ENGAGED
ART EDUCATION
Engaged Art Education

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Research and Praxis for Social Engaged Arts Education in Southern Europe, Balkan and Mediterranean countries

Introduction

Why did we start InSEA seminars and how did it work?

The world of art education has been concerned with the ongoing global issues such as poverty, climate change, cultural diversity, inclusion, migration, political radicalization, marginalization, artificial intelligence, digitalization, posthumanism, eco-justice and post-colonialism. Although the field has been established as important subjects of school curriculum, the advocacy endeavors continue to take place all over the world. The advocacy attempts stem from the global financial crisis that threatens the funding for education, as well as the accountability that is connected with the market jeopardize the significance of the skills that an individual may develop when they engage in art practices. Eventually along with the advocacy attempts, a new interest arises for the usage of arts as a therapeutic and integration tool in marginalized communities (e.g. poor, immigrants, refugee communities). Also, an increased need rises about how education and arts education may support the cohesion of the society over the political radicalization.

Therefore art educators and other cultural workers are seeking for alternative modes of critique and collective action through the arts. This publication is an outcome of the InSEA seminar held during 16-18 July 2018 at the School of Early Childhood Education, Aristotle University in Thessaloniki, Greece. The roots for this seminar can be traced in events and actions created by art educators, artists and researchers from countries in the peripheral western south coast of Europe: The Iberian Peninsula, where the survival kit for art education was created by the members of the activist art education group C3. The group C3, coordinated by Cristina Trigo and Mª Jesús Agra-Pardiñas is an educational and artistic resistance cell proposing alternative ways for research and praxis in art education. The survival kit presented in the European InSEA congress in Lisbon 2015 suggested a slow pace way of living, promoting pauses and the creation of spaces to think/feel, to slow down, to restrain, and to make. The idea to start InSEA seminars followed the same logic: we wanted to create a possibility for encounters where art educators can be together, share their practices, inspire each other, and initiate conversations by making things together. Spaciousness was the main flavor of the event - we tried to offer not only counter-narrative to linear and goal oriented passes of time, but to create fertile intervals that sometimes provoke confusion, but also can be a potential for play, creation and learning.

Furthermore, it became a common sense to claim that knowledge production is certainly not neutral - the process is instilled with norms and values, which are being passed on through academic action. It is based on epistemologies that seek to confirm western hegemonic structures (Thielsch, 2019). Within the European framework, knowledge production is taking place in the “centres of Europe” reflecting the existing imbalance of power between East and West, North and South. What is considered to be socially engaged art education among scholars is often based on Western European concepts such as relational aesthetics (Bourriaud, 2002) which is considered as a door-opener for community participation, collaboration and collective actions. The purposes of such efforts mirror the main European
values – participation, diversity, civic engagement and democracy, and socially engaged artistic practices are seeing as a possible catalyst for change, although sometimes being very costly and elitist projects. Furthermore, different events within the academic context are happening inside the logic of hegemonic knowledge production, and often they reproduce inequalities and confirm imaginary differences between European center and periphery. Not forgetting the relevance of symbolic realm, this is also a consequence of the huge disparity in available resources and support that academics and students receive within their context. Certainly, there are efforts to transcend those divisions by suggesting different conference fees for different countries depending on their GDPs, or offering bursaries for PhD students. Still, these measures did not manage to overcome inequalities and those events where discourses are produced and reproduced are still dominated by Western European institutions. As the organizations of the academic conferences is a very expensive endeavor, big events often take place in developed countries, making it even more unattainable to “the periphery”.

