced to compose the image. This approach provides Continuity through using well understood approaches to the teaching of creative practice, it incorporates Change by utilising multimedia approaches to enable the availability of expertise in the visual arts, and provides Context for teaching visual art to diverse student populations, and cross curricular learning.

The ipad goes to the classroom

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The aim of this workshop is to present the findings of a research carried out to determine the "ipads" as a new way of learning. The presentation consists of two parts. During the first part, the programme, which took place at HAEF - Athens College, primary school in Athens, Greece is presented. The second part of the presentation is a practical workshop, where the conference participants will be using ipads to explore as explained below: As requested, this survey contains information compiled from the use of ipad application called 'AuryInk', which promotes the within and between group collaboration in a greek language-art classroom. All the included data was collected by a sample of 25 students, boys and girls, aged 6-7, by the means of participating in a small group of productive activity. It is worth mentioning the fact that the whole of the students surveyed were benefited from this kind of learning as it was proved by the pilot results that indicated significant gains in the language and both the cooperative and communicative skills. In addition, it was generally felt that by improving the quality and quantity of communication and team work, students enhanced their interpersonal skills and had a positive effect on their learning awareness. Engaging students in the process of research and development gave them a sense of responsibility and ownership over their learning, boosted their self-esteem and confidence and they expressed their creativity, too. In conclusion, the results of this survey revealed that students were finally able to express their creativity while working through the task. Last but not least, we would also take into consideration the fact that a reasonable number of students surveyed had a hands-on learning experience using the ipad application. To sum up, we strongly recommend that this new way of learning and collaboration should be included in every school's curriculum, as an indispensable teaching tool in order to offer students the opportunity to achieve their goals and broaden their minds.

Art and music appreciation in an educational context

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The effects of music on a person are difficult to describe. It reaches far and deep. It brings back memories of events in the past and creates an atmosphere for events of the present. Music is, above all, an art whose medium is sound and silence. It is this contradicting combination of silence and sound that leads to the creation of what we call music. From the sounds made by the Ancient Greeks, through defined periods characterised by Bach's Baroque and Schumann's Romantic compositions, to our contemporary twentieth century music such as R&B and Jazz: it all speaks to individuals in different ways. This workshop will reveal which effects different sound-silence combinations have on you as a person and which common musical elements speak to you. These elements include pitch, which governs melody and harmony; rhythm, in association with tempo, meter and articulation; dynamics; and lastly the subtle influences of timbre and texture. The workshop will follow the 4-D cycle of Appreciative Inquiry and will require constant and involved participation from all delegates. The following activities will form part of the workshop: listening to music, evaluating the musical input, interviewing, giving feedback to the group, and painting. The ultimate purpose of the workshop is to help participants discover possibilities of using music aspects in addressing arts education in diverse contexts

Mobilemovie- project

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In March 2013, three art teachers have met virtual: Aya Katagiri from Japan, Maria Letsiou from Greece and Bernadette Thomas from Germany. The meeting developed into an art educational exchange. Quickly they decided to start a common project. A project which would be realized and exchanged together, in spite of the geographic distance. It was the idea to start a Mobile- Movie - Project similar to the 'MobileMovieProject' in Hamburg: the participating pupils, aged 13-16 years, were given the task to create movies with the Mobile in and outside the school grounds. Here, the perspective of the film should be changed so that no conventional videos would arise. This was achieved by attaching the mobile phone to the body. From March to October 2013 a total of 30 films were created like this. Since November 2013, the joint project is in the second phase: students have to choose two films of their project partner results and alienate or edit those by making different tasks. These results are then interchanged and uploaded on a common website: Mydocumenta.com. As our Mobilemovie - project was easily to realize and as it enabled an entirely new perspective on the use of mobile phones in art classes, too, we would like to offer a workshop: the participants are faced with the same tasks as the students! First, the workshop participants will receive a brief introduction to the project, then the participants are shown examples of students results to explain the objectives of the workshop.

A Workshop Using Eco-Conscious Material in Melbourne

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With the keywords of ecology and communication, we propose using, in our formative workshop, a kind of packing material, which is made of industrial starch. The material returns to the earth after the workshop. It can be said that the most important issues in our lives today are eco-consciousness and communication. We expect participants to think about these issues through our workshop. In the workshop the participants, at first, will become familiar with the character of the material.

