



RESEARCH AND PRAXIS FOR SOCIAL ENGAGED ARTS EDUCATION

IN SOUTHERN EUROPE, BALKAN AND MEDITERRANEAN COUNTRIES

16-18 JULY 2018
THESSALONIKI, GREECE



InSEA

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HOST Organization and Venue

School of Early Childhood Education

research and praxis
for social engaged art education

InSEA seminar at the School of Early Childhood Education,
Aristotle University of Thessaloniki | 16-18 july 2018



Maria Letsiou,
Adjunct Assistant
Professor of Art
Education, The
School of Early
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Aristotle
University of
Thessaloniki,
Greece

On behalf of the organizing committee, it is a great honour to invite you to the 2018 InSEA seminar at the School of Early Childhood Education, the Aristotle University of Thessaloniki. The topic of the seminar, “Research and Praxis for Socially Engaged Art Education,” and its fresh modes of communicating content represent an experimental learning and research space for the arts. In particular, they align with the necessity of education, especially the arts in education, to effectively respond to current social concerns. Therefore, the InSEA seminar aspires to be a platform for investigating new ways of responding creatively to the changes and challenges of our uncertain world, in which education should intervene in order to improve society for future generations.



Hester Elzerman,
teacher/
researcher
in the Netherlands

This seminar is about art education directed to the social environment, close around you and wide and worldly. Moving in your neighborhood, you encounter relations between people, nature and history. Experienced by yourself and been made aware and explained by education. Unfortunately there are always struggles and violations; scouring and colliding contacts, even though people are striving for unity. Making art is the process of this striving and dealing with these struggles. Art education has a lot of possibilities to make us come into touch, to see, hear, talk with, think with our contacts in the social world. This seminar brings art

education which shows the potential of specific media or materials, new or traditional. Especially in public space contradictions and tensions can run high, but in this seminar the potential of public space is shown. How the self is related to society is addressed in several presentations. We broaden our view across nations and see the beauty and possibilities of transnational, transcultural and ecological art education. The goal of this program is to exchange and to enrich views of how people are made aware of and deal with relations between them and the social environment.



**Maja
Maksimovic**
Assistant
Professor
Department for
Pedagogy and
Andragogy
Faculty of
Philosophy,
University of
Belgrade

Keeping in mind the current political and social situation in Europe, we have decided to offer the seminar in south Europe - in Greece. Today we witness huge effort of Greek people to creatively engage with the ongoing challenges by inventing new models of solidarity and support. One of the aims of the seminar is to engage art educators from south eastern and south Europe by choosing a place which is more accessible. Moreover, due to multiple crises that has been going on in the regions, people have developed self-organised socially engaged art education initiatives in spite of the lack of resources. We would like to acknowledge this huge efforts by creating and opening a space for sharing. This occasion is an opportunity for all of us to share our practice, meet each other and find new friends and collaborators.

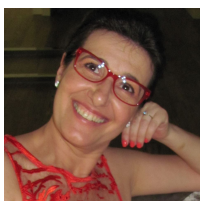


Teresa Eça
InSEA President

InSEA is a network of people interested in education through art, and education through art. In its beginnings, after the Second World War, InSEA founders believed that art education would bring possibilities for personal development and international cooperation in a spirit of hope for peace. Since then the wars had never stopped, and we are now watching again a raise of intolerance; loss of human rights all over the world and art education is not granted for all children in the world. Many artists and educators work as activists; transforming art education and education through art in a strong tool for social engagement. We still have hope and share the ideals of our founders, but we are in a turning point; art and education needs to be more active; more committed to empower communities. In this context artist educators and artist teachers in collaboration with other cultural and social agents are already making actions and transform lives. This Seminar will be a turn point for InSEA, in terms of bringing together this kind of change makers; providing a space for sharing praxis that will be the ground for new theories in art education and education through art. We are sure that this event will transform InSEA connecting the Society to young generations and unrepresented voices in the field.



Ângela Saldanha
European Board
of InSEA



Célia Ferreira
InSEA member,
and treasurer of
the Seminar

PROGRAM

16 JULY MONDAY	LECTURE ROOM Plateia Aristotelous	SMALL LECTURE ROOM A Arch of Galerius	SMALL LECTURE ROOM B Eptapyrgio	WORKSHOP ROOM Lefkos Pyrgos	PERFORMANCE ROOM Modiano
08.30h	Reception				
09.00h 09.30h	Welcome by Maria, Hester, Maja and Ângela Insea Introduction by Teresa Eça General Introduction by Ross Schlemmer				
09.30h 10.00h	Social Justice and Artist Teacher Cognition Rebecca Heaton	A participatory playground: A network of playscapes in the city of Larissa. Participatory design methodologi es concerning the institutionaliz ed public spaces for play Athina Fousteri	The potential of the liminal Jana Misovic, Vanja Zaric, Milisa Milosevic, Natalija Gojac	(Re/De)Const ructing power relationships: explorations of narratives in pedagogical spaces through visual and performative tactics Amalia Giannoutsou and Joanna Empain	How dissecting and finding multiple perspectives Caro de Feijter
10.00h 10.30h	Exploring artistic and cultural identity through an art curriculum unit Fotini Larkou	Street art and Art Education: Case of Třafačka (Prague, Czech Republic) Kamila Karagavrilidis ova	Creation of a map connecting ancient theatre Kleopatra Chatzigosis		

10.30h 11.00h	"Squaring the circle?" How can an artist try to wake people from the indifference in the face of war and promote change Spyros Koutis		ColourBEing: Young children's experiences in a museum setting Andri Savva		
11.00h 11.30h	COFFE BREAK				
11.30h 12.00h	Art and communication in community contexto Carlos Cartaxo	The Educational dimensions of the work of art through the Immersive Spaces of Participation of Rafael Lozano Hemmer Maria Loukou	Dajana Ho and Sons: Re-Collecting An Uncommon Future Author: a common fragment of Dajana's uncommon identity Dajana Ho	Turning Vision into sound Antonio Félix, Vico Prieto	Inter-disciplinary creative teaching Elisavet Konstantinidou & Eva Pavlidou,
12.00h 12.30h	New body typology Myriam Romero Sanchez	People, stories and histories of Synoikismos III – Public art, social engagement and situational practices Phivi Antoniou			
12.30h 13.00h					
13.00h 14.30h	LUNCH				
14.30h 15.00h	Who's Got the Power? A Reflection in Teaching Drama Improvisation with Young Children Ka Lee Carrie Ho	Art Education university practices Sahar Khalil		Think with the body. A system of international corporal expressions Isabel Moreno	

15.00h 15.30h	Wisdom of crowds Susan Coles	The Contribution of Arts Educational Programs to Culture of Peace: Views of Teachers working in North Cyprus and Cyprus Fatma Miralay			
15.30h 16.00h	Social engaged art. Artist's role in workshops for people with particularities Marina Papadiki	An artistic dialogue (Starting in this room, to be continued outside) Lotte Wandel			
16.00h 16.30h				My hands will tell you Lorena Cueva	Educational interactive game to enhance improvisation Tamara Nikolic Maksic
16.30h 17.00h					
17.00h 17.30h					
20.00h	Wine evening in Allegro a restaurant with a magnificent view to the sea and sunset 25 Martiou Street, M2 building, Thessaloniki Concert Hall				

