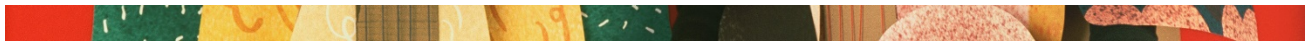


Parallel Session 4

Saturday 23 February 2019, 11:00 - 12:30



RHB 307, Second Floor

Distance Artist: Building the skills of future creatives

Fabiano Petricone, Fatos Adiloğlu & Fabio Fragiaco | Accademia di Belle Arti di Bologna, Italy,
Eastern Mediterranean University, Cyprus & Leeds Art University, UK

This lecture reflects on six years of research activities in the field of long distance collaboration and more specifically on how creative virtual teams operate. The report documents the methodologies applied in each activity, the experiences of both leaders and members and the educational context in which the international study took place. The purpose of this investigation is twofold: on the one hand to set out a methodology for observing, managing and developing the interaction dynamics of creatives involved in the design of activities and work of delocalised teams; on the other, to identify a set of operative recommendations aimed at managers so that remote creative collaborative work can result most effective.

Creating spaces for reflection with digital auto-ethnography: Students as researchers into their own practices

Joanna Neil | University of Glasgow, Scotland (UK)

This paper discusses findings of doctoral research conducted with thirteen undergraduate student participants across: fine art, textiles, fashion, illustration and illustration and animation degree programmes. The research focused on the agency of digital technologies in creating new spaces for reflective activity. Students experimented with digital tools, platforms and social media to document and examine their making, and to stimulate in-depth reflection on their practices and professional identities. Using digital autoethnography as researchers into their own practices, the methodology became a strategy for critical and dialogic reflection. This student-led pedagogy evidences an inclusive approach with examples of how disabilities were supported.

Design Domain: Created Space, Creative Space

Thea Stevens | The Glasgow School of Art, Scotland (UK)

This presentation will address Design Domain, an assessed, credit-bearing course at the School of Design at GSA. Currently three years into a revised iteration, Design Domain is cross-disciplinary in spirit, with an emphasis on working within discipline but pushing boundaries beyond discipline. As a curricular 'created

space', it supports learners' agency in exploring their own practice, and to expand on it via research, inspiration, new knowledge, and thinking through making. With the ambition and scale of the project come challenges, and it is useful to critically discuss Design Domain's identity as a 'creative space' with its own pedagogical evolution.

RHB 325, Second Floor

Art and Design Education in the Ecology of Care

Michael Koon Boon Tan | Nanyang Technological University, Singapore

In the light of challenges arising from contemporary issues such as inclusivity, sustainability and justice, the connections between art, design and caring appears to be pertinent. What role can artists and designers play in the ecology of care? How can we cultivate empathy among art and design students? Drawing on the ethics of care, this presentation highlights the various teaching approaches and initiatives introduced at Nanyang Technological University, Singapore, to support and guide students to realise various art and design for health and wellbeing projects that enable them to part take in ecology of care using their creative skills.

The Ethics of Online Collaborative Pedagogies

Terri Newman | Goldsmiths, University of London & Elstree University Technical College, UK

This paper explores the ethical frameworks that underpin my practice research. Working with young artists across London I develop online research communities that are used by co-collaborators to record, monitor and build dialogues that surround ongoing work. This paper outlines the ethics of working with young people online as well as the issues of incorporating that work into a research project. This paper questions how we, as artist/teacher/researchers can care for young people online and in our own research as well as how we negotiate hierarchies of power on collaborative forums.

Re-imagining higher education: reflections from art and design and educational perspectives

Maddy Sclater & Vic Lally | The Glasgow School of Art & University of Glasgow, Scotland (UK)

Under the influence of neo-liberal policies, the nature of higher education is changing. Giroux considers pedagogy to be a central element of resisting these changes (Giroux, 2011), and re-imagining higher education. Because many of the changes are animated and facilitated by the same forms of digitisation that support Technology Enhanced Learning (TEL), we think there is a need both to theorise and organise in the face of these emerging realities. We argue for the central role of art and design education in bringing creative practices into TEL learning communities, and its pedagogies and its research. The implications of this are considered, with examples.

RHB 343, Second Floor

La Barranca: an inclusive pedagogy for a sustainable sociocultural development in Latin America

Daniela Cadena | Centro Escolar Los Altos, Mexico

“La Barranca” is an art-education project that has been working in the suburban area of Guadalajara, Mexico with vulnerable children and adolescents and their parents. This paper studies the methodology of primary and secondary education through the arts, created in the 90’s by puppet theatre director and playwright Juan José Barreiro. The model is based on the inclusion of the least privileged into a collective creative process to bring about a slow-process yet sustainable socio-cultural transformation. It is worth shedding some light at this oasis of hope amidst a country living one of its worst sociopolitical crises as a possible pathway for youths’ empowerment and sustainable community development.

The E(AD) Architecture and Design Travesía to Aysen: a collaborative teaching-learning architecture and design case for isolated communities in Patagonia

Michèle Wilkomirsky Uribe & Felipe Igualt | Pontifical Catholic University of Valparaíso, Chile

In 1965 founders of the E(AD) intended to ascend America in order to build an original poetic view of the American continent. Known as the *Amereida travesía*, it has enlightened the architecture and design collaborative teaching and learning process since 1984, when the travesías were incorporated into both careers curriculum.