ICT (Inspire Creative Thinking) in Primary School Art

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Mikl Longstaff, Primary Art Teacher and Early Learning Educator at Carey Baptist Grammar School will lead an informal presentation, workshop and discussion about how to include Information Communication Technologies into the art curriculum. The 21st century classroom can deliver essential learning outcomes through the use of emerging web 2.0 technologies. We, as art teachers, need to incorporate the 4 Cs of the 21st century classroom; to connect, communicate, collaborate, and create locally, nationally and globally. What impact will these technologies have on our students and teachers? How will this change what our art rooms look like and how they used? How do we use ICT to Inspire Creative Thinking? * Use of ICT for collaborative and exchange projects with other schools students locally, nationally and globally * Network with other art teachers globally through Art Education 2.0 * Online applications for teacher resources and management * Online applications such as Blogs, Wiki's, and VoiceThread * Art-based interactive websites for student learning * Software applications For Windows and Mac * Digital Cameras, FlipVideo and Stop Motion Animation * iPads Please bring your laptop or iPad if you have one. <http://artclubeducation.wordpress.com>

Creating storylines: Using memory work to (re)examine the biographies of visual arts educators

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This is a research-based workshop that seeks to examine how memory and the making of meaning in, and after, events impacts on the ongoing work of visual arts educators. In this research I am working with visual arts educators to investigate their being and becoming, in terms of their developing biographies. The outcomes of this research will inform the visual arts education field, providing important information about the long term experience of professional visual arts educators and how that may change and adapt over time. Participation also enables educators to reflect on their own identities and to deeply (re)consider their own experiences, beliefs and practices, in relation to that of others, in a supportive, collaborative environment. Such opportunities are rare in the busy educational environments we work in and potentially provide rich moments for the mobilization of practical wisdom and the generation of new knowledge. In this workshop memory work will serve as a methodology for representing and 'estranging' the lived experience of engagement with visual arts education in order to access and analyse embodied practice. Memory work was originally used in feminist educational research to raise (female) consciousness about the pasts, presents and possible futures for women as a collective practice (Haug 1987; Davies & Gannon 2006). Since that time it has been adapted for different purposes with its various iterations providing an alternative qualitative lens for understanding how people interact with, and make meaning of, experience. The recent work of Australian educational researcher, Margaret Somerville (2007) and her exploration of memory as place-making, particularly inspires this workshop. In the workshop memories of visual arts education will be identified and examined initially through personal reflection. Each participant will reflect on a particular experience of visual arts education and will articulate aspects of this experience through writing and drawing. Focus throughout this process will be on accessing memories at the level of the body and experience. These expressions and representations will then be shared, discussed and elaborated on within the group to identify particular storylines, collective meanings and contact zones of difference. How these experiences reflect current positions, relationships, understandings and practices will be further examined. Participants will be active throughout this process, with the researcher acting as a facilitator. In conclusion, implications for engaging with learner's storylines about art education and

relationships to art will be discussed. This discussion will focus on how memory can be used as a creative tool for developing dialogues with learners and how memory can be used as subject matter for the creation and study of art. Participants will be asked for consent to be part of this research. If consent is provided, written memories, drawings and discussion will be used as research data. Participants do not have to consent and consent can be withdrawn at any time.

Natural History Drawing for the 21st Century

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We will explore the development of collections from the humanists of the Renaissance through to the Golden Age of Exploration and the impact on making drawings and art objects in particular the work of Ernst Haeckel. . The development of different approaches to drawing and painting of these objects and the way in which artist in the 20th an 21st centuries still use the collections held in museums and Galleries throughout the world. Consideration will also be given to the media used by those artists who traveled with the expeditions to the new world. This will be our starting point in making an A5 drawing using lithographs of the many natural history objects of an earlier age. We will then explore a variety of drawing techniques to select images in the drawings to paint. The work you produce will be your interpretation of artworks from an earlier era. A1 and A2 paper will be available for you but if you wish to work on canvas please feel free to bring a primed stretcher.

