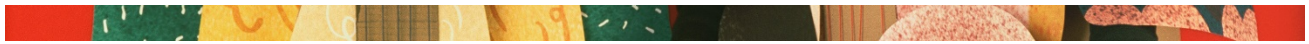# Parallel Session 5

Saturday 23 February 2019, 13:30 - 15:00

RHB 307, Second Floor

Between Touch & Thought: An Invisible Space for Learning

Irene Leach | Institute of Education, University College London, UK

This article considers how the nature of learning in art and design might be understood through a critical engagement with clay undertaken through practice-based research. In the context of Art Therapy, it is known that handling clay brings about change, therefore, its use in the context of artmaking, may offer learners ways of knowing and understanding through embodied material experiences. However, the unobservable and 'impossible to measure' nature of such learning, prompts us as educators to consider new ways of thinking and talking about such issues when developing less restrictive pedagogies, particularly for learners with special educational needs and disabilities.

A Study on Craft Education in the 21st Century

Boo Yun Lee | Hanyang University, South Korea

Since machines first appeared in the 1st industrial era in the 19th Century, we now face another revolutionary era introducing artificial intelligence, internet of things, cloud computing, big data, and 3D-printing.

This study will discuss the directions craft education should take in the 4th industrial era. Brent Wilson predicted application of pluralistic forms of art education in the 21st Century and asserted implementation of the education fit for digital era. This study will devote to finding future directions of craft education that shall commit to economic development of countries.

Home-based Crafts in Art Education in Japan

Maho Sato | Chiba University, Japan

This study explores the value and meaning of craft activities at home in Japan. The main aim of this research is to understand what, how and why something is made by non- professionals at home. In this research, craft is defined as creating objects skilfully and beautifully through the manipulation and control of materials, tools equipment and processes. Japan has strong traditions in craft education at schools as well as in the society. However, it is changing and the kinds of crafts taught in schools are limited. The significance of home-based craft in a contemporary arts education is explored and discussed.

RHB 325, Second Floor

School Without Walls: Doing School Differently

Penny Hay & Gemma París | Bath Spa University, UK & Universitat Autònoma de Barcelona, Spain

This paper is part of an investigation on School Without Walls project developed in Bath, England. School Without Walls is a co-enquiry and residency-based model of experiential and creative learning that transforms both the curriculum and the learning culture in schools. Learning takes place outside of the school campus in cultural centres and public spaces across the city. This is a radical creative education project devised and delivered in partnership with the egg theatre and 5x5x5=creativity organisation. The investigation illustrates how working directly with artists in cultural settings, promotes creativity practices and creative relationships between adults and children, building together sites of resistance and critical thinking.

Ethos of Ambiguity: Artist Teachers and the Transparency-Exclusion Paradox

Miranda Matthews | Goldsmiths, University of London, UK

The current insistence on transparency in education emerges through policy that audits performativity, in a limiting skills bank. Practitioners in Art and Design are particularly affected by what I term 'the transparency-exclusion paradox', as they battle to maintain the subject area and are 'othered' by the EBacc and Progress 8. I will discuss an emergent 'ethos of ambiguity' among artist-teachers and contemporary artists, with a theoretical basis informed by Beauvoir and Foucault. Empirical data from research participants will be evidenced, to explore strategies of response in inclusive social practice.

Normative Spaces. A Spatial Perspective on the Collaboration between Schools and Art Teachers

Edwin van Meerkerk | Radboud University, The Netherlands

Elementary schools often have to rely on art teachers from outside school for their arts education. When these art teachers enter school, they also enter a space that is not their own. In interviews, art teachers regularly express their uneasiness with the school context, which they perceive as normative and restrictive. They indicate that they would be more effective teaching in their own studio. This paper will explore the normativity of school space in the eyes of art teachers from both a theoretical and an empirical perspective, based on interviews with art teachers from the Netherlands.

RHB 343, Second Floor

Potentials of Collective Architectural Narratives: From marketplace to design studio

Erenalp Büyüktopçu & Zeliha Bayrakçı | Istanbul Technical University, Turkey

Individual vendors and their market booths constitute a collective atmosphere in marketplace by getting together with spatial arrangements, operational collaborations, and event-based dynamics. The base of study is how these cooperative relations in marketplace find a place in architectural representations through the analogical approach. The workshop which is organized in this context consists of personal representations (drawings are produced for each individual market booth and represent all movements and time-varying conditions on market booths by superposed layers) and collective narratives (the collection emerged by gathering of personal representations in design studio). In this study, generative relationship between the collective architectural narratives and the atmosphere of the marketplace will be discussed.