After the financial crisis hit Europe, austerity measures were introduced to Southern countries and their image was constructed as a kind of a teenager who was incapable of taking good care of the future, recklessly spending money guided by the principle of instant gratification. These European children were seen as “unable to organize their lives democratically without guidance from another” (Buden [2009] in Petrović, 2014, p. 10). The somewhat infantilized representational position, transforms these geographical areas into objects of knowledge production. “The role of the periphery is to supply data, and later to apply knowledge in the form of technology and method. The role of the metropole, as well as producing data, is to collate and process data, producing theory (including methodology) and developing applications which are later exported to the periphery” (Connell, 2014, p. 211). The Balkan region specifically is constructed as a field of study: Yugoslav studies, post-communist studies, post-conflict etc., thus making a geographical area into a research one without agency.

Other European countries can also be part of the peripheral map, specially when we talk about art education. Models of cultural agency, education and art education coming from North Europe and North America had been a great influence upon curriculum development, teacher training and research in art education. The global art education landscape is characterized by the centrality and certain invisibility of geographically marginal practices and knowledge mainly because of the dissemination of academic publications in English language in journals with high impact factor, texts that are largely distributed in universities. A rush for number of quotations and publications with ‘impact factor’ is undermining the universities; carrying out a multinational business model of distributing information. Maybe is time to start to react against the model.

Another interesting factor is related to the places and types of congresses and conferences art education researchers use to attend. Normally in universities of Northern countries with very traditional formats of displaying information such as lectures by keynote speakers, presentations by participants and some workshops. Even if in the InSEA European congresses from the last eight years we can observe a move to more dialogic formats, we still need to enlarge the focus, the scope and the places.

We urge to consider how academic praxis and intellectual work produces place and what kind of critical-creative endeavor is needed as a counter action. Therefore, we see the seminar Research and practice of socially engaged art education as a proactive response to hegemonic knowledge production as we tried to take into account social, political and geographical context of knowledge making, talking, and writing. The seminar took place in Thessaloniki with the
attempt to create space for gathering and sharing that was organized beyond regular conference logic that follows rigid structure. The model of the seminar was dialogical and non-hierarchical, including interactive sessions where everyone had an active role, workshops and performances reminded us the crucial role of the body interaction in communication. Making things together, walking together, performing together removed participants from their comfort zones of written and spoken languages creating spaces for emotional conversations. Due to the small size of the seminar the dialogue was fruitful and everyone got connected overcoming linguistic difficulties and cultural differences. In the difference we reached connections and constructed links. We were able to be attentive to the small details, to perceive the subtle varieties of art education in its many forms and contexts, without judging from the academic gaze, but trying to understand through the slow pace of making together the small nodes of collective actions.

‘As long Thessaloniki exists; everyone will have a homeland’ wrote the Byzantine scholar Nikiphors Choumnos in 14th century. The majority of the participants came from Balkan and Mediterranean regions, but the seminar in Thessaloniki also welcomed people from some Northern European countries, Brazil and Japan. The InSEA seminar took place at a crossroads of social transformation throughout history. Since ancient time Thessaloniki invited and offered shelter to many different groups and communities that eventually flourished. As a consequence these circumstances gave prominence to the significance of its location. In our days, Thessaloniki is still a solidarity center even if it has suffered from the contemporary financial crisis. The topic and content of the seminar was a response to a contemporary need for collaboration and creative exchange in Balkan and Southern Europe in order to foster interdependence of the several communities and prevent hostility.

**Why socially engaged art education?**

Contemporary artists have been eliminating the boundaries between the arts and the audience, creating relational forms for human communication and knowledge construction. They opened up completely different perspectives on levels of interaction between things and people proposing diverse roles for the arts in the society and providing tools that can be most useful in educational settings involving image, sound and movement as ways of knowing and interconnecting people. Globalization phenomenon caused a sense of fragmentation, loss of social bonds and alienation in many population groups in the world. Engaged artists believe that close working relationships among artists, arts organizations, and the broader community enable better living conditions for all and create a more sustainable environment for the arts, claiming a return to a social function of the arts and a non compromised role of the artist in the society. Some cultural workers point out the need to merge art in collective experiences often performative and political. Activist movements are growing in all the continents, raising critical interventions, provoking situations and creating collective situations to raise urgent issues and polemical questions that are often hidden by the hegemonic media discourses. In its many variations, such as “relational art,” “participatory art,” “community art,” or “socially engaged art,” these manifestations often facilitate collective situations and promote greater participation and cultural agency (Emmelhainz, 2016).