For students, it is about the learning contained in the process of designing and building at the same time and the ways of facing permanent challenges to conditions such as coastal south isolated communities in Chile. For teachers, it is to transfer the collectivity sense that imprint our school.

Creating an inspiring environment for creativity and future visualization in youth career guidance practice

Ziwei Wang | The Glasgow School of Art, Scotland (UK)

This study focuses on discovering what kind of environments can be created in career guidance practice that may have a positive influence on young people in terms of generating creativity and helping them to visualize both professional and personal aspirations. The next stage in the research is to find out what creative interventions can be designed to facilitate the process and how can career advisors can use them. This study draws from social support theory, helping young people to take support from family, peers, and communities, as ‘resources’ that can improve adaptivity and emotional health, both of which are important for career development.

RHB 352, Second Floor

Drawing with Autistic Children: An Investigation of Collaborative Drawing's Potential to Enhance Interaction and Communication to a Cognitive and Emotional Level

Phivi Antoniou, Nefi Charalambous-Darden & Ourania Kouvou | University of Nicosia, Cyprus, University of Northampton, UK & Athens University, Greece

When working with children with Autism Spectrum Disorder, a goal is to facilitate the development of social and communication skills. This project discusses a series of collaborative drawing sessions between children with ASD and educators based on the Collaborative Drawing Method, an interactive method of teaching drawing where adult and child draw together on the same surface. The findings challenge biases regarding people with ASD and suggest that collaborative drawing can facilitate interaction and communication between children with ASD and their partners to a cognitive and emotional level. It also helps develop their drawing skills without any formal instruction.

Learning creativity by starting from difference and dis/ability

Chianna Roberts & Jos Boys | The Cass School of Art, Architecture and Design, London Metropolitan University & The DisOrdinary Architecture Project, UK

This presentation discusses an Arts Council England funded project that brought disabled artists into arts and architectural education at Foundation level, to co-explore intersections between diversity, learning and creativity. Rather than treating disability as a 'problem', we investigated what happens when studio work starts from difference: when disability and other 'identities' are understood as complex, ambiguous and relational; where biodiversity and neuro-divergence become rich creative generators; and offer opportunities for a critical and creative unravelling of 'what is normal'. We reflect on outcomes, and propose possible future steps for Foundation level pedagogies more generally.

Challenging Vision in Visual Arts

Raita Steyn & Maximus Sefotho | University of Pretoria, South Africa

The forms of painting, drawing and sculpting defined as "Visual Arts" refer to appreciation by vision excluding the visually impaired as unable to "appreciate by sight". This exclusiveness developed art aesthetics and ethics, allowing thus aesthetic criteria, research projects and educational curricula to be established and diachronically maintain their static unchallenged existence. This very "vision" exclusiveness set crucial limitations on "creative thinking" and artistic inspiration. Aiming at the inclusiveness in "Visual" Arts and the broadening of the students' artistic conceptualisation, we will promote the importance of arts education as a challenging platform of interaction for both visually abled and impaired.

RHB 355, Second Floor

Developing place-based pedagogies to challenge institutional authority

Deborah Riding, Catherine Talbot Landers, Helen O’Keeffe & Nichola Grimshaw | Tate Liverpool & Edge Hill University, UK

This paper will discuss a current research project being undertaken by Tate Liverpool and Edge Hill University. The study is exploring the impact of a school-in-residence programme on children, teachers and the gallery. The invitation to schools to undertake these residencies fits with current agendas within the museum and galleries sector where institutions internationally have increasing ambitions towards handing over to their audiences, encouraging them to take ownership of their physical and intellectual spaces. However, the power dynamics at play, in terms of who makes the invitation and on what terms, have ethical implications that make taking up this offer challenging and potentially limiting. This paper will begin to explore the possibilities of Place Based Education (Smith and Soebel 2010 and Demarest 2015) and its pedagogy as a practice to challenge these positions for both the teacher and gallery.

When is pedagogy? - Mapping collaborative art practices with the Whitechapel Gallery’s youth forum

Carolina Silva | Goldsmiths, University of London, UK

One of the main challenges in thinking about pedagogy while engaging with collaborative art practices is that they seem to escape a more conventional understanding of learning and teaching. Drawing on the collaborative art projects developed by the Whitechapel Gallery’s youth forum Duchamp&Sons - a long-term programme for young people aged 15 to 21, my paper will focus on the ‘when’, meaning the ontology, of pedagogy. I will introduce what I name pedagogy of the encounter, an inventive gesture that is expressed with/in collaboration. In this sense pedagogy does not anticipate the coming together of collaborative art practices, but is invented in tandem with its open-endedness.

Seeding Art Currency

Janine Sykes | Leeds Arts University, UK

Seeding Art Currency is the first of two curated projects within doctoral research. The paper starts with a contextual review that informed a rethink of curation, in ways that suit the current climate. A time where new media has shifted modes of communication, along with other behaviours. According to some, such changes have resulted in a need for a more sensory culture, for others online-networks have afforded new social, pedagogic and artistic movements that are socially engaged e.g. Post-Occupy. Both art and curation are understood as living currency, and can help create a new commons.