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# MAKING

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## PROCEEDINGS

InSEA 2019 World Congress

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**Editors** | Geneviève Cloutier, Peisen Ding, Tiina Kukkonen,  
Alison Shields &, Jessica Sokolowski

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**InSEA**

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

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**InSEA**

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# Congress Theme



MAKING | InSEA 2019





# MAKING

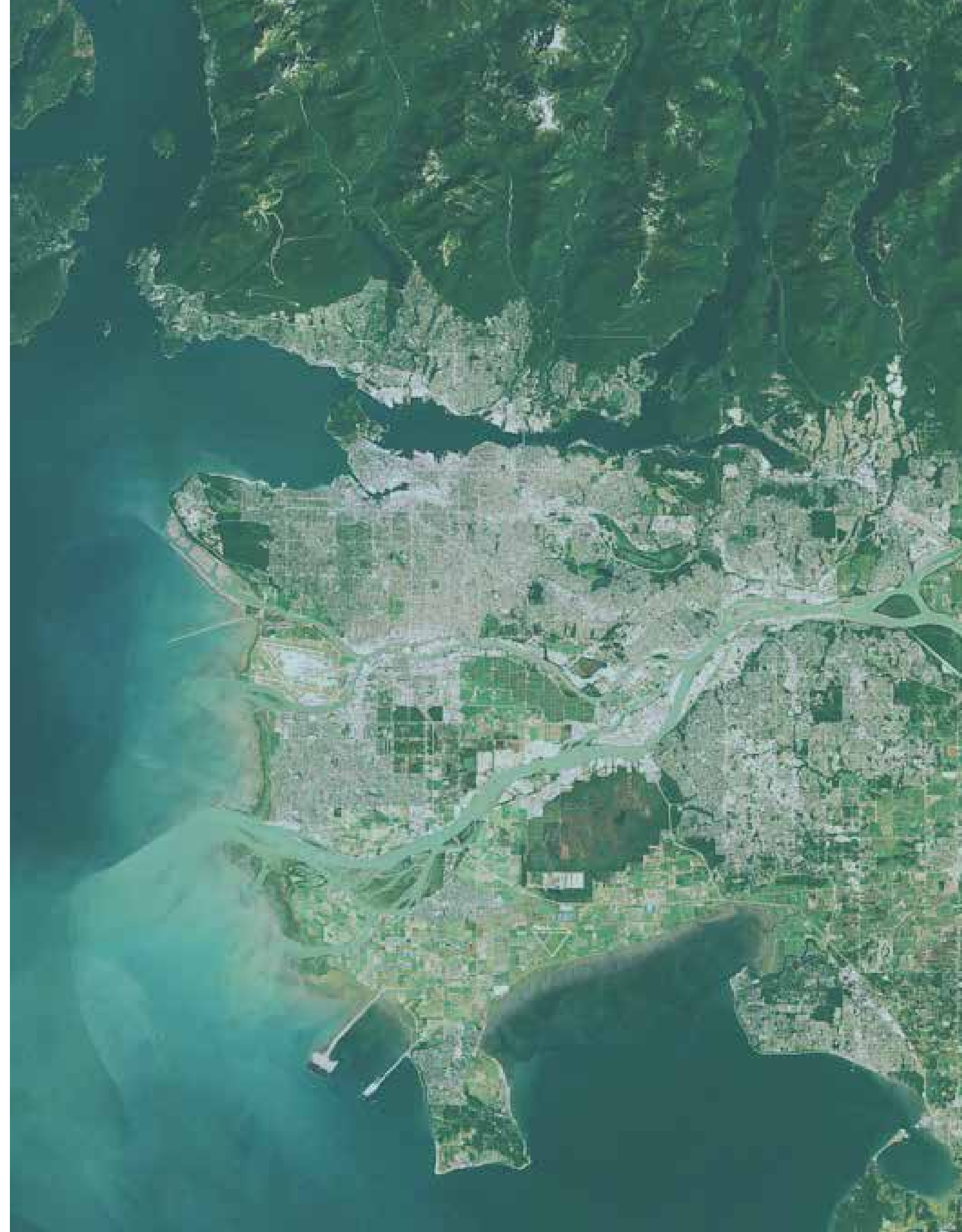
Place

Indigenize

Identity

Experiment

**The InSEA World Congress** at UBC in Vancouver, Canada in July 2019 offers art educators an opportunity to theorize and practice 'making' in art education. Through a diverse array of sessions, workshops and field experiences, delegates will be able to reimagine and reflect upon 'making' in art education. 'Making', after all, is concerned with material and immaterial approaches, global movements of ideas, anticipated changes, and perceptual shifts. It is propositional in nature and not prescriptive. Being provocative and/or