17 JULY TUESDAY	LECTURE ROOM Plateia Aristotelous	SMALL LECTURE ROOM A Arch of Galerius	SMALL LECTURE ROOM B Eptapyrgio	WORKSHOP ROOM Lefkos Pyrgos	PERFORMANCE ROOM Modiano
09.30h 10.00h	We feel/we think/we do/we play/we are who we are/we are many under the golden suns Jenny Marketou	Aesthetic Equity Through Relational Making: Reframing Arts-Based Service Learning as Post-Studio Social Practice James Woglom	Artistic ecoeducation /ecoformation and sensitive experience in school routine Rosana Gonçalves da Silva	Developing critical, dialectical and creative thinking skills through art Reni Giannimara	Performative group creation Antje Dudek
10.00h 10.30h	“Depictions of a refugee's journey”: Emphasising empathy in the primary art curriculum Martha Christopoulou	But it is taught: theory and practice in the art classroom Ourania Kouvou	Nature, Territory and Environment Rocio Arregui-Pradas and Carmen Andreu-Lara		
10.30h 11.00h	“Art, the process of creativity in communities in Transcultural era Ava Serjouie – Scholz	School Promotion Project on Image Media Expression Aya Katagiri	Ecoeducation, working the sustainability through collaborative art. University School and Art&Nature Centers Rosa Vives-Almansa and Rocio Arregui-Pradas,		
11.00h 11.30h	COFFE BREAK				
11.30h 12.00h	Composing a Visual Ethnographic Research to Interpret Muslim Girls'			Art as social act in class: exploring and expressing self and cultural	Portals from public to educational spaces Jelena Jocsimovic

	Identities and Learning Programs Montserrat Rifà-Valls			identities Martha Ionnadou	
12.00h 12.30h	Re/collecting the Land: Object, Memory, and Art Sarah Abu Bakr & Sue Uhrig	Old Dick Donald and Drag King Delicious Melicious: embodied inquiry through artistic research on woman clown transvestism Melissa Caminha			
12.30h 13.00h					
13.00h 14.30h	LUNCH				
14.30h 15.00h	The Big Draw Susan Coles	Viewing violence in artistic imagery; A neurological approach Aikaterini Spathara	Will as Social Desire David Limaverde	A suitcase for Europe. How to trace culture Bernadette Thomas, Maria Letsiou, Andy YeonsungLee	ART LAB x KIDS Katia Pangrazi
15.00h 15.30h	The Third Life in the museum Leena Hannula	Social engagement art and learning practices in primary & secondary education Ismini Sakellariadi	Caminha, Care as Resistance: a collaborative narrative on brains, hearts and wombs Melissa Caminha and David Limaverde		
15.30h 16.00h	3612+Built Environment				
16.00h 16.30h	Education Gabriella Pataky			Participatory Performance David Limaverde	Art, education and ecology Yogos Tsamis
16.30h 17.00h					
17.00h 17.30h					

18 JULY WEDNES DAY	LECTURE ROOM Plateia Aristotelous	SMALL LECTURE ROOM A Arch of Galerius	SMALL LECTURE ROOM B Eptapyrgio	WORKSHOP ROOM Lefkos Pyrgos	PERFORMANCE ROOM Modiano
09.30h 10.00h	Round trip routes. The creative process as a life story Maria de la Paz	Street art and Art Education: case of Trafacka (Prague, Czech Republic). Workshop Kamila Karagavrilidis ova	How can art contribute to personal development? Ruben Sinkeldam	workshops providing spaces for active collaboration in making objects Ralitsa Rumenova	Mythagogia Tania Batzoglou
10.00h 10.30h	Art based Community projects based on Art & Health: a creative tool for social transformation Noemi Avila Valdes				
10.30h 11.00h					
11.00h 11.30h	COFFE BREAK				
11.30h 12.00h	Closing Remarks By Teresa, Maria, Hester, Maja and Ângela				
12.00h 12.30h					
12.30h 13.00h					
16.30h 17.00h					
17.00h 17.30h					
17.30h 19.30h	Cultural walking tour in the city of Thessaloniki				

ABSTRACTS

Sarah Abu Bakr and Sue Uhrlig, Re/collecting the Land: Object, Memory, and Art

This presentation focuses in two material and embodied ways on Palestine, and considers the land in terms of object and embodied memory, as well as the re/collection of both. In this presentation, we play on the meanings of collecting and recollecting. We discuss re/collecting in two ways: the re/collection of discarded/failed objects, and in terms of re/collecting memories in order to collect an understanding of space and self.

A metaphor of failure is used to discuss discarded objects in the land, as well as a Palestinian identity in relation to the constant failure of entry and access. Failure is theorized here as a space of knowing and making and is regarded as a space of potential and possibility. Existing within liminality, failure is thus detached from its commonly associated negative meanings and is reconstructed as a theoretical space of knowing that has the potential to resist closure and encompass difference.

This partnered presentation provides different perspectives of experience in re/collecting in Palestine. We aim to foster a generative dialogue regarding re/collecting as an arts based way of knowing, and understanding failure, conflict, and the geopolitics of a space in multiple ways. The presentation consists of two parts presented by each of the presenters. In what follows, we each provide a short description of the two distinct parts.

Sue Uhrlig: In this presentation I consider ways in which re/collecting failed objects in (un)familiar places opens up pedagogical spaces for understanding, connectedness, and empathy. I use collecting as an emerging research methodology to question how objects and object within collections reflect lived experience, memories, and stories. Specifically, I draw from contemporary artist Candy Jernigan's notion of rejectamenta, or objects intended to be discarded or thrown away, as evidence of embodied and sensed experiences. I am re-collecting objects to recollect the memories with and of them to continuously form new associations and build memories as a palimpsest, which contain narratives written and rewritten of those who encountered them. Specifically, this presentation focuses on rejectamenta, failed objects re/collected while walking in Palestine. While I am a cultural outsider to Palestine, I feel connected to place after travels brought me to Jerusalem and the West Bank to visit a family member who has made her home there with her Palestinian

husband for over a decade. I address my outsider status as one who re-collects objects in order to build new memories and knowledge of place, not to access cultural memories.

As I walked in spaces of Bethlehem, Ramallah, and the Jordan Valley, I picked up rejectamenta and found objects, such as rocks, broken toys, bottle caps, seed pods, and cultural artifacts. In an instant, I relocated the context of the items as I slipped them into my bag and pocket, then my suitcase, later my home in the United States. As I study the bag of objects at home, I contemplate my doing, or undoing, that this collection is no longer in Palestine and consider new relationships between and among these objects as I arrange and rearrange them in a collection assemblage. The failed objects act as evidence, as proof of lived experience not as a singular occurrence but in layered histories that actively invites others into the liminality of the collective space.

KeyWords: Palestine, re/collection, recollection, memory, land, failure, materiality

Sarah Abu Bakr: In this presentation I consider the failed status of discarded objects in relation to a discarded belonging, and a failure of access and entry. This presentation is an autobiographical narrative enquiry that uses poetic language to engage with the difficulty of failure.

Through re/collections of embodied memory, I discuss re/collecting a Palestinian belonging. The presentation is written as a process of remembering walks taken with my father through his narrative. In these childhood walks in summers I spent with my father in Jordan and later the West Bank, he spoke of Palestine, land as it once had been, and himself as exile.

Through my father's narratives I re/collect my own Palestinian belonging, considering how this belonging manifested even before entering Palestine for the first time. Through these walks, an assemblage of self as a new exile--a reworking of Edward's Said's *Reflections on Exile* (2000)--began to take shape. In these walks, I also began understanding re/collecting Palestinian identity through a collective memory as object, in relation to space, and the embodied aspect of walking, as well as intergenerational trauma. The child hated the walks, yet loved the stories, and the adult now longs for them, as my father's health deteriorated, and distance and displacement rendered walking together impossible. Thus, I

re/collect. This presentation, therefore, is an attempt to think of the state of being and becoming Palestinian through material lived experiences that moves beyond the victim narrative.

KeyWords: Palestine, re/collect, recollection, memory, land, failure, materiality.

Phivi Antoniou, People, stories and histories of Synoikismos III – Public art, social engagement and situational practices

Art events in the public sphere are meant to provide broad access to arts and help construct meaningful experiences for the participants. In a democratic society, the most meaningful experience is the one which is directed and shaped by the participants themselves. This talk presents an on-going art project aiming to give voice to the people of a small community. The community, Strovolos' Synoikismos III in Cyprus, is a neighborhood with an interesting mixture of population; it is a neighborhood of displaced people. Its first residents settled at Synoikismos III four decades ago; they had fled from over 100 villages, during the Turkish invasion of Cyprus in 1974. As the older generations are slowly passing away over time, their houses are being rented out to foreign immigrants. This neighborhood of elderly Cypriot refugees and younger immigrants from all over the world is the site where an annual Arts Festival takes place.