The MITATE workshop, again 2014

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We have developed educational workshop programs focusing on unique and artistic Japanese culture. The aim of our workshop is to encourage the Japanese people to have an interest in their own culture and to introduce Japanese creativity to people from various cultural backgrounds. In the InSEA regional conference in Canterbury in 2013, we conducted 'Mitate Workshop'. Mitate is used in Japanese traditional arts for example, Ukiyoe (woodblock prints) and Waka, Haik (poems). In this workshop, we defined Mitate as a creative activity in which people enjoy identifying similarities between A and B using their knowledge and imagination. In order to introduce creativity of Mitate, we asked participants to experience Mitate through creating a stop motion animation with the iPad. As a starting point, we show an image of Ashura (the God of Battle) statue, which is one of Japanese national treasures and has an interesting body shape so that participants can develop their ideas from it. However, the participants could not make a good connection between understanding Mitate and making an animation activity. Therefore, in the InSEA World congress 2014 in Melbourn, we are going to improve and conduct Mitate workshop.

Distance Learning Opportunities at the Museum of Fine Arts, Boston

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See how easy it is to interact with the works of art within the Museum of Fine Arts, Boston from anywhere in the world! Willamarie Moore and Sarah O'Leary, of the Museum's School/Teacher Programs staff, will stream in via video to demonstrate a range of programs featuring the MFA's encyclopaedic collection. Using new and easily accessible technologies, MFA educators are able to engage diverse audiences in facilitated discussion of works of art, encourage teachers to develop their own virtual classrooms, and stimulate learning in new contexts.

Sexuality education through an artistic performance by Lady Gaga

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Theme addressed: Context: How do we address/contest/maintain arts education in diverse contexts? In this interactive workshop the methodology of Appreciative Inquiry will be used to establish interdisciplinary connections between a performance of Lady Gaga and education about sexuality. Teachers, lecturers and other educational professionals need to be informed about sexuality education, since they will necessarily be confronted by some of the issues surrounding the topic. Six songs that Lady Gaga performed during her Monster Ball Tour in 2011 in Madison Square Garden - Just Dance, Lovegame, You and I, Poker Face, Bad Romance and Born This Way - will be projected and studied by participants to identify direct or indirect messages about sexuality. Monroe C. Beardsley called these cognitive connections between the fields of education and the arts 'field-to-field cognitive illuminations'. The methodological structure for the workshop will be provided by an appreciative interview protocol according to which participants will conduct interviews in pairs. Highlights from the interviews will be recorded on flip charts and shared with the bigger group. Prominent positive themes from the interviews will be identified and discussed. Participants will be provided with an opportunity to create collages that represent the essence of the positive themes. After the workshop these themes and the collages will be analysed and embedded in current literature about the topic to validate their relevance for the field. A full paper about the outcomes of the workshop will be submitted to the International Journal for Education through Art.

Creative Avenues towards Art Learning in the Philippines

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'Avenues for Creative Growth' was conceived as an opportunity to provide teachers in the primary and secondary and even in the tertiary level with alternative approaches to Art Education. Teachers need to gear up for the new generation of learners they face each year. This paper intends to present various art lessons in the innovative Discipline Based Art Education approach (DBAE) for a more effective transfer of knowledge from teacher to learner. INTRODUCTION Avenues for Creative Growth details five specialized fields of creative undertakings. These areas of specialization were reinvented to enrich classroom instruction. Simplified discourses by the organizers of each area will be followed by tutorials on lesson planning adapting the Discipline Based Art Education format to effectively transpose color, silkscreen art and some useful elements of practical photography, interior design and theatre arts in the primary level. GOALS AESTHETICS - To interpret works of art not simply for enjoyment of the Aesthetics experience but to enlarge their range and maximize enjoyment of art through critical reflection. HISTORY - To investigate and interpret works of art chronologically or ideologically in order to develop visual literacy. CRITICISM -To explore and evaluate the quality of a work of art by Acquisition of insights to its meaning and illuminate cultural As well as societal values. PRODUCTION - To have a direct experience in creating art, leading to insights on the meaning being conveyed in works of art. In any art activities, there are some expressive and aesthetic qualities that can be noted for better improvement in the future. This calls for increasing original and more highly significant utilization of art knowledge in producing imaginative, self-expressed , superior or unique artworks. The part where one can express himself freely and clearly in work while utilizing various techniques and materials to express different moods, opinions and subjects. Creative works such as silk-screen designing hold increasing well together when it is conceptualized well, proportioned and balanced ; possess interesting and well-related colors, textures, lines, shapes, spaces and show clear evidence of personal expression. Most significantly when this particular art activity is integrated or applied in other related learning experiences that one can feel the very essence of its worth in our creative world. While it is now evident that we live in a fast-changing modern world, fashion is for one the trend of artistic