evocative, 'making' entertains that which has yet to be understood. Situating 'making' within Vancouver and Canada offers an opportunity to emphasize concepts such as emplacement, being out of place, and being of the place. Moreover, UBC is on Musqueam First Nations unceded and ancestral territory. At the intersection of Indigenous and multicultural perspectives, Vancouver becomes a meeting point for hybrid identities, experimental ideas and place-based consciousness as we prepare for the third decade in the 21st century.



## Questions

### *Making - Place, Indigenize, Identity, Experiment*

#### Congress Theme

How can place consciousness impact art education particularly in an era when migration, immigration and refugee status change our sense of location?

**Making** | How is making understood across all dimensions of art education in the 21st century?

#### Congress Sub-Themes

**Place** | How can place consciousness impact art education particularly in an era when migration, immigration and refugee status change our sense of location?

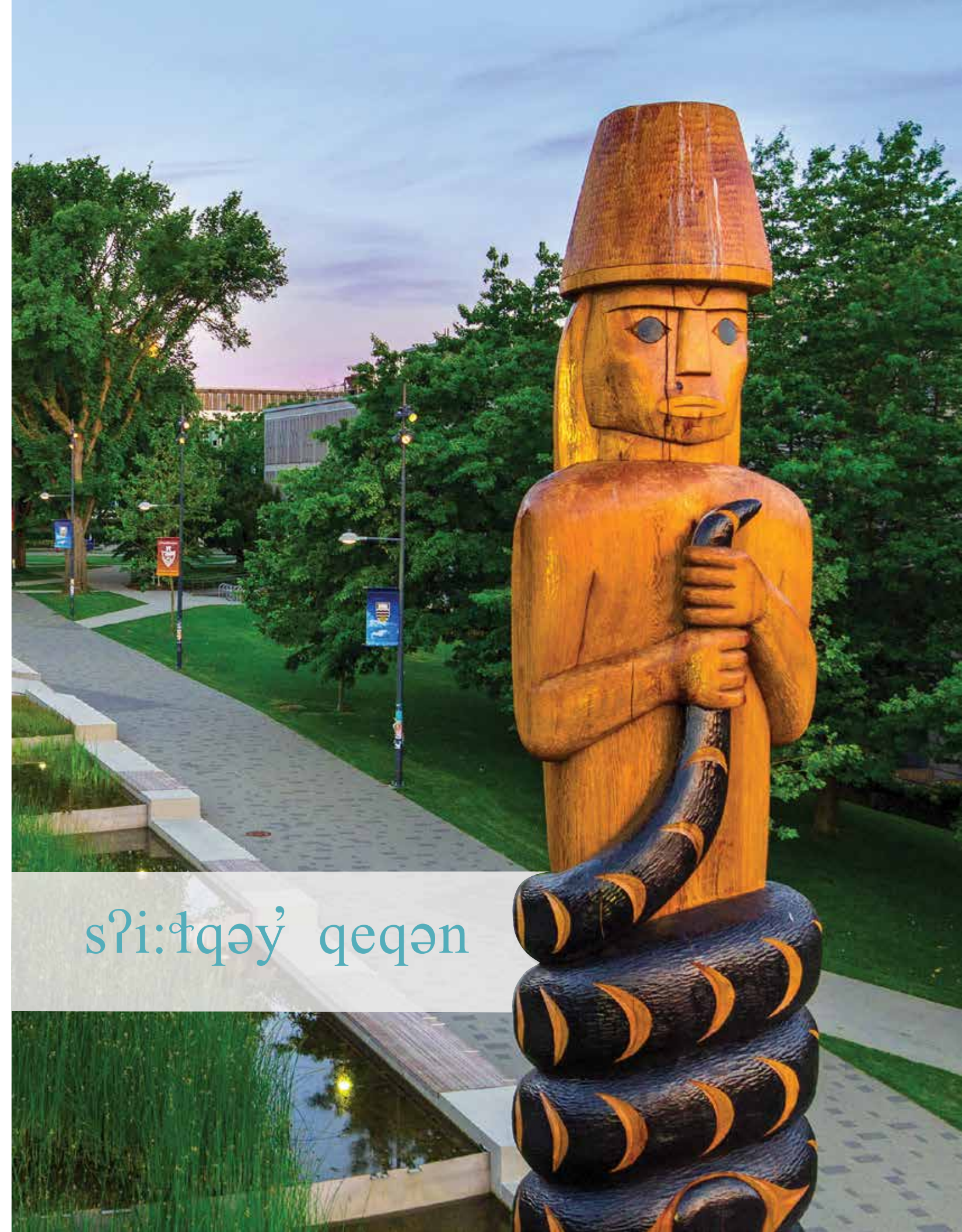
**Indigenize** | What are the possibilities and implications for Indigenizing art education in an inclusive learning context?