Through this art project*, called "People, stories and histories of Synoikismos III", the locals become active participants in the festival, sharing with visitors their stories and histories in relation to Synoikismos, the place which they all now call home.

* The project will be presented at the Festival in May 2018, as part of the course Public art, social engagement and situational practices of the Fine Art Department, University of Nicosia.

Rocio Arregui-Pradas and Carmen Andreu-Lara, Nature, Territory and Environment. Topics for a Master of Art.

The Master of Art in the University of Seville is focused on the development of personal projects related to the international trends in contemporary art and related to the specific context of the city. Three years ago, Teachers decided opening new contents that could refer to the relationship between Art and Nature, Territory and Environment, connecting with the artistic tendencies

towards sustainability and ecology.

The city of Seville is located in the South of Europe, very near of the Maghreb and, historically, very well connected with America. On the other hand, the traditional arts and craft are very present in the city, and Drawing and Painting disciplines are still the basis of the Fine Arts Studies. We, the teachers to carry out the new project, had to thought about the topics, references and discourses to manage, in order to develop a curricula connected to the historical, social and environmental context and, on the other hand, fixing their eyes towards the world wide tendencies. The curriculum of the Master is divided in two semesters. The first one includes some subjects about general resources like Technologies Tools or Researching Skills, and students can choose one between three groups of contents or itineraries: one of them related to Body and Identity; Social Practices, the other one, and this newer about Nature. Students can develop their personal projects along the second semester, and at the end, present their Master's thesis.

We intend, with this paper, to expose the design of the curricula: the selection of objectives, methodologies, workshops and references, and some results we have obtained during these three years. The challenge was opening new windows to the reflections about the connections between art, ecology and social context, following the ecosophy basis, and we think we are on the way.

Keywords: Art and Ecology, Ecosophy, Master of Art, Curricula

Noemi Avila Valdes, Art based Community projects based on Art & Health: a creative tool for social transforma

In 2011, the Complutense University of Madrid and the Prevention and Health Promotion Service of the Madrid Health Service (Madrid-Spain) signed an agreement based on the shared concept of community project. The aim of this collaboration was to design and develop community projects using ART and CREATIVITY as a vehicle for promoting community health among different groups (adolescents, young people, women, people from diverse backgrounds). As a result of this collaboration, university students, supported by professionals from both institutions, designed and developed art-based community projects. These projects are not only the result of the collaboration between students, practitioners

and researchers in the fields of art and health promotion, these community projects based on art and health emphasise the capacity for commitment and collaboration of the people, groups and communities involved. All participants create together and in an atmosphere of trust, with awareness of their abilities and of the importance of art as a tool for changing their realities, in other words, as a tool for social transformation.

Tania Batzoglou, Mythagogia

Myths are known to hold the wisdom of the world and through centuries humans have been listening to myths learning and reflecting on life and nature. In my praxis, myths are used in correlation with multisensory objects, live music and participatory movement to reflect on their multilayered meaning. Learning starts as a dialogue between art, sensory stimuli, storytelling and movement. For the last 10 years, I have been developing this praxis in the galleries of museums and historical palaces in London (V&A, British Museum, TATE Modern, Hampton Court Palace) for specific audiences like elderly living with dementia or not, refugees, adults with learning difficulties and general public. Following a community shift of the museums delivery programs, workshops and performances take place among the exhibits, following a specific route and intertwining stories, movement and object handling while offering an embodied learning and personal experience. After leaving London, my intention is to continue my praxis in Greece, my homeland that is rich in cultural stories, archaeological sites and museums and thus, breathing stories, live sounds and movement to the visual and sculptural art of the antiquity.

Kleopatra Chatzigosis, Creation of a map connecting ancient theatre

As the ancient theatre was also a live institution of city -state for the education of population constituting simultaneously a school of Muses, of letters and arts, it could take place an interconnection of theatre that would function as point of orientation with interlocking schools , shaping thus a mosaic or Museum Education creating a live city.

Carlos Cartaxo, Art and communication in community context

Art and communication converge since the human being inhabits the earth. Based on this purpose, I developed an art and communication project, based on the work of author Geraldo Maciel, with the rural and urban communities of Nova Palmeira, Paraíba, Brazil, the city of the author, with a little more than 4 thousand inhabitants. Methodologically based on constructionism were read tales of the author and adapted for dramaturgy. We hold literature, theater, voice, expression and communication workshops. Initially there were 50 enrolled teenagers and adults, ladies and youth, university students and community leaders, teachers and merchants, housewives and peasants. Dozens of short stories were read, seven were adapted for theater and staged. In this work, the dichotomy between superior art, known as erudite, and the inferior, popular, high and low culture, was broken, breaking the paradigm of elitism in art. Simple people like peasants and housewives were stimulated to the artistic fruition, they became readers, visual artists, writers and actresses. As a result of the project the book *Geraldeando* was published

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

This paper reports on an event-driven case study which examined the ways Grade 5 primary school students perceived and understood empathy through an art instructional activity. The project was called “depictions of a refugee’s journey” and aimed at increasing primary school students’ understanding of empathy towards distant strangers who face extreme circumstances in their lives. One of the assumptions underpinning the study was that mass and social media prompt first person perspectives of what life is in different parts of the world and contribute to perpetuating stereotypes and vague understanding of cultural groups and social issues. A second assumption was that children aged ten are capable of mobilising critical discourses with regard to significant social issues such as the refugee crisis and recognising people’s shared humanity.

Empathy in this study was perceived as the understanding of another person’s condition from his/her perspective and recognition of his/her humanity. Through art education empathy can be experienced in influential ways when students are given

opportunities to explore and connect with others from different communities and cultures and negotiate their own self-concepts (Jeffers, 2009). Developing students' capacity for empathy in art classroom involves identification and imagination. It also requires emotional and cognitive engagement along with inquiry into personal, cultural and spiritual values. Thus, art classroom can be a productive space to present students with topics that can enhance their critical thinking skills and provide them with opportunities to negotiate their own personal world (Ham, 2015). Ideas of care theory and theory of social justice art education were utilised in the development of the art instructional activity which sought to engage students in critical caring. So, during the activity, which lasted three months, the students through drawing, video-art and role-play explored notions of social equity/inequity, mutual respect, perceived privilege, cultural perception, personal connection, compassion, caring and empathy. Field notes, student artworks and visual diaries were utilised to analyse their responses and evaluate the instructional activity and student learning. One such learning experience is not sufficient to bring about deep sense of empathy, or lasting positive changes in caring attitudes towards others. It can be a starting point, however, for providing students with opportunities to increase their capacity for empathy and make connections with others.

- Ham, A. N. (2015) Portrait of a stranger's face: Global empathy as a curricular emphasis, Unpublished Thesis, University of Texas at Austin

- Jeffers, C. (2009, March). Within connections: Empathy, mirror neurons, and art education. *Art Education*, 62(2), 18-23.

Susan Coles, The Big Draw

I am an Associate of BIG DRAW, a UK charity who embrace advocacy and promotion of visual literacy through drawing. The Big Draw festival of drawing takes place every October around the world, the theme for 2018 is 'Play' and I propose a workshop for participants which explores the theme but also encourages people to get involved in the international drawing festival <http://www.thebigdraw.org/all-events> and understand why we use the hashtag #drawingchangeslives

Susan Coles, Wisdom of crowds.

Networks allow for inspiration, collaboration and opportunities within communities of practice. There is strong argument that groups of people can be collectively more effective at solving problems, undertaking innovation and decision making than individuals or elite groups. The lack of subject specialist professional development opportunities for art and design teachers in the UK have led to the growth of blended learning and collaboration through face to face and online networking. They support both professional development and the intrinsic need to sustain innovative practice in the classroom (and their own personal practice) for the artist teacher. The exponential growth of social media as a tool for teacher CPD also creates many questions for the future, in terms of what happens next, and how can we guarantee quality assurance?