Socially engaged arts education (SEAE) began as a pedagogical direction which purposes the civil engagement of participants. Whether it takes place in educational institutions or in the community, the evaluation of the projects depends on the ethical responsibility on the social concerns that the members of the action undertaken. In educational settings and especially in
public schools the aim is to shape the students’ civic role. Arts are seen as a means to enrich the experience of the participants with playful and creative ways. Yet, the interdisciplinary character of the SEAE is obvious in order to foster a dialogue and a direct social change. Whether this is only a short-term change, marking the difference with the goals of traditional politicized art, or a more enduring and influencing process, time will tell (Emmelhainz, 2013). The processes usually include collaborative and interdependent activities that make visible the individual perspectives and how the location affects the critical responses and thinking. As a consequence a sense of “community” is created through the elimination of conflicts that the SEAE evoked. Further, SEAE evokes a radical reappraisal of the modes, purposes and context of arts education. Schlemmer (2017) draws the pedagogical implications of Socially Engaged Art practice that foster a hybridized space beyond formal instructions. Art practice is encountered as an educational experience and vice versa. The critical and reflective actions as perquisites of an educational space become traits of art practices that are formed through an aesthetic process.

The participants

The seminar attracted many valuable contributions, also from other regions than the Balkan and the Mediterranean regions, but the majority of the articles submitted for this publication were from the latter. The focus on the Balkan and Southern European countries in this seminar gave space to certain topics to appear in the fertile intervals. Some might also appear in other places, others are site-specific.

Public space is seized by art education, stimulating energies and possibilities that sprout from the locations and, if needed, giving people alternatives to respond to a dominant way in which space is organized. In Czech Republic the grassroot art association Trafáčka (2006-2014) initiated street art activities for young people and worked together with teachers to pass on techniques. This led to the new concept of ‘Public Pedagogy’, as noticed by Kamila Karagavridisová. In Serbia installations in the form of windows or portals were put in public space inviting people to paint their vision. Jelena Joksimovic explains that the aim is to express and then combine different feelings and understandings of educational practices. Vanja Zarić and other students of adult education at the Faculty of Philosophy in Belgrade reveal that socially engaged art in liminal spaces has a great potential to initiate the transformation of individuals through the processes of participation and learning, as well as social practice and reality itself.

The senses play traditionally an important role in art education and in the Thessaloniki seminar the use of senses was stimulated in a specific way. They caused individuals to be more aware of the body and its surroundings. Antonio Félix Vico Prieto presents the idea of “turning vision into sound” which involves a technique of recording audio that reproduces the real conditions of human hearing, to show how a visual image may be transformed into a soundscape. María Lorena Cueva Ramírez presents ‘My hands tell you’, a practical proposal to work with hands, gestures and paint to get the message across. Her workshop has benefit from the cultural and linguistic diversity of the participants. Without oral language they are able to communicate messages, concepts or sensations to other people only using colors and hands. Another way of communicating without speech was developed by María-Isabel Moreno-Montoro, María Martínez-Morales and Nuria López-Pérez, in a system of body expressions. Ideograms that represent concepts are proposed in a performative act with a technical basis of action and documentary recording. Also Katia Panqrazi shows art as a common language in the project ‘Art
Lab x Kids’. The project was developed in Italy but the aim is to create a “travelling place” of creativity and knowledge, experimentation, discovery and learning through play. It is a place for educational meetings, training and collaboration. A space to develop the ability to observe with eyes and hands and to learn to experience reality with all the senses.