**Identity** | How might we describe hybrid identities and rethink our practices as a result?

**Experiment** | What relationships exist among artistic and pedagogical risks, failures, successes and stabilized/destabilized practices?

► **Image Credit** | Also known as the Musqueam *sʔi:ʔqəy̓ qeqən* (double-headed serpent post), this impressive, 34-foot tall post carved by Musqueam artist, *Brent Sparrow Jr.*, will serve as a permanent welcome to all visitors to UBC's Vancouver campus and as a reminder of our relationship with the Musqueam people who were here long before UBC's history began.

InSEA 2019 was honoured to hold its World Congress at the University of British Columbia (UBC). InSEA acknowledged that UBC is situated on the traditional, ancestral, and unceded territory of the *xwməθkʷəy̓əm* (Musqueam) People. This land has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.



sʔi:ʔqəy̓ qeqən

# FOREWORD

## InSEA 2019 World Congress

InSEA 2019 World Congress was an incredible event! It brought together over 800 delegates and volunteers to the beautiful campus of The University of British Columbia in Vancouver Canada, July 9-13, 2020. It was an immensely successful congress with five days of paper sessions, circle conversations, creative workshops, exhibitions, keynotes, meetings, a preconference, several receptions, performances, pop-up exhibits, walks on trails to forests and beaches, a banquet, a sunset cruise in the Gulf of Georgia, and many other occasions among friends and soon-to-be-friends.

This Congress Proceedings represents those who gave presentations and later submitted their works for this manuscript. Being a choice of presenters, it means that not everyone who presented is represented in the proceedings. However, there is another document dedicated to the abstracts of all presentations in the congress. As a result, this proceeding is utterly extraordinary. With over 200 contributions, one can quickly sense the magnitude of the event, the value of resulting discussions, and the importance of gathering to question, debate, engage and [re]envision a wide array of topics that matter to art educators around the world through the theme of Making. This theme permeated all of our sessions, exhibitions and activities. After all, Making is concerned with material and immaterial approaches, global movements of ideas, anticipated changes, and perceptual shifts. It is propositional in nature and not prescriptive. By being provocative and evocative, 'making' entertains that which has yet to be understood. We have much to learn and our joint efforts help us to question and imagine possibilities.