Lorena Cueva, My hands will tell you

This workshop is directly related to the workshop "Thinking with the body. A system of international corporal expressions ", although on the other hand people who have not attended this, may participate in the one proposed here.

Throughout this workshop we will develop the concepts worked on in the workshop "Thinking with the body. A system of international corporal expressions ", and those that have not attended, will work based on concepts that they want to deal with at that moment.

They will meet in groups of 3 or 4 people. They will share the concepts worked on in the previous workshop or, in case they have not participated in it, during the meeting they will be able to decide which message to communicate.

In the workshop "My hands tell you" we seek to express through the universal sign language messages and concepts that are interesting to attendees, but from an artistic perspective, using our hands as tools of expression.

Each one of the assistants will have at their disposal paint of different colors with which it will be able to cover their hands, decorating them of totally free form and expressing in some way their personality.

With the clear message and the hands painted, they will be arranged, together, through the universal sign language to translate it to the rest of the people that form the workshop. Therefore, through this proposal we seek to promote collaborative work by discussing ideas in groups and reaching conclusions about them that allow us to reflect on the proposed activity. In addition to the artistic expression of each person to have to express through colors and shapes his/her personality with his/her hands, which will be their means of communication with the rest of the workshop attendees. It also seeks to make visible the expressiveness and beauty of the sign language, which is understood only as a means of communication between and with deaf people, when in reality it can be a useful communication tool also for hearing people.

Keywords: hands, color, deafness, communication, hearing/hearing

Melissa Caminha, Old Dick Donald and Drag King Delicious Malicious: embodied inquiry through artistic research on woman clown transvestism

This paper aims to share diverse topics on the artistic research that I have been engaging in the construction of two characters of my first solo show: Cunt Clown Show. The show tells a story of a woman clown who, after marrying herself, travels on her honeymoon to different planets, in a fantastic science fiction trip. She visits three planets, in which she meets and / or transforms herself into different characters. Two of them are masculine ones: Old Dick Donald and Drag King Delicious Malicious. Both have been inspired by comic techniques and traditions, like clownery, buffoonery, parody, cross-dressing, drag and masquerade. Issues like creative process and performing techniques will be displayed and analyzed, such as character construction, use of gestures, props and costumes, as well as visual representation. The embodied inquiry that I have been experiencing with the construction of these two characters engages in a performative approach of research, and drinks on interdisciplinary artistic practices and theory. Feminist and queer performances and theory informs the creative and artistic production, which aims to engage audiences in an inquiry and dialogue about the social constructions of gender and sexuality. The Cunt Clown Show

fosters inquiry about femininities and masculinities, suggesting that subjectivity, identity and desire are plural and multiple. At the same time, it also intends to work as a critical tool for the clown community that I belong to. Since the show proposes to walk through different comic and laughter territories, it also proposes to demystify and deconstruct clowning as a principal symbol and archetype of comedy and laughter. So that, another goal of the show and its research is to contribute for the opening up of the “clown world” to different comic performances and traditions, foster interdisciplinary conversations, promoting a politics of artistic dialogue between the arts. On putting in the same piece different characters from different artistic and cultural practices, the show aims to foster clowntacts not only between scholars and artists, but also with different potential others that we, as clowns and performers, can develop as part of our creative artistic and huWOMan process of becoming.

Key words: artistic research – woman clowns – transvestism – feminism.

Melissa Caminha and David Limaverde, Caminha, Care as Resistance: a collaborative narrative on brains, hearts and wombs

This work emerges from a conversation that we started about our particular trajectory as artists and social researchers that inquiry about resistance practices and the category of ‘care’. By our own particular experiences with participatory theater, theater of the oppressed, artistic research, clowning, mental health and motherhood, we engage in a performative conversation that deals with several concepts and problems related to gender, feminism, democracy, social justice and social transformation. This work is a collaborative treaty on how we can conceptualize care as a investigative category through our experiences and narratives. This performative dialogue involves reflecting about the hybrid identity that one of us, Melissa, has been struggling to construct under precarious conditions, the one of artist-educator-researcher-mother. How do we care with our monstrous identities of artists-educators-researchers-mothers? How do we resist precariousness without resisting to care?

Belly.Breast_Mama.Monster. Clown is an artistic project that Melissa developed as part of her PhD research in Arts and

Education, Faculty of Fine Arts, University of Barcelona. It was a way to resist being excluded of professional and academic life, a political resistance act an autocaring artistic practice that fights oppression and exclusion of pregnant women from social and work life, human life. This monstrous condition of women, especially pregnant women and mothers, have been a constantly threat to all women, especially those facing hybrid identities, in this case, a professional hybrid. Engaging in a conversation about Melissa's experience as artist-educator-researcher-mother, we will try to discuss fundamental topics that links feminism, activism, resistance, care. On the other side, this dialogue also involves David's reflection on construction of agency, poetry and pedagogies of resistance, narratives and battling on his mental health experiences and the challenge to "perform" academically and professionally.

Could motherhood be considered a fundamental institution to inquiry about resistance and social change? Which are the material aspects of motherhood that resistance activists and artists could take into account in their political projects? Who cares about care?

Thinking of art today calls us to the paths of understanding its place in education and politics. Resistance is to create lines of escape that, in order not to enter into the micro fascisms of the existence of an old policy of representing the truth and learning; but reinventing itself, by not reproducing old forms, by not seeking to understand given orders and representations of knowledge. Resistance is to realise that there is an infinity of strategies that are not within the reach of institutions; and that occurs in the realm of experience, with a knowledge that has repercussions in ways of living, that are not entirely absorbed by the system. Resistance is a bodily project, but also collective - bodily for the inner processes of agency and how it moves; and collective for the institutional (most of the times neoliberal) that invents ways to shut down the scream of a transformative art that challenges status quo. It is within this context that I want to talk and hear your thoughts on 'care'. Can care be considered one bodily strategy of resistance? How is it learned and performed?

Keywords: care, resistance, art, artistic research, agency, mental health, motherhood.

Antje Dudek, Performative group creation

My proposal is an invitation to experiment with performing collaboratively. I would like to initiate a performative group creation by providing a structure that is based on a simple set of rules, which then allows for people of all backgrounds and artistic predilections to fill the spaces within the structure with actions of their choice.

The idea for my proposal was sparked by a collaborative performance that Joshua Hines (musician) and Thomas Bratzke (sculptor, performer, educator) and I (art educator, visual artist) developed and performed last October, “Zwischenzeilen|Wechselspiel“ (Interline|Interplay). We wanted to develop a group performance but had no further limiting framework and had never performed together as a trio. Also having different artistic backgrounds, we had to negotiate different notions of performing and performance (art). Following our wish to unite these in one performance without going for complete improvisation, but to allow for diversity and freedom, we created a structure for framing actions of multiple performers. This structure is a series of different modes which are repeated three times: stillness – individual exploration – interaction as a group. The final performance was a group creation of music and sound production, live drawing and performing with gestures and actions, hence uniting our talents and tools. The performance and our working process was a supremely enriching experience, giving us space to experience and acknowledge each other’s actions, presence and ways of expressions.

My aims for a collaborative learning space are to unite different forms of expression in a framework that allows for interpretation while having certain rules of play that help synchronize phases or modes of performing together. The basic rules are as follows:
Do not talk but interact.

Let’s move through different modes together.

Stillness: Each of us rests in stillness in a spot and pose of their choice.

Individual exploration: Each of us performs actions of their choice, trying to explore an object, their own bodies, a musical instrument etc.

Interaction: We get together, trying to teach each other some things we might have found out about our objects, movements, sounds...

This project aims at fostering non-verbal encounters and a dialogue in gestures and actions. Later on, during the reflection verbal dialogue is welcome, and might be facilitated and focused by the group experience.

“Scaffold” is very flexible – allowing for participants to bring materials and objects or come as they are and experiment with movement. No material is needed. As far as space is concerned, different indoor and outdoor options are possible.