Myriam Romero Sánchez, reviews the dualism of standardized and real beauty and explores its socio-cultural consequences. She makes a distinction between divergent bodies and convergent bodies and then she explores those typologies with a large installation with an empty face in which the participants may temporarily transform. Melissa Lima Caminha uses embodied inquiry that is based on feminist and queer theories in order to uncover perspectives of the social construction of gender and sexuality. Combining video and photography with drawing made it possible for María de la Paz Barrios Mudarra to carry out artistic investigation of daily experience. With those means, sensations you have while doing routine actions in your house can be intensified as in the work ‘Invisible Woman’ is shown.

*The artistic, nature, ecology and the social* came together in new projects in Spain and Brazil. Carmen Andreu-Lara, and Rocío Arregui-Pradas describe a new Masters degree of Art at the University of Seville intertwining ecology, art and social contexts, as in the concept of ‘ecosophy’ by Guattari. The authors acknowledged the connections created by Spanish, Moroccan and Latin-American students in their curriculum. In Brazil Rosana Gonçalves da Silva also involves ecology in social contexts of learning - a tripolar process of self-learning, learning from others and learning from the earth expressed in Poetic language to raise the principles of the Earth Charter. In a public elementary school located in Brasília she developed an experience of artistic ecoeducation/ecoformation and sensitive experience in school routine.

In Cyprus and Greece, socially engaged art education is also about *war and refugees*. Spyros Koutis started his artistic research dealing with war from a personal question: what is my responsibility as an artist in regard to war? With use of ‘Agonistic arts practice’, a form of arts based research, which explores the potential of art to have political impact through process of disruption, subversion, and participation, he developed socially engaged art projects-workshops related to Syrian war and refugees. He carried out the projects with children at a primary school and with young adults at the Birmingham City University.

Martha Christopoulou describes the project “depictions of a refugee’s journey” which aimed at (i) enabling primary school students to critically assess information provided by the mass media (ii) enhancing their understanding of empathy and (iii) increasing compassion and empathic behaviour towards distant strangers who face extreme circumstances in their lives. All the students that participated in this project managed to locate, identify and label the different facets of migrant-refugee crisis, in a way that was meaningful for them.

*Cultural regional traditions* often are defended in war contexts with different population groups. In this seminar very interesting art educational projects were organized concerning local community and cultural traditions. Maria Letsiou describes socially engaged art education (SEAE) in which the primary goal of art learning is students’ involvement with the community’s concerns and issues. She delineates how studio-oriented learning is enriched by the collaborative learning experience and by students’ meaningful participation in the process and content of learning. Antonia Batzoglou describes practical applications of the praxis of Mythagoria: an interdisciplinary praxis that draws from mythology, the educational art of psychagoria, as defined by Socrates, and the therapeutic and reflective qualities of performative storytelling. Socrates describes psychagoria as the educational art of leading the psyche towards dialectical examination of the good. In mythagoria, myths are the tools that
enable an embodied experience and dialectical reflection of social and personal themes. Ismini Sakellariadi presents the results of a project carried out by 15-year old students of the Experimental School of the Aristotle University of Thessaloniki, who used art to research and communicate a new understanding of their cultural identity and history. They looked at the way the past permeates the present in various ways, studied the multicultural past of their city and discovered untold stories. They then proceeded to communicate their artwork and their findings with the wider community, hoping to help bring about change in attitudes and beliefs regarding history, identity, minorities, multicultural symbiosis, human rights and social justice.

Conclusions and recommendations

Some of the topics, or parts of them, that appeared in this seminar, could also be discussed in Western-European conferences. But the focus on Balkan and Southern-European countries shed a light to different aspects. This publication brings up so many voices, different tunes, different colors but the same concern: education through art, an approach to arts in education that although old - Herbert Read seminal book 'Education Through Art' was published in 1943 - is still relevant. More than ever we need to believe in the power of the arts as a tool for making collective actions, as a pedagogical strategy to enable cultural participatory skills. Maybe we are witnessing a recession of arts in schools, we see that art education is not as valued as it was in the twenty century. But through the voices and stories of this book we can look further and embrace the different places where education may be art and art may became education.