While Making was the overarching theme, it was supported by four subthemes. The first is essential: indigeniety. We acknowledge that the land in which we gathered is the traditional, ancestral and unceded territory of the Musqueam First Nations people. We take this opportunity, even now, to thank the Musqueam people for hosting us. At the intersection of Indigenous and multicultural perspectives, Vancouver is also a meeting point for the three other themes: hybrid identities, experimental ideas and place-based consciousness. Each of these concepts or subthemes for our congress, paved the

way for an extraordinary interplay of ideas. We hope you think about these themes as you read through the Proceedings. Before you move into reading these wonderful submissions we want to introduce you to the co-editors of this work. We gathered together a group of emerging scholars who were willing to undertake this immense task: Genevieve Cloutier [PhD candidate, University of Ottawa], Peisen Ding [PhD student, University of British Columbia], Tiina Kukkonen [PhD candidate, Queen's University], Dr. Alison Shields [Assistant Professor, University of Victoria] and Jessica Sokolowski [PhD candidate, University of Ottawa]. They deserve our immense gratitude for compiling these proceedings. I know we are indebted to their attention to detail and tireless commitment to international art education. Thank you also to everyone who attended, to those who helped us organize the event[s] and to those who have worked to ensure we remember the wonderful event that it was! And to those who were not able to join us, may these proceedings offer a window into all that we discussed, learned and imagined. May our collective work in art education continue for many years ahead!

### International Society for Education through Art

Rita L. Irwin and Kit Grauer | Co-Chairs

Ching-Chiu Lin | Program Chair



## ABOUT THE EDITORS

**Geneviève Cloutier** is a settler with mixed ancestry living on unceded and unsundered Algonquin Anishinaabe territory. She has a Media Arts degree from Emily Carr University of Art and Design and a MA(Ed) from the University of Ottawa, where she received funding from the Social Science and Humanities Research Council to pursue her PhD on emergent, transdisciplinary, and participatory arts-based and artistic research. She is an artist and co-op member at Place des Artistes de Farrellton, teaches at a small rural high school, and is a part-time professor at the University of Ottawa, where she teaches How to Teach Visual Art. She was recently guest-editor for Canadian Art Teacher, and her writing has been published in Western Front Magazine, the Canadian Review of Art Education, the Journal of Canadian Association of Curriculum Studies, and the International Journal of Education & the Arts.

**Peisen Ding** is pursuing a Ph.D. in Curriculum Studies with a specialization in Art Education. His research focuses on the conceptual art practices intertwined with everyday life and their educational potentials. He has successfully completed his Master's degree in Experimental Archaeology from the University of Sheffield in the UK, exploring the reconstructions of ancient artworks and crafts in relation to contemporary society. He also holds a B.A. in Fine Arts (Fine Arts Education) from Nanjing Normal University in China. He has worked as a fine arts teacher, curriculum designer and chief consultant of curriculum development at different art schools and institutions in many countries, such as the UK, Mexico and China.

**Tiina Kukkonen** is a visual artist, arts educator, and Ph.D. candidate in the Faculty of Education at Queen's University in Kingston, Ontario. Her doctoral research focuses on the role of intermediary organizations in supporting arts education in rural and remote communities. Through her work as an independent research consultant, she has supported arts education networks in developing evidence-based tools and frameworks. Tiina has also taught visual arts in both school and community environments and continues to offer workshops to learners of all ages. As a practicing artist, her work is primarily inspired by northern nature, craft, and design. She regularly exhibits her work locally in Kingston, as well as in her hometown of Hudson, Quebec.

**Alison Shields** is an Assistant Professor in Art Education at the University of Victoria. She received a PhD in Art Education from the University of British Columbia and an MFA from the University of Waterloo. Her art practice and research focus on painting as inquiry, studio practices and artist residencies.