Caro de Feijter, How dissecting and finding multiple perspectives

How can we create a language using arts (words, movements and symbols) in which we are sure that we understand one another even though we might not agree?

Athina Fousteri, A participatory playground: A network of playscapes in the city of Larissa. Participatory design methodologies concerning the institutionalized public spaces for play

This paper presents participatory design methodologies concerning the institutionalized public spaces for play as long as its implementation through different stages until the final assessment. This research concerns the municipality of Larissa, a city located in the region of Thessaly, Greece and started in May 2016.

The main points of interest that formed this research were the critical analysis of the way playgrounds are being created in Modern Greek cities, the role of the architect (designer) in the production process as well as the actual absence of the child (user) at the stages of conception, implementation and potential expansion of their usage.

On one hand, this inquiry investigates the designer’s capabilities to act as a “mediator” between the state, the children and their attendants, interpreting the elements from every aspect into architectural practice (participation in festival organizing workshops, creation and promotion of digital research platform ‘Ludus Loci’, questionnaires distributed in schools and actions in community settings). On the other hand, children as users were

given the opportunity to participate through discussing and making in the design of these sites (1:1 scale structures, physical models at various scales and qualities). Based on the notion of creative play, their imagination regarding the relation between space and play was emancipated, enriching the design range and simultaneously providing substantial feedback to the designer. The research concludes with the assessment of each design stage by the designer-architect, aiming at the continuous improvement of the methodologies in order to ensure its sustainability.

Reni Giannimara, Developing critical, dialectical and creative thinking skills through art

Workshop to familiarize educators to various educational techniques of creative and thoughtful activation of children through artworks.

This engaging, interactive workshop will provide an overview of art and culture, its value and positive effects: social, cultural, and cognitive, how it connects to the academic mission of schools, and why it provides a strong foundation for students' on which to build a lifetime of knowledge. We will also explore the critical, dialectical and creative thinking skills techniques and essential keys to integrating it into current lesson plans.

The workshop will focus on the value of art which lies on the social level, by the development and promotion of empathy and a sense of community, as well as on a cultural level, by fostering understanding for cultural differences, as well as strengthening cultural self-awareness.

In this art workshop teachers will experience classroom-ready activities which they will be able to use with their students immediately.

The workshop will be geared to a range of grade bands and provide an extensive collection of materials and ideas that are ready to use. Also, will provide high impact activities to engage students in fun ways to practice and review art concepts. Participants will gain a deeper understanding of the outcome of engaging in cultural activities: cognitive skills and multiple intelligences. They will learn how incorporating culturally relevant activities and lessons empower students intellectually, socially, and emotionally.

This workshop will show to participants how to use art, and other images of visual culture to help students develop observational skills that can then be used to deepen their abilities to draw conclusions, make inferences, explore viewpoints, build vocabulary, develop questions, and more.

The group will discuss the interactive experience through the evaluation of properties of techniques, as well as the role of information and links to literacy skills and community issues. Finally, specific discussion opportunities will help participants to consider the next steps in the planning approaches of integration of art in their own learning environments.

The fundamental idea lying behind the workshop is critical pedagogy and Freinet pedagogy that offers the principles and the pedagogical tools for a free, open and cooperative school with emphasis on expression skills, communication and cooperation at school. With the cooperative class and the councils, the school newspaper, the small books that the children create themselves, the artistic expression and the cinema, school is free and open to the world, produces culture for the community, students construct together their environment, with their actions and active citizenship. Students experience democracy at school and become the active and responsible citizens of today and tomorrow.

Amalia Giannoutsou and Joanna Empain, (Re/De)Constructing power relationships: explorations of narratives in pedagogical spaces through visual and performative tactics

This workshop is the result of the interconnection of two PhD research projects that experiment with art as a site of research, learning and social change. In particular, the aim of our collaboration is to explore the encounter of performance art and video art as research and educational practices, as well as the development of ideas and tactics (de Certeau, 1990) that can inform art education. In order to deepen into these explorations we will reflect on the power relationships that shape artistic education practices, by approaching questions such as: How do stories and memories written in our bodies can be used to locate, visualise, question and reconstruct the power relationships that exist within the pedagogical spaces?; How do we (re)situate ourselves as teachers, researchers, artists and students by using tools inspired

by feminist methodologies and arts based research?; Which power relationships shape the pedagogical spaces, and which tactics can we imagine in order to create new narratives and subject positions? At this point we find it necessary to explain that we perceive the concept of tactics as two-dimensional. First, as visual and performative tactics that we apply to map power relations in pedagogical spaces (Ellsworth, 1989, 1997; hooks, 1994; Phellan, 1993; Sedgwick, 2003;) and second, as pedagogical techniques to (re/de)construct them. Our proposal is to construct liminal spaces (Edwards 2006 in Vidiella, 2009) through a collective creation by using visual and performative tactics inspired by feminist (Anzaldúa, 1987; Sandoval, 2000; Mohanty, 2003; Spivak, 1993) and art based methodologies (Suominen, Kallio-Tavin, Hernández Hernández, 2017; Gergen & Gergen, 2017; Snowber, 2017; Harris, 2016, 2017;). The aim will be challenging dualisms such as body and mind, subject and object, theory and practice (Edwards, 2006; Grosz, 1995; Haraway, 1984), to (re)imagine our practices as educators, researchers and artists by (re/de)constructing our relationships and to generate displacements of views that break with the normative vision (Benhabib, 1992; Cohen-Cruz, 2005 in Vidiella, 2009).

Keywords: art-based feminist research, visual, performative tactics, power relations, pedagogical spaces, social change

**Rosana Gonçalves da Silva, Artistic
ecoeducation/coformation and sensitive experience in school
routine**

This article presents some elements of an Ecoeducation/EcoFormation developed with teachers and children, in a public elementary school located in Brasília, Federal District, Brazil. Its objective was to develop an interactive educational process based on Poetic Language and Human Ecology, Complex Thinking and the principles of the Earth Charter with teachers and students from early school years. The experience has intersected distinct fields of knowledge, artistic expressions and scientific and traditional knowledge. In this perspective creative expression was combined with a shared aesthetics in which the individual allows him- or herself to show their uniqueness, the creative dimension that strengthens the human formation as it inhabits between the individual and their

deeper layers of expression by understanding art as expression which can be lived in everyday life.

Keywords : Ecoeducation. Poetic Language. Human formation.

Leena Hannula, The Third Life in the museum

My special research focus is the third life in which my approach concentrate especially on go-go or slow-ago periods. In my research, there is a theory of recognition but also a theory of not to recognise when you see a person through operative and practical routines, as a client.

Based on the study of Jari Pirhonen, *Good Human Life in Assisted Living for Older People: What the residents are able to do and be* he describes the circumstances of older people in a care house^[1], it seems that the "recognition" makes a big difference how you treat your visitors –are they customers or persons. I have made ethnographic studies of collaborating with senior people and compared them with visitor questionnaires during ca. fourteen years. I hope the ideas presented could explain diverse possibilities for making a good life in cultural institutions and assist social policy planners and executives in creating policies and practices that help people after retirement to maintain their dignity and civil personality.

Can museum visits keep senior citizens functional ability on or maybe improve it? How can one support senior citizens identity according to recognition theory? Ages according to Professor Antti Eskola: the third age is between retirement and older hood. These people can afford, are physically fit and they have time to express themselves. " Eskola talks about the activity theory, which is opposite to giving up socially. According to his theory, a good older hood is not withdrawing, passivity and tiredness although it is influencing how to build your own aging and environment. " Go-go- and slow-go-groups are now the generation that has lived rock'n roll coming, made day care system and created the youth culture. "

Professor Antti Eskola developed an idea of a public home, which means an open space near the home area where a person can move naturally. It is the opposite idea to a private and closed home with objects and memories. One can see spaces functionally and make them interesting by looking at them through different glasses. What are places that can offer some extra value?