Rowing Together, Learning Between: Visualising boundary spaces in community co-design

Mirian Calvo | The Glasgow School of Art, Scotland (UK) & the University of the West of England, UK

Positioned within Social Design (design motivated by social demands and not by the market), this paper reports on PhD research focused on uncovering the relationship between informal-mutual learning and community-based co-design. As the study progressed, following an ethnographic approach into a pilot study and two case studies, I raised awareness of a collective learning process supported by the co-design situations which engaged different people, all learning from each other, usually unconsciously. As a result, I developed a theoretical framework, based on Cultural-Historical Activity Theory (CHAT), one capable of itemising a myriad of entities and interactions entangling in co-design situations, describing their relationships and functional dynamics. The framework visualises this relationship and draws attention to the relevance of informal-mutual learning as an essential synergy towards achieving collaboration.

Service-learning at the Intersection of Arts and Community-based Education

Susan Martin Meggs & Annette G. Greer | East Carolina University & Brody School of Medicine, USA

The intersection of community-campus arts education through service learning pedagogy enhances the wellbeing of each population. Arts pedagogy that is participatory and provides intergenerational experiential learning allows for exploration of ethical issues at the boundaries of engagement. This model illustrates how an interprofessional and multicultural network of scholarly and experiential opportunities establishes a multi-modal connectivity through art that serves to enhance perspectives on learning. This presentation will highlight the textile and clay media as outcomes. These outcomes were represented in a series of museum/gallery exhibitions produced through the service-learning arts pedagogy.

RHB 352, Second Floor

«Queer objects»: art object as a tool for a shared sensory understanding
Suzanne Boulet | Research Platform and Doctoral Practice in Arts, Switzerland

The Belgian philosopher Vinciane Despret reminds us the etymology of the word «queer» to define it as something crooked, weird, strange. The proposal consists of a series of tactile objects that everyone could interact with. A sensory approach of the art in contradiction to the actual post-conceptual vision of contemporary art world. Make people meet through the art object and question the notion of «encounter». Touch limits between private and public, culture and nature, between the «intimate» and the «stranger», to re-define our identities...

Queering the Art Classroom
Tabitha Millett | Institute of Education, University College London, UK

In my doctoral research at IOE/UCL, I have sought to develop an intervention that focuses on exploring non-normative genders and sexualities in the secondary art curriculum at GCSE Level. Through the application of a pedagogy rooted in queer theory, the study explores the possibilities of challenging heteronormativity by investigating student responses to the interventions. As such, the study is an exploration of an attempt at moving beyond the homonormative inclusion of LGBTQIA+ content already in schools, towards a deeper exploration of gender and sexuality.

Disability and dysfunction in a high school art class
Albert Stabler | Appalachian State University, USA

I am a severely near-sighted educated white man, and I taught high school art for ten years at a neighbourhood public high school on the south side of Chicago, in a low-income community of colour where I did not reside. A quarter of the students at my school receive special education services, following an Individualized Education Program (IEP). Having since spent four years doing trauma-informed discussions with incarcerated men from Chicago, I intend to speak from my own perspective about the different ways in which experiences of disability are structured by race, class, age, and disability type.

RHB 355, Second Floor

Expanding creative experiences through collaborative sculpture projects in art and design secondary education in North West England
Linda Copeland | Freelance Artist & Art Education Advisor, UK

I live in a seaside town on the northwest coast of the country that has a higher percentage of secondary pupils failing to achieve national standards. Head start is a lottery funded initiative in the Blackpool area exploring ways to improve resilience in secondary school age pupils. As artist and advisor this academic year I delivered the creative resilience project which recognises the wider benefits of art practice. Targeting pupils in year 8 at three secondary schools by offering them a place taking part in a sculpture project with the intention of using the creative process to build resilience. Three main aims were to give pupils a positive experience through overcoming challenges while building stronger social relationships but underlying this is the recognition the power of taking part in collaborative art making.

Learning Together: Lessons from a lunchtime comic club
Hannah Sackett | Bath Spa University, UK

This paper presents a non-hierarchical approach to arts education and explores the possibilities of learning in relation to others and the world around us.

The discussion is focused on a lunchtime comic club for children in Year 3 and examines the ways in which club members learnt from one another, from their chosen materials, from the movements of their bodies, from books, comics, films and games, and from the time and space in which they were working.

A Third Space - On Tensions and Ethical Concerns Between Art and Education
Lisbet Skregelid | University of Agder, Norway

In the summer 2018, 11 Norwegian artists travelled to Lesvos as part of a course in site related art. Here they worked on their art-projects that were all involved with the refugee situation. Ethical dilemmas concerning the role of art in crisis and art versus social and political practice dominated the discussions in the course. Tensions and ethical concerns also characterized the collaboration between the artist and the art educator responsible for the module. This paper will discuss how such frictions can be of relevance in the educational system - and contribute to a third place between art and education.