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In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis

“Depictions of a refugee’s journey”: Emphasizing empathy in the primary art curriculum
Martha Christopoulou

Rethinking the Notion of Art Learning as a Social Activity
Maria Letsiou

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Antonia [Tania] Batzoglou

Art Education and the art of breaking the silence
Ismini Sakellariadi
Abstract: Main intention of this paper is to explore complex ways of interaction between outside public spaces and schools or other educational spaces. Main idea starts from seeing public spaces and schooling as public goods. This assumption builds on the idea that schools should become central places of our neighbourhoods as sources of togetherness and joint development. This role of the schools is especially important in the peripheral communities that otherwise lack public and cultural spaces. Intervention organized during InSEA 2018 seminar is based on the action research in project Schoolcity (Škograd). In this project peripheral neighbourhood of Ledine (Belgrade, Serbia) is seen through the intersections with the local elementary school. These intersections are created in a series of spatial interventions, dialogues in the community and participative design.

Themes, or theoretical background of the intervention suggested here are public spaces as commoning, spaces that embrace togetherness (Low, 1996) and share the qualities of educational spaces too (Green, 1982). Those spaces embrace learning and unlearning as emancipatory, critical practice that questions and actively changes the status quo (Apple, 2006; Freire, 1993; hooks, 1994); and learning as embodied experience fueled with imagination and playfulness (Brown and Patte, 2014; Ellsworth, 2005). Moreover, we stand with Elizabeth Ellsworth (ibid) who talks about learning as unmistakable, naked, vulnerable look of simultaneous absorption and self-presence.

Paper describes theoretical background and the process of the intervention developed on a workshop during InSEA seminar in 2018. in Thessaloniki. It included setting up the temporary installations in form of several windows/doors/portals in a public space (open or closed). Installations are representing portals to schools, and participants of the intervention are asked to work in groups painting their vision of what can be seen in the three portals. Portals are spaces that connect neighbourhood participants of the workshop were in and their school or other places of their education. The aim was to express and then combine different feelings and understandings of educational practices seen through the connection with public spaces in the community. This process aims to help in deconstructing the typical binary perception of the concepts of neighbourhoods and educational spaces, mostly schools, and to uncover some more shades of these interactions.

Keywords: public spaces, educational spaces, common, learning, intervention
Introduction

When talking about public spaces we all have in mind public squares, sidewalks, roads, public transport stations, parks, market places, theatres, museums, sometimes perhaps even publicly founded schools and their schoolyards. Public spaces are arranged in the cities according to their firstly economic and then social and cultural needs. On the other hand, educational institutions of all levels (mostly referred as schools in this paper) were suppose to be created primarily from social and cultural reasons but became more and more influenced by economic streams (Apple, 2006; Žiru, 2011). This is similarity of the public and the educational spaces that also determines its increasingly constrained nature. In neoliberal world these two start loosing their status of public goods and turn to more commercialized, which also means embodying more instruments of a control then of a freedom. In this paper intention is to explore this research question: *what is the theoretical relation between public spaces and education, and how can they be more interwoven.* Methodology of this analysis include workshop discussion and artistic intervention dealing with qualities of so called portals - imaginary, symbolical doors and windows from one to another.

The theory behind public spaces and educational spaces

In order to explore relationship between public and educational spaces we have established four notions that his paper stands on:

*Public schools are public spaces*

Aaron Schutz (1999) tries to connect works of Hannah Arendt and Maxine Green in understanding public spaces and schools. His writings help us map two aspects of the public space and schools relations. Inner and outer one. Spatial and symbolical. In the inner world of a school, inside it, there are spaces that are more or less private and more or less adjusted for common usage, spaces that are for diverse forms of public life during the school time. For example corridors, school staircases and schoolyard are completely analog to public roads, squares, trans passes and platos. Classrooms on the other side are similar to public theaters or halls where person who is organizing activity holds the power to set the rules of conduct. On the other hand, in outer sense, schools belong to an educational system, which is part of a public body and administration. It is a role of education to belong to everyone and to gather society around common aims. That is how schools with all the above mentioned facilities combined become common, public places, open, inviting and
hosting everyone. It is also how schools become an arena for enacting role of a citizen or other democratic practices.