[1] <http://urn.fi/URN:ISBN:978-952-03-0416-4>

[2] Mikkola 2014, 19-22

[3] Eskola 2016, 90

[4] Kallioma-Puha 2014, 323-324

Rebecca Heaton, Social Justice and Artist Teacher Cognition

This autoethnographic paper presents, connects and interrupts the relationship between social justice and cognition in artist teacher practice. It inter-relates the perceptions of an artist teacher academic with a group of pre-service artist teachers when three lenses, the theoretical, personal and cultural, are applied in a learning journey. The paper exemplifies how art education can address and challenge sociocultural systems to ensure educational offering aligns with cultural production, a concept put forward by Kuttner (2015) to develop young peoples orientation towards the arts. The meaning of social justice to the artist teacher is deliberated, its contribution to cognitive development is made and the advantages and limitations of its educational offering to learners, pre-service teachers and children aged five to eleven, are addressed. The study of social justice and cognition provides a way to access, teach and develop generational roles and responsibilities concerning moral consciousness. If the arts can be used to facilitate the progression of educational cultures in a sustainable manner, art as a subject will gain recognition because its contribution to society and cognitive development will be profiled. Throughout this paper exemplifications are provided and deconstructed to show how the relationship between cognition and social justice can be used to educate the educators, providing a filtering system for educational change. This paper forms part of

a larger doctoral study to curate cognition in artist teacher practice in to share art's contribution to learning.

Dajana Ho, And Sons: Re-Collecting An Uncommon Future

Author: a common fragment of Dajana's uncommon identity

"Dajana Ho and Sons – re-collecting an uncommon future" is a part of the final work of the master program of the Applied Theater program at the Academy of Arts in Novi Sad. Through interdisciplinary techniques of applied theater, contemporary dance, stage movement and performance dance, this work explores authenticity and identity that transcends gender, conscious and unconscious, individual and collective. The issue of authorship in this project remains open and fluid, while the central part of the work are twelve alter egos. They were created from the character of Dajana Ho, one of the oldest Belgrade drag performers. These alter egos of the second order go deeper into the field of liminal becoming ALTEROIDS - ephemeral phenomena that are not physically fixed. In this way, the alteroids are allowed to materialize in different ways. By taking unconventional forms of physical expression, they create a bridge between the author and the audience, ie, participants who, by taking on alteroids, contribute to their deeper development. Thus, the alteroids cease to be a mere display of the artist's search process for their authenticity, but rather open themselves to the true contribution of the audience to the construction of the overall performance. This type of interaction has the potential to further directly provoke the boundary between the role of the author of the interactive performance and the collective contribution of the audience, but it also examines the authenticity and the ownership of the self-development of the author of the project. By losing control over their work, the artist acquires insights that would not be possible without collective contribution and reassessment.

Keywords: alteroid, identity, gender, collectivity, authorship, ownership

Ka Lee Carrie Ho, Who's Got the Power? A Reflection in Teaching Drama Improvisation with Young Children

This study draws on Deleuze's concept of power—that it can be subtracted, neutralized, or amputated—to show how power

concept can be reconfigured and reconceptualized between children and adults and with their own peers. The study explored these dynamics through aesthetic encounters within drama improvisations. This arts-based research was carried out in Hong Kong with six Cantonese children, aged 3-5 years, who participated in five 2-hour drama improvisation workshops. Data were collected from the video transcripts of the workshops and the researcher's own research journal. Two significant milieus were observed: switching in-between roles and intuitive creativity is not talkback. I argue that because each of these two milieus provide the foreground for the complex—and at times contradictory—nature of children's aesthetic encounters where Deleuzian power is at play, opportunities arise for both challenging the traditional adult-child power relations, and in so doing, educators can be able to reconfigure and reconceptualise teaching goals and practices, both generally and specifically, within the context of early childhood education.

Martha Ionnadou, Art as social act in class: exploring and expressing self and cultural identities

Creative expression of ourselves through the arts is intrinsically human, enforces our uniqueness as a species, allowing at the same time for introspection, to delve deeper into our souls, seeking for an unrestricted exploration of our nature. Art Education in school shouldn't rest only in the frame, but become itself a frame of the students' experiences. Far more than mere aesthetic indulgence, it should aid their moral and individual development. Moreover, as a tool for shedding light on our self-knowledge, it has the power to open widely the borders of relating effectively to others or to life's varied phenomena, as we learn how to communicate the subtleties of who we really are and what we believe in ways that words usually fail to fully capture, thus enhancing social learning and cultural responsiveness in class. The workshop wishes to contribute to a wider understanding of what art as an aiding tool uniquely has to offer in making the classroom a more productive and enjoyable place, a threshold for creativity and multicultural acceptance. Particular attention will be given to the ways in which it should be employed from the first day in formal education and therefore participants will be engaged in arts-based activities that can be used in class introductions. This

interactive procedure intends to provide ideas of how students, investigating the makeup of their personal and cultural identity through art, a) will have the opportunity for self-discovery and self-expression and b) will reflect empathy and understanding for their classmates and the multicultural environments each one represents. Along with the activities, results of such explorations that have already taken place in school classes will be shown and discussed thoroughly in order to reevaluate art's social role in fostering meaningful connections between ourselves and our global/ cultural environments.

Jelena Jocsimovic, Portals from public to educational spaces. Schoolcity

Main intention of this intervention is to explore complex ways of interaction between outside public spaces and schools or other educational spaces. Our 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. Suggested intervention is based on our action research in project Schoolcity (Škograd) where we try to connect peripheral neighbourhood of Ledine (Belgrade, Serbia) with the local elementary school with series of spatial interventions, dialogues in the community and participative design.

Themes, or theoretical background of the intervention we are suggesting here are learning and unlearning as emancipatory, critical practice that questions and actively changes the status quo (Bell Hooks, Freire, Apple); learning as co-construction of meanings that originates at the intersection of perspectives (Rogoff, Piaget, Vygotsky), and learning as embodied experience fueled with imagination and playfulness (Ellsworth, Brown, Patte, Naeini and Jafari). Also, we stand with Elizabeth Ellsworth who talks about learning as unmistakable, naked, vulnerable look of simultaneous absorption and self-presence.

This intervention is about learning but should also be learning itself. It includes setting up the temporary installations in form of several windows in an public space (open or closed). Windows are representing portals to schools, and participants of the

intervention are asked to paint, build or write (in groups or individually) their vision of what can be seen in the windows that connects neighbourhood we are in and their school or other place of their education. Each window has several incentives, cards with the questions, illustrations or quotes about what can be considered as linking line between educational and public spaces. materials are also freely positioned in the space. Participants are encouraged to explore different artistic materials and forms of expression. Aim is to express and then combine different feelings and understandings of educational practices seen through the connection with public spaces in the community. Video diary of the entire process will be created, the ending of the intervention is discussion with the participants in a form of guided exhibition. The process aims to help us deconstruct the typical binary perception of the concepts of neighborhoods and educational spaces, mostly schools, and to uncover some shades of these interactions that are supposed to help next phases of our action research in Ledine. Keywords: learning, public spaces, portals to educational spaces, expression, intervention.

Kamila Karagavrilidisova, Street art and Art Education: Case of Trafáčka (Prague, Czech Republic)

The presentation will examine the intersection of art education and Street Art, which occurred during the existence of a former grassroot art association Trafáčka (Prague, Czech Republic). It was a former transformer repair plant in Prague which was turned into an alternative art and residential centre by a group of young artists and friends. From 2006 to 2014 it made a significant impact on the cultural map of the Czech Republic.

The cultural programme varied in the forms and currents of contemporary art, but Trafáčka's strong bond to the Graffiti and Street Art scene was obvious at first sight, and the site became a looked for location for people from the Graffiti and Street Art community, as well as for general public interested in this art form. For the purpose of the research project „Street Art in Art Education“, I mapped Trafáčka's art educational programmes for children and young people, and tried to reveal the ways in which professionals from the field introduce the art form to broader audience.

From the beginning of the association, where first engagement

with children and young people through the programmes inspired by Street Art culture was launched, to the examples of versatile artist-led programmes, I will demonstrate that Street Art and art education can, and often do, intertwine and that many artists from the community are willing to pass on knowledge and skills to the younger generation.