**Jessica Sokolowski** is an elementary educator with the Catholic District School Board of Eastern Ontario, as well as a PhD candidate and part-time professor at the University of Ottawa. Her research surrounds arts-based and experiential methods of teaching and learning, and how these models contribute to the student experience. As an educator, Jessica emphasizes creativity and provides opportunities for arts-based exploration and inquiry in the classroom. She is focused on the experience of learning, and encourages the use of multi-modal teaching tools and qualitative approaches to assessment. Her own experiences of attending an art-based secondary school inspired her doctoral research, and have further influenced her philosophies of teaching and learning.

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# MAKING



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# Section 1

.....  
ABSTRACTS & PAPERS



## Learning Through Art and Architecture: The City of Tomorrow

Sandra González Álvarez | PØStarquitectos A Coruña

### Abstract

How can we recover the identity of a city? How can art inspire new generations to understand our cities? How can the city become a meeting or exchange place again? How can we feel safe again inside our homes, in our neighbourhoods, in the city itself? How can we make the city into our place? What should we do so that the city stops being something associated with a “dirty, grey, monstrosity” (Tonucci, 1997)? These were the issues that we dealt with in *The City of Tomorrow*. *The City of Tomorrow* was an artistic educational project whose objective was to make students aware of all of the common: architecture, art, heritage, urban planning and landscaping, within a city throughout their childhood and taught through fun games. The project was presented through a week of workshops in different villages in Galicia. The main goal of our project was to make children and adolescents actively present in the construction process of public spaces (squares, neighbourhoods, cities) providing children and teenagers with the necessary tools to develop their creativity through ART AND ARCHITECTURE. The purpose was to raise a certain curiosity in them and to awaken their interest in the spaces where urban life is constantly evolving. To sum up, through the typical teaching tools of childhood, with their intrinsic movements and intuitive games, we were able to show that the city can be viewed as a board game, as an art easel, as a meeting place and as a learning laboratory. Students have to discover, know and value their habitat to be able to act on it. We defend children’s rights, as part of an active community of residents who want to develop the future city, emphasizing the importance of place. After all, we regard art and architecture as educative tools that have allowed us to carry out this project.

## Learning Through Art and Architecture: The City of Tomorrow

### Introduction

At one time we were afraid of the forest. It was the forest of the wolf, the ogre, the darkness. It was the place where we could lose ourselves. [...] At one time, we felt safe between the houses, in the city, with our neighbours. [...] But in a few decades, everything has changed. [...] The forest has become beautiful, luminous, the goal of dreams and desires. The city, on the other hand, has become dirty, grey, monstrous. [...] The city is now like the forest of our stories. (Tonucci, 1997).

How can we recover the identity of a city?... how to return to a belief that the city is our place?... these are the issues that lead us to create this project: *The City of Tomorrow / A Vila do Mañá*.

*The City of Tomorrow* was an educational and outreach project, whose goal was to interact with children and through play help them to become aware of all the angles of the common: tangible and intangible heritage, architecture, urbanism and landscape of their city. While from an architectural standpoint also becomes aware of a new vision for the city.

We believe that it is necessary that childhood and adolescence be actively present in the processes of construction of common space (square, neighbourhood, city ...) providing them with the necessary tools to know the value of their environment and develop their creativity.

### Objectives

In the times in which we live, where everything is a “click” away, we have forgotten the place where I live. The new generations, the inhabitants of tomorrow, are totally unaware of the town or city they inhabit, they live in a “little box” they move into another smaller “box” and they arrive at a bigger “box” (called school, shopping center, etc...), this is their relationship with their environment. “Fig.1”



Figure 1 Invasion of urban space. Workshop: “The City of Tomorrow, Ferrol”.