**Public spaces always embody some ideology**

Spaces and places are always embodied (Low, 1996, 2009). “Embodied space is being-in-the-world, that is, the existential and phenomenological substance of place: its smell, feel, color, and other sensory dimensions” (Richardson 1982, 1984 in Low, 2009, p. 28). In its smell, feel, color and sensory dimensions, as it is often cited, public space can never be empty and will always embody some meanings (Lefebvre, 1991). Those meanings are in the design of a public space but also in its’ usage which can go far away from what was designed in the first place. That opens possibilities of encouraging freedom by constructing meanings in the public spaces but also of establishing mechanisms of control and repression in the same process (Foucault, 1975). Education, specifically teaching and learning in critical pedagogy embodies joy, and happiness (hooks, 1994; Freire, 1993), here we want to point out that this very ideology of joy can be built in design of public spaces and create the hope for the end of oppression. Children’s play can be tracked as indicator of ideology of the space, and it does not surprise that least structured public spaces in even very deprived or forgotten communities sometimes stimulate most fruitful forms of play, full of risks and exploration (Brown & Patte, 2014).

**Public spaces and public education are public goods.**

“I cannot imagine a coherent sense of purpose in education if something common does not arise in a public space” Maxine Green, (1982, p.8). Sense of purpose and service to all the groups in the society is what makes public space and education public goods. As such they require strategical, participative planning, using and maintenance adopted to all the social groups. In both, economical and in social sense these public, and even common goods are meant to become spaces of freedom and emancipation.

**Public spaces and public education are fields of learning as struggle**

Learning is the key term that connects public spaces and educational spaces. The ways our cities are shaped can be more or less favorable towards some sorts of learning, and some social groups. In Schoolcity action research “by relying on findings from educational fields and critical urban studies, we examine cities as systems of constant conquests of freedom,
and public spaces as agents of practicing, supporting, restraining but also creating this freedom (Hou & Knierbein, 2017). A specific aspect of these relations of oppression and freedom are found in the urban periphery. Its freedom lies in its informalities, but at the same time, these informalities create grounds for oppression from the formal system, which exhibits negligence and a lack of sensitivity for the urban reality in the periphery” (Joksimovic, Petrovic, Utvic & Milic, 2018). Unlearning existing modes of control and establishing new ones is the task as difficult for the schools as for the public spaces.

Methodology and the results: the intervention workshop

The workshop organized during the InSEA seminar included 11 participants, 10 people and a moderator, all coming from different fields of art education. They work as researchers, practitioners or students. Workshop begun with presenting Schoolcity context and continued with painting tree portals from public to educational spaces in tree groups, portals were later installed in the outer public space of the conference venue, video diary and process notes were collected during the entire workshop.

Groups were creating portal of hope, portal of struggle and portal of togetherness. They consisted 2-4 members.* Two groups got 2x2 metres white canvas with black and red paint, one group got the same size black canvas with chalks of different color. In a room workshop was hold in, quotes about education and public space were positioned hanging in the air as inspirations or incentives. Those quotes illustrated same theoretical perspective as described above. Then the groups worked on their paintings. After the painting part, during which moderator tried to ask about the process and understand the paintings, all tree works were presented in an exhibition manner. After the discussions canvases representing portals were taken to the Aristotlie University courtyard and groups placed them according to the messages their represented and places that could, according to them, host the portals. The workshop lasted 90 minutes. As for the reflection part of the methodology video diary and process notes were collected and are summarized below.