expression. Silk-screen printing is one of the underlying reasons why designs came to being and into reality in the ramp arena. There will be no attractive and scintillating textile designs, no signboards,, posters, streamers and other forms of advertisements without the benefit of having them run through the silk-screen frames. Although we may consider the method to be outmoded or somewhat traditional but we can not eliminate the economy, accessibility and functionality which the silk-screen method can offer to all artists/printers. With the existence of computerized and machine operated forms of printing, silk-screen will remain extant for the reasons that the real gauge of craftsmanship and creativity can be gleaned from it. There is that certain pride and sense of fulfillment when one was able to work a finished job with silkscreen. Much more now that the method is now being considered a subject of learning for the college students , it is still worthwhile to note that even the elementary pupils are being oriented with the basics of printing and learn the simple history why this method had marked the very core of our everyday living.

Climbing Trees to Explore Aesthetics, Narrative, Diversity, and Cross Cultural Understanding in and through Art

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What is the role of an art educator in a global society where art literacy is defined in many ways and the social context for art differs from country to country? How do art educators address the relationship between tradition (continuity) and social transformation (change) when considering their own and others' context? These are the essential questions that inspire this workshop where art educators from China, Japan, and the United States invite InSEA colleagues to engage in exercises and discussion that focus on diversity and cross-cultural understanding in and through art. A series of accessible hands-on activities will help these three art educators demonstrate viable ways to build a community of trust and support, scaffold risks and skill development, model interdisciplinary approaches to learning, and encounter common arts literacy terms like aesthetics, composition, and visual culture. In addition to warm-up exercises to promote comfort level for risk taking and experimentation participants will engage in three related activities. The first will be an 'aesthetic experience' exercise where attendees respond to various paintings of trees by artists from different cultures, using different medium, and created at different time periods. With the goal of sparking conversation on aesthetics participants select trees based on individual choices of formal properties, such as texture, as well as personal preference, such as a tree to climb. In the second activity participants will create visual narratives to share one's perspective on technology and visual culture that influence mindfulness, creativity, and social behavior. Finally, in concert with the second activity participants will contribute to a visual collage that responds to the following question related to the InSEA 2014 Congress' theme: How does art education both preserve cultural tradition and transform cultural paradigms in an interconnected world of diversity. To craft this workshop the presenters draw upon their experience working with students in cross-cultural settings. One was a collaboration between Saint Michael's College, a small liberal arts college in Vermont, USA and Nanjing Normal University, a large university in Nanjing, China (a city with a population twenty times that of the state of Vermont). Here, prospective Chinese art educators attended a week long workshop focusing on creating curriculum that integrates imagination and personal expression within a culture built on tradition, routine, and a socially oriented view of aesthetics.

The second was an action research to understand the cross cultural adjustment for international students when arriving in new learning environments. Empowered through arts activities these students visually expressed emotions such as embarrassment, fear, being alone, and overwhelmed as they reflected on their identity and the challenges of assimilating (or not) within a new culture. The workshop leaders will share and demonstrate how they created environments that nourished opportunities to stretch paradigms in a cross-cultural context. We hope participants arrive with a willingness to explore creative ideas that challenge assumptions, practice empathy and perception, engage actively in the interplay of structure and freedom, join in collaboration and mutual discovery, and dialogue within a forum of multiple global perspectives on change, continuity, and context. Ideally, these activities will spark reflection on our individual practice and collective responsibility to promote diversity and cross-cultural understanding through art. Materials for the art making activities may include simple objects for construction, colored pencils and pastels, and brush and ink.