The reality of today is that the natural connection between children and their habitat, the place where they grow, is barely existent. We found children in their homes, watching TV, playing in their fenced urbanized yards, moving by car and discovering the city from their windows, where the park or plaza have been replaced by the shopping center. The city is a hostile medium for them, they have lost their freedom, which is limited to certain enclosures considered safe and controlled by adults. "To consider the city is to encounter ourselves. To encounter the city is to rediscover the child. If the child rediscovers the city, the city will rediscover the child." (van Eyck, 2008b/1962, p. 25).

We recover some of the ideas proposed by the Dutch architect Aldo van Eyck (1918-1999), in which the child was given the opportunity to discover the city from his own movement, which has to be developed through his games which is his natural way to know the world. "Fig.2"

Another idea that bases our project arises from the right to the city, as defended by Henri Lefebvre (1975), by which the people who live in it have the right to its enjoyment, transformation and that reflects their way of understanding life in community.

We want to work in public spaces to transform them into common spaces. As David Harvey (2013) affirms, it is necessary the appropriation of urban public spaces by citizens through political action to convert them into common spaces. It is intended that they acquire a greater knowledge of the city in which they live, know the elements that make up the immaterial place "Fig. 3" and, above all, demonstrate their transformative capacity.



Figure 2 | (left) Invasion of urban space. Workshop: "The City of Tomorrow, Ferrol".

Figure 3 | (right) Transforming the city. Workshop: "The City of Tomorrow, Ferrol".

## Methodology

The activities carried out in the workshops: "The City of Tomorrow", were structured through six fundamental concepts: PERCEPTION, SCALE, SPACE, CITY, LANDSCAPE and SUSTAINABILITY. To develop these six concepts, strategies of art and architecture were used.

### Perception

We worked with perception in two very different ways. First, we needed to know how children see the city they inhabit, we needed to answer the question: what is your city like? For this, based on Guy Debord (1959), we went out to the "drift" accompanied by a large golden frame so that in our wanderings they could frame those elements of the city that were important to them. "Fig. 4"

Like Lorraine O'Grady in her performances, she makes us question what is this: inside or outside? "Fig. 5"



Figure 4 | (left) What would you frame in your city? Workshop: "The City of Tomorrow, Rianxo".

Figure 5 | (right) What would you frame in your city? Workshop: "The City of Tomorrow, Milladoiro".

Continuing with the work of perception, we tried to provoke in the children / adolescents a new vision of their environment, seeking to break with the known and that they could perceive the same places with different eyes. "Fig. 6"

We base this experience on the concept of "defamiliarization", a literary concept developed by Viktor Shklovski. According to his theory, daily life causes "freshness in our perception of objects to be lost", making everything automated. Through this concept we begin to perceive our environment in another way. Using this concept, we have made some significant actions such as turning a square into a large ocean, ... or even painting graffiti in the air. "Fig. 7"



Figure 6 | (above) Playing with perception. Workshop: "The City of Tomorrow, Vilagarcía de Arousa"

Figure 7 | (below) Playing with perception. Workshop: "The City of Tomorrow, Vilagarcía de Arousa".

## Scale

In the workshops of "The City of Tomorrow" we introduce the concept of human scale and the city scale. Starting from becoming aware of our own body dimensions, we can approach other dimensions such as the city and the territory. It is a perceptual route that we place between the hand "Fig. 8", which represents what is close to our body, and the horizon "Fig. 9", how distant the view reaches.

Table 1 | Summary table on the importance of the place, of the hand to the horizon.

THE IMPORTANCE OF THE PLACE III	
THE CITY IS THE AMBIT IN WHICH WE CAN DISCOVER WHAT WE WANT TO MAKE THE REST OF OUR LIFE	
	THE IMPORTANCE OF THE HAND CONSTITUTES SENSE, DEFINE A LIMIT OF A AMBIT
THE SENSE OF HERE, of my body and ask the difference of all the places that surround me, aware of oneself, in parallel with the place.	
PLAY WITH THE LAYER MORE DISTANT OF MY BODY – THE HORIZON, being the limit of perception of my body: the infinite, to realize that the place is infinite, that it is our planet, that it is ours, and so, take care of it, as we take care of ourselves.	
Travel in perceptive stays between the closest and the most distant. DEPTH, my body here and my body there, on the horizon.	
HORIZON SHARED AND SO UNDERSTAND THE HABITAT of the territory, the city or the landscape.	
ARCHITECTURE, AS AN ELEMENT WHERE IDEAS AND THINGS GIVE SENSE TO THE HORIZON.	