Portal of hope: this group started to paint almost immediately, without much hesitation or previous discussion. Their work flew intuitively following one main idea about the portal in a shape of a tree but each participant contributed differently. They describe it in this way. “So, this is a tree of hope. And roots are education, but sometimes we can not see it cause it is in the ground. And also education is alive. And the roads are connection in between, and this is a public space. It is in the black, because sometimes black in the public space turns red which is colour of the education.” Their choice of space to position the painting outside the faculty building was on the wall next to parking space for people with the disability.
Portal of struggle: “Freedom”, “Conquering”, “Oppression”, “Anarchy” were words they used to describe the portal. This group was hesitating a lot before beginning their work on painting. Even after many reminders from moderator they were engaged in deep discussion about the concepts that can be visualized or not, all regarding public space and education. Eventually they started moving their hands covered with paint over the canvas in fast and seemingly very determined movements with lots of dripping. It ended up being a painting similar to sign for anarchy well known and used in popular culture. Their descriptions and explanations of the painting process and result were also very abstract. As instructed it was focused on struggle and challenges that occur in public and educational spaces. Those struggles were universal but as they said “messy”, meaning they were not so organized and were thinking in divergent manner. This group positioned own work on one of the inner fences of the Aristotle university campus, and left some paint next to it with the sign for passers by to freely use it. This offer was successful because later on we could discover that paint was taken and used even on a different workshop.
Portal of togetherness: This group was the smallest, it was actually a pair and their process seemed to flow very smoothly. With clear idea and very clear lines and Stickman/woman/person as a main protagonist they told the story about inclusiveness. On a question what is the circle of people on the drawing they described: "All genders, ages and socio-economic statuses using same public space. It is open here, anyone can join". This group thought about the context as well and emphasized that they (Stickmen/women/persons) are somewhere in a peripheral neighbourhood where their togetherness is actually a source, a root of the public good. Portal was installed next to the one of the entrances in the University campus, and also had chalks left next to it for by-passers to add on it.
Image 3. Portal of togetherness

Concluding remarks - what came out of the portals?

Surprisingly for the moderator, the workshop led to very abstract and symbolical discussions whereas her expectations were more into illustrations of using public spaces for educational purposes. It is why this analysis ended up in a theoretical more than a practical domain. Also establishing the direction of the portal, if it goes from educational to public space or reversed turned out to be irrelevant. Because all the portals comprehended links between those spaces in symmetrical manner and in bilateral way.

Main pitfall of the process as perceived by the moderator is lack of structure in moderation during the painting period, which caused groups to perform completely in different dynamic. Is not a pitfall per se, but is a challenge in organizational aspect. Moreover, step by step collaborative painting could be a better solution for this kind of workshop because it would provide stronger platform for the investigation of a clearly very fruitful focus.

As main results, and by reading and building up on the outputs of a workshop these can be added on theoretical notions from the beginning of the paper:
Public and educational spaces share unpredictability

Unpredictable nature of public space (Schutz, 1999) is recognized in education and specifically in learning as unexpected and vulnerable practice (Biesta, 2014; Ellsworth, 2005). This is at the same time challenge but also the “beautiful risk” that newness and change can occur and can be started or provoked by anyone and at anytime.

Communication is what gives birth to educational and public spaces’ agency

It is curious that in the centre of these portals created during the workshop we found communication, in our paintings it was represented through: the road, the elements of a bigger organism, the testimony. It becomes even more important when acknowledged that words communication, common, and community have the same etymology (Riveros, & Tapia, 2008). For the educational space in public, or for the public space that embraces education stands the same it “must be a space in which people can interact socially in a joint enterprise, so although it need not be a physical location it must be a place where people can enter discussion with everybody else there” (Griffiths, Berry, Holt, Naylor, & Weekes, 2007, 54-55).

Entering discussions, making something common, commoning, unpredictably and with vulnerability exploring and changing the status quo is what we strive to achieve in educational spaces. It is the arena that includes public spaces too and it is the arena that embraces public aspect of the spaces like a quality of a learning as a political practice.

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