Papermaking; create, recycle & integrate; a sustainable Art experience for all ages & abilities with links to many curriculum areas

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The 2 hour workshop/demonstration covers the 4 stages of traditional papermaking. All the equipment necessary to make useful paper is explained and demonstrated. How simple and easy to set up at home or at school is emphasised and samples of students' work is available & abundant. Participants are encouraged to have a go at each stage and also ask lots of questions. It is interactive and not just a sit down lecture. There will be time for more particular questions at the end. A 2 hour session is ideal for a class to make sufficient paper. I have tried making paper in 90 minutes with classes, but it is quite rushed and denies the students enough hands on experience. My name is Tim Spencer. I still teach Art part-time at Beaconhills College, Pakenham and run papermaking workshops & make/supply equipment to Zart Art & Art Stretchers Co and online. Sustainability is in our curriculum and there are many projects which our students can undertake which will tick this particular box. Talking with other art teachers, we came up with a long list of potential activities that involved making good recycled paper for a range of class projects. For example if we made recycled paper pages for a book, either an individual student's book or pages for a class collaborative book, in one activity you have touched on Science(paper chemistry), Sustainability, Art, Craft(bookmaking), History, Literature, LOTE (Japanese method of papermaking) and that is before we even start putting content on the actual pages which could be poetry, pictures, prints, stories & songs. All this from ONE main activity. Whether it's for casting bowls for plants, making masks or lino printing, the possibilities are unlimited. And of course the raw material is free!

Look through my eyes: Resourcing and designing curriculum that explores the Arts of the Asia region

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In the Australian Curriculum: The Arts, the Asia and Australia's engagement with Asia priority provides rich, engaging and diverse contexts in which students can make and respond to artworks. When combined with intercultural understanding, students move from viewing and responding through the context of their known worlds to exploring the influence and impact of cultural identities and traditions on the practices and thinking of artists and audiences of the Asia region. This two-hour session will explore how teachers can implement the Asia priority in The Arts and design curriculum that not only focuses on contributions but has transformative outcomes. Participants will view a range of Asia-focused online and hard-copy resources and use these to design teaching and learning sequences. Please note that this session will touch on all Arts subjects but will focus mainly on the visual arts. Participants are asked to bring laptop computers, tablets or Ipads.

An Empty Space for a Whole Body Experience

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What ink does over paper is the result of the movement of the hand. The music we listen is also promoted by body movement, (the breath that makes the flute sound, the palm on the drum that makes the percussion, the fingers strumming the guitars strings). Dance is movement of the body in space. Poets also use their body: the words are organized on paper by their typing hands. Even if every expression of art happens through body movement, the body is left outside of the art classes. This workshop, inspired by the work of Lygia Clark and Helio Oiticica, will provide sensorial experiences with movement of the whole Body (including voice, body percussion and body awareness.). First, we present some body awareness exercises from Somatic technique (FORTIN, 2011) to awaken the skin and muscles. Then, using voice and body percussion (SIMAO, 2012) we will create movement through space, with objects and with the others participants. The aim of this workshop is to show art teachers that our body is a rich source of creation, full of possibilities. What we need as art teachers is: first, to have had the experience (LAROSSA, 2001); second, an empty space (BROOK, 1999); third to create an atmosphere in the classroom to make the body present (BURNIER, 2001). Even with all technology available today, we believe that it is important to preserve in art education the presence of body experience. So this workshop theme is 'Continuity' What is important to preserve amidst arts education/policy/change? The body experience.

Symbolic meanings of colors. Action-drawing.

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Thanks to professional musicians, perseverance and practising, I have found my way of creating visual art. Years ago, I got stuck in the ideas of unconscious, conscious and disciplinary playing and composing music. A thought came up! It might be possible to do art quite the same way. Art-teacher must act persuasively in front of the students. To show the result in real! Foremost convincing for a teacher him- or herself. Some pupils do not show any interest, some come along at once. To handle a tool of visual art. Like to play a musical instrument. Doing action-art in realtime with music, a kind of trans-state of mind sometimes occurs. But, without any drug or alcohol. As an incandescence driver on an imaginary electronic scheme, working like a programmed machine. Not aware, if you paint a picture or the result paints You. That means, to be more alive, not just to teach, how to live. To be active, not passive. The process is as important as the result. One cannot really appreciate the result without seeing the process or its' documentation - a video. For the workshop with music, special pre-paintings, covered with metallic-sprays, will be prepared. Like 'mirrors', that leave space for improvisation. Colors we see, define and use, have also symbolic meanings. Like: redish-orange: activity of will-power, eccentric, aggressive, desiring, Greenish-blue: autonomous, guarding, gaining, self-justifying. Yellow: joy, light-minded, exaggeration, excitement. During the workshop, we draw self-portraits on the pre-paintings, using as many colors, as we find suitable. The result is a colored face in the 'mirror'. Now, we try to figure out, what colors we used the most, what more and what less. The complementary colors of the colors, with what we drew, show our inner world through colors - state of mind, mood, personality, etc.?