Figure 8 | Working with the scale, of the hand ... Workshop: "The City of Tomorrow, Verín".



Figure 9 | Working with the scale, ... to the horizon. Workshop: "The City of Tomorrow, Cambados"

### Space

We seek work from the space of architecture and the city through experimentation with light, texture, color, sound, ...

By transforming the space with the new materials, when discovering new textures, new activities appear, they sit down, they lie down, they play... "Fig. 10"



Figure 10 | Working with the scale, ... to the horizon. Workshop: "The City of Tomorrow, Riveira".

### City

The city as our habitat, our game board to discover. Understand its structure, morphological conformation, its empty and full, its history, its traditions.

"... for if a city, according to the opinion of philosophers be no more than a great house, and on the other hand the house be a little city ..." (Alberti, 1975, p. 81).

We want you to discover how your houses connect to the city, recovering the idea of Leon Battista Alberti which Aldo van Eyck also exhibits in his diagram of the tree and the leaf: "Tree is leaf and leaf is tree - house is city and city is house [...] a city is not a city unless it is also a huge house - a house is a house only if it is also a tiny city" (van Eyck, 2008a, p. 443).

The children / adolescents they devise and invent their own play spaces, modify the city, live it and enjoy it." Fig. 11"



Figure 11 | Invasion of urban space. Workshop: "The City of Tomorrow, Milladoiro".

## Landscape

Interaction between the built landscape, the most natural landscape and the intermediate territories. Understand how people construct the landscape and how the landscape in turn builds us.

## Sustainability

We want to reflect on the way in which we relate to the planet. Make us aware that what is sustainable consists in a balance between what allows us to develop our life and what commits us to the survival of future generations.

We work with the inclusion of green spaces in the cities, for this we will use the system of "seed bombs" of Masanobu Fukuoka. Fig. 16".



Figure 12 | Transforming the city working with nature elements. Workshop: "The City of Tomorrow, Vilagarcía".

## Conclusions

"I confront the city with my body; my legs measure the length of the arcade and the width of the square [...] I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me" (Pallasmaa, 2005, p. 40).

It is an idea that we try to transmit to the children of the workshops through the different activities and actions.

For this, our instrument has been the game. We have played with the concepts of art, we have taken them to the street, we have transformed the cities through artistic strategies.

The perception of the habitat in which the children live has changed after carrying out the workshops, the urban space has become a part of them, they have internalized it. They have generated links with the place where they live. In addition, children have learned to express themselves through art.

The minds of architects involved have also changed, they have learned by working with children, the process has made us consider aspects of the city that we usually leave out of urban planning manuals.



Fig. 13 | When we started the workshop, the visions of children about their city were diffuse

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## Practice-based Research on Traditional Chinese Cultural Picture Books

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### Abstract

In 2017, in response to the Chinese national policy of cultural aid to southeast Asia, Guangxi Normal University Press published a series of picture books named "Oriental Wisdom". The books have included dozens of Chinese cultural classics, such as the selection of Confucius, Lao Zi, Zhouyi and The Art of War by Sun Zi, which have been translated into eight languages of the 10 southeast Asia countries. The books are illustrated with pictures and texts, and the illustrations are all finished by the teachers and students of Guangxi Art University. Its success not only shows the crystallized wisdom of Chinese philosophy and aesthetics to the world, but also verifies the feasibility of illustration workshop teaching mode, which has become a successful case of design education reform in Chinese art universities.



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