I believe that alternative culture sites such as Trafačka might offer promising models for future partnerships between traditional educational and cultural institutions (and educators), with less formal sites of learning as it was shown on remarkably successful Trafačka's collaboration on Street Art and Graffiti exhibition: Stuck on the city „illegal art in the legal world“ (2013) with City of Prague and professionals from the Educational department of the Prague City Gallery.

In January 2015, Trafačka ended its existence under the bulldozers of city development, and it now continues as a private exhibition hall in a former slaughterhouse in Prague.

Kamila Karagavrilidisova, Street art and Art Education: Case of Trafačka (Prague, Czech Republic)

This proposal further develops a paper „Street art and Art Education: Case of Trafačka (Prague, Czech Republic)“ with the main focus on an exhibition Martha Cooper Files organised in 2013.

Martha Cooper, an American photojournalist, has been documenting Graffiti and Street Art scene from its beginnings in 1970's and gained a respect within a male dominated community. Her exhibition and visit to Prague has been launched thanks to Sany, Czech graffiti writer, who contacted the artist, while working on a preparations for the document Girl Power (females in graffiti scene) in New York, 2012.

Selected pictures from the exhibition Martha Cooper Files will metaphorically evolve into a collaborative group creation that will be performed by the participants of the Insea seminar. Through the visual observations, collaborative hands-on activities, personal experience and dialogue, participants will (re)construct knowledge about the Graffiti and Street Art scene which will be gradually generated, summarized and reflected on at the end of the activity. All artifacts are intended to remain on a venue, to be further experienced, enjoyed, played with or destroyed by the youngest

generation – children from The School of Early Childhood Education of Thessaloniki.

Main goal of the experience is to propose, varify and discuss collaborative ways of learning/teaching within the realm of art education with the central question: How to introduce edgy art form such as Street Art to the younger generation?

For the purpose of the research project „Street Art in Art Education“ I have been unveiling the ways artists, educators and other professionals introduce this art form to the children and young people. It seems, that versatile forms and techniques of the movement have been at the centre of the art educational activities of many and there is no doubt, that Street Art has lot to offer in this field, but I believe that full potential assets of Street Art to (art) educational curricula are still to be recognised.

Aya Katagiri, School Promotion Project on Image Media Expression

In the area of deaf people, each country has its own sign language, and there are also differences from one region to another. However, there is a sign language system that is international. This does not mean that it is a common language, since what is the same in all countries is the representation of the letter. With the letters represented with signs with the hands we compose words, and the words are different in the languages. However, there are hand signs that represent the same ideas or concepts in all languages.

Our proposal is not for deaf people or for listeners who want to contact deaf people. Our proposal is an action to be able to communicate with people who are deaf or hearing, and consists of creating ideograms that represent concepts and can be used by people who speak different languages.

We propose, therefore, a workshop that consists of three parts. The first part is that each attendee works from an idea and concept that will represent an ideogram. The ideas or concepts will belong to semantic fields discussed in assembly by the attendees.

In the second part, we will elaborate international messages combining the obtained ideograms.

In the third part, we will translate the ideogram to a gesture with the hands or with the whole body for its use internationally. It does

not consist in transcribing it into the existing international system of signs, but in creating a gesture of corporal expression that represents the idea or concept. This gesture will be collected with video by the attendees, and these videos will be used to elaborate a joint message through a choreography that will be shared through all the media we can.

Realization:

We will provide all the materials: pencils and paper. Attendees have to provide the video recording tool, which can be their phones.

With the "wix" tool we will create a web page in which there will be a section to publish the code of ideograms and corporal gestures. Another section to upload the choreography with photos and their messages. Another section to allow other people to continue uploading their messages.

Keywords: Body thinking, body expression, drawing, universal image, representation.

Sahar F. Khalil and Ahmed R. Soliman, Art Education university practices

University and community partnership go back in the Egyptian history to Talat Harb and his community college and university project (The Cairo university), nowadays reflect of research in universities affect community serving community. In modern Egypt, university hand-on community services started with the 1960 showing foreign society that we Egyptians can do better than them in imitation of free Europe by having art shows, film production, radio and television broadcast and we forgot what we came from urban district with origin of every part of farmer Egypt with history of mixed needs and reflects of family life Motivation in a theoretical word used to explain behavior. It represents the reasons for people's actions, desires, and needs. A motive is what stimuli the person to act in a positive way or at least develop a disposition for specific behavior, changing education and art education specially.

According to Maehr and Meyer, "Motivation is a word that is part of the popular culture as few other psychological concepts are". Such as in case of Novel readers will have a motivation for reading a short story, even if such motives are complex and difficult to determine. University Environmental community outreach act as

the motivation for community accepting universities indulging youth imagination encouraging them applying for university life, using Trends of University Development, Collaborative university teaching, Blended training, developing Language and research competency.

This paper is a blend of different research papers of our own research practice in university life of art education projects and community outreach.

Elisavet Konstantinidou & Eva Pavlidou, Inter-Disciplinary Creative Teaching

Interdisciplinarity is not a new concept in education. It crosses the boundaries of different academic disciplines or knowledge subjects into one activity or project. While brainstorming and searching for fresh ideas and activities for young children, teachers are dealing with several methodological and pedagogical principals, processes and problems. Their main thought is to transmit information to children through targeted, meaningful, re-creative and motivational learning experiences. They wish and strive to schedule, organize and implement activities to promote children's knowledge and behaviours, in order to help them holistically developed. Collaborative environments such as a class community, act as fruitful places for knowledge and behaviours to bloom. According to Nonaka and Takeuk (1995) theory for the creation of knowledge, a continuous spiral of four integrated conversion mechanisms and processes (externalization, internalization, combination, socialization) is taken place. During learning experiences these processes are mutually complementary and interdependent and change according to the demands of context and sequence. As meaningful learning and knowledge creation is the desirable, it's smart to answer some several critical questions about teaching. What is the learning outcome? What stimulate and excite children? Are variant knowledge production practises embedded to teaching procedure? Do the learning activities motivate children? Begging with the last question, movement comes first. Movement, dance and motor games involve the motion of the body, the expression of the soul and the inner self and the depletion of children's energy. Young children mainly express their selves through kinaesthetic modality more than other modalities. Bearing this significant aspect in mind, it's

clever for teachers to design everyday learning activities for young children through movement which allow gross and fine motor skills to bloom. Art activities should also be blended as another important daily fusion in educational setting because they provide a variety of self expression framed in specific modes in order to be produced different artifacts. Young children can benefit from every creative act, even their actions didn't conform to adults' standards. Art experiences are a vital part of the early childhood curriculum and young children should daily have the chance to work with many kinds of materials and ideas and to use many ways, techniques and procedures in expressing their selves creatively. All these activities should also be constructed in order to facilitate the social development of children. The cultivation of self-concept and self-acceptance and that of the others, the child-to-child and child-to-teacher relationships are crucial for young children. Art and movement activities are a fertile field for the development of this kind of social skills. The specific suggestion of the workshop is to present a fresh inter-disciplinary creative teaching idea on how to mix and match crucial parts of children's development in their education. Movement and dance activities stand as the bridge which connects explicit and tacit knowledge, and operate as the mean of cultivating fine and gross motors skills, cognitive, emotional, art and social skills which result to tangible artworks of children's body, mind and affect.