Using workshop as a method for change and democratic sustainability through attention and participation.

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In a world full of ready answers and given rules It's hard not to say impossible to invent the wheel again. Learning in art and visual culture often have focus on learning as imitation, mediated, and construction of knowledge, in this workshop we'll try to find ways to see if it's possible to control knowledge through investigation, play and dialogue. In what way can we use obstruction in the individual work as a trigger for meaning, understanding and desire? Together we will try to challenge the view of the Art learning room in different ways. We will rebuild the room physically, work and reflect about processes in art work as individual as in general. Our aim is to start a discussion how to use workshop to expand, provoke and actuate parts of the process. How to visualise and challenge the work through parts as confusion, accumulating, fail, decide for the art learner to finally arrive in visual and performative formation. How is learning proceed, is it using one direction or can it move in a lot of different directions in the same time? The workshop will be documented and in the end there will be an concerted reflection where we'll try to make overall implications to use as inspiring start of a variety in using workshop as a method for change and democratic sustainability.

A Fun Way of Drawing More With Less

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This is a workshop proposal and suits the theme of 'change' in that the presenter's application of the Project Zero model (8 Studio Habits) may be of interest to art teachers who are unfamiliar to this new analytical teaching tool. This hands-on session offers a different perspective to drawing through the use of Art and Science concepts. In the session, participants are guided through a fun drawing and painting process to make multiple prints. Borrowing ideas from Harvard University's Project Zero, participants will gain an understanding on how an interdisciplinary approach of art and science can change the landscape of art education, such as the drawing and painting in the negative, printing with the aid of the sun and some specially-treated papers and processing them with a simple chemical for an awesome artwork. Participants will also be shared with the planning and execution stage of an interdisciplinary approach and the benefits of doing so in a school environment. The workshop objectives are: 1.To help participants recognise and understand interdisciplinary approach in art teaching through the principles of Project Zero's 8 studio habits; 2.To provide a framework for a unique drawing experience that uses minimal material and technique for maximum effect. Individuals demonstrate interdisciplinary understanding when they integrate knowledge and modes of thinking from two or more disciplines (or well established fields of study) in order to create products, raise questions, solve problems, and offer explanations of the world around them in ways that would not have been possible through single disciplinary means. Interdisciplinary work invites students not only to use multiple disciplines but to integrate them to accomplish the purpose of a piece of work. When disciplines are combined, new understandings are possible. Boix-Mansilla, Veronica and Gardner. Howard. 'Of kinds of Symbols and Kinds of Understanding', Phi Delta Kappa - Special Issue on Cognition and Representation. January 1997 Issue. Bloomington, IN: Phi Delta Kappa International, 1996 Based on this interdisciplinary approach, my workshop structure incorporates the principles of Project Zero's 8 Studio Habits which are, namely, develop craft, express, observe, envision, engage and persist, stretch and explore, reflect and understand art world. Students may write reflections about their artistic choices and how each studio habit is engaged in the process of art-making. These habits are a strategic analytical tool for arts and classroom teachers because: 1.They offer a common language across art and non-art subjects. 2.They provide multiple entry points and multiple assessments for learning across

the curriculum in arts-integrated and interdisciplinary settings. 3.They expand the vocabulary in arts classrooms beyond the development of skills and techniques. Hetland, Lois, et al. Studio Thinking. NY: Teachers College Press, 2007 The workshop process consists of: 1.An introduction to drawing in the negative using ink on acrylic transparent sheets so as to allow participants to observe a demonstration. 2.Experimenting with composition through form and colour which will stretch the participants' artistic creativity and enable them to express their imaginative self. 3.A demonstration of the procedure for developing the print so as to provide participants with the necessary steps to envision their own art-making process. 4.A chance to carry out the tasks repeatedly as participants develop their craft and stay engaged when they do a series of artwork. 5.Finally, a reflective exercise to summarise the workshop by displaying participants' artwork and followed with a short critique to connect their work to the art world.