Spyros Koutis, “Squaring the circle?” How can an artist try to wake people from the indifference in the face of war and promote change

According to Boris Groys , “Art has its own power in the world, and is ... a force in the power play of global politics...” Artists use it as a weapon of denunciation of warfare but also as a means of promoting political change. Thus, through a critical approach, irony, sarcasm, reflection and a socially engaged practice (with a primary school and young adults) my work aims to provoke and problematise viewers in order to rethink. My work will challenge/stimulate viewers to “discuss with the art” and to start posing questions. Viewers are called to become “active”, from simple spectators to “spect-actors” and to explore and to analyse “the reality” in which they are living. My work illustrates the “modernity of gold ribbons” and the refusal of the Western World

to see the mirror and the truth because of the sparkling golden ribbons. In order to do this they will need something strong, something that they will make them shake up from their apathy or complacency and take over the reins of their lives. As Orwell stated "If liberty means anything at all, it means the right to tell people what they do not want to hear." My work raises the issue of liberty in a rather ironic/contradictory way. On the one hand, liberty is a fundamental human right that we deserve; people, though, are not usually concerned when they are not personally affected. Hence, axes of this project are the notions of democracy and peace in the 21st century; those notions are closely related to the ongoing conflict in Syria and refugees and the behaviour of people in social media. Whereas parallel, we see how research is connecting with practice and through of its, it is investigated my role as an artist under the umbrella of socially engaged art.

- Groys, Boris, *Art Power* (London: Mit Press, 2008).
- Orwell George, *Animal Farm* (New York: Harcourt Brace & Company, 2003), 13.

Ourania Kouvou, But it is taught: theory and practice in the art classroom

This presentation will attempt the theoretical substantiation of predominant art practices in primary education. More specifically, it will examine the theoretical premises that underlie the teaching of art in Greek preschool and first school years. The site www.texnikipedia.gr will be used as a source of art activities where for the last year Greek teachers and artists have been uploading their preferred art lessons. A specimen of these proposals will be analyzed in terms of the models of art education they seem to adopt. There will be an effort to outline a map of art educational models used per type of art, i.e. painting/drawing, 3D constructions, printing, visual media, projects etc. This analysis will hopefully encourage teachers engage in more educationally informed and effective practices in their art classes. Additionally, a similar research is considered of paramount importance for a school subject that is still widely underestimated under the romantic narrative of free expression or a scientifically vague notion of creativity. As this presentation will show, there is in contemporary Greek schools a considerable challenging of these notions, suggesting the potential for art educational practices

consciously involved in contemporary educational and artistic issues.

Fotini Larkou, Exploring artistic and cultural identity through an art curriculum unit

This paper discusses the process of exploring students' cultural identity through teaching and learning in art with the collaboration of a visual artist.

Students were involved in artistic activities through the exploration of materials and ideas in a creative and experiential way that concerned the investigation of their own cultural identity and understanding. They explored the immediate and wider environment as a source of inspiration and creativity. They were confronted with social concerns affecting their daily lives and participated in artistic activities. They explored the local and global cultural heritage and reclaimed elements of the Cypriot cultural heritage in their artistic creation. The curriculum unit enabled the 11 year-old students to express verbally and artistically their diverse individual experiences, their perception of contemporary social issues and their future dreams.

Students after getting to know the artist and his work, they thought about their own sculpture, working in their visual diary and then proceeded to its creation. During this process, they became familiar with artistic practices that encourage experimentation with artistic clay (stoneware) and pottery tools, exploration of techniques and processes and the production of meanings and visual works. Finally, they got engaged in activities relating to the promotion of their own art works to the school community and the wider social environment. By making and interpreting art, students studied and re-constructed their own cultural identity. It is argued by many art education scholars such as Ballengee-Morris (2004) that the more students know and understand members of a particular group (their history, heritage, traditions and culture) the more they understand the cultural groups to which they themselves belong.

Action research was chosen as the method for designing, implementing and critically examining the art curriculum unit, aiming to enhance understanding of cultural identity. In this study educational action research was understood as being qualitative, practical, participatory, and reflective (Reason & Bradbury, 2001).

Data were collected from teacher's, students' and artist's diaries in an effort to analyse the meaningful actions and interactions that took place.

Evidence showed that students were deeply involved in art practices through viewing and creating in partnership with the artist, and that they would like to have more alike experiences in the future. All the findings provided insights into how to refine and further develop the art curriculum unit providing a basis for a future curriculum model that interprets the cooperation of different experts. A vital part of the project was the students' direct contact with the artists' authentic artworks in the setting of the art classroom and outside of it in such a way that it had an impact on the students themselves, in allowing them to develop their own artistic and cultural identity.

David Limaverde, Will as Social Desire

In times of global economic crisis, artists and activists (individuals and groups) have played a role of great expressiveness and visibility of creating ways to protests, to intervene and to be part in manifestations of resistance. It is in this context that this work is inserted: from in a transdisciplinary perspective, this investigation aims to understand how the various dimensions of the category 'will' and its derivatives are socially constructed in creative processes of artists who have content of resistance in their poetics. Investigating the imaginary of what could be considered 'will', it is essential to know more about artists' experiences and their strategies for changing the status quo. This is a bibliographical research and it is aimed to be resulted in a format of a paper. Throughout personal autobiographical narratives, I will explore possible associations between categories cross as the concept of will, desire and agency.

Within the culture of my region, our mothers also repeat another word: 'art' as indiscipline. When we, probably my subjects (as well) and I, were children or adolescents, and dared to behave slightly out of the will of our family authority, we were used to be said: 'You are naughty, you are 'making an art'! 'Making an art' or 'Fazer arte' mean, in popular sense, to act like you are not supposed to. Micropolitically, 'fazer arte' would be an act of insurgence, resistance and rebelliousness. This expression could be coming from the notion that artists are necessarily in disruption with the

good morals and costumes - an artist, for the Brazilian northeastern rural imaginary, is a rebellious by heart, the one that does not conform.

If, in physics, power is the ability to perform work; in Cultural Pedagogy, power is will's ability to pass by and experience one event, to wish for one: will is there. And it is connected with the other will, even in a clash. Rodrigo (2009) and Giroux (2002) talk about the strategy of collaboration as an action of resistance - this resistance, or any resistance, is a collection of wills.

Does our society want us to become wishful? Well, if the will will escape its experience and become something else, then we have a motion of agency that completes the incomplete: If my will is experiential and it is not, what so ever, part of me as an organic being, what would come first? What would come before the experience? What would come with the agency of the many forms of learning, events, experiences, construction that I have had in the past? The world would be this constant struggle, without possible balance, only tension that is provoked by the movement, sometimes delicate, sometimes violent. Will then relates you other wills - our experience as agent is in an invisible dialogue with other ones. But why? Can't I be autonomous, owner of my own will? Keywords: will, willful, desire, art, resistance, agency cultural pedagogy.

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David Limaverde, Participatory Performance

This workshop aims to offer an introductory experience of Forum Theatre as a tool for social change and civic participation.

Originally, Forum Theatre was developed by Augusto Boal (1931-2009) as a political tool for social change (part of the Theatre of the

Oppressed), but it has also been widely adapted for use in educational contexts. This technique breaks through the barrier between performers and audience, putting them on an equal footing. It enables participants to try out courses of action which could be applicable to their everyday lives. The workshop would be mostly experiential - group dynamics, theatrical games and Theatre of the Oppressed exercises. It is believed that this intervention would add to the seminar in community bonding and in discussions of ways of practicing resistance and pedagogical strategies. It is intended to educators, social workers, therapists, artists, students in these areas, as well as people interested in dealing with social issues through group work. Participants are encouraged to come with comfortable clothes. The ideal number of participants is between 8 and 16.

Maria Loukou, The Educational dimensions of the work of art through the Immersive Spaces of Participation of Rafael Lozano Hemmer

The paper examines Participatory Urban Art in relation to Education, as a tool to understand the formations of social space as well as the continuous shaping of the human identity within it. Focusing on the work of the contemporary artist Rafael Lozano Hemmer, the main grounding of which, is the participation of the public we seek to underline the contribution of the work of Art as a model that will allow to the spectators to become co-creators, not only to the artwork itself but to those narratives that form their own lives.

Hemmer uses the human body's interactions, as well as new technologies to create projects dependent on the relationships that may be established between the individuals and the public. There are two key factors inherent especially into his Relational Architecture series which we understand as highly educational. Firstly their grand scale interactivity that challenge participation in an immersive way. The artworks' script allows to the participants to intervene into the public space, create and temporally maintain smaller private spaces, while at the same time can interact with each other and with the city. This procedure facilitates the dialogue between the private and the public Self (the inner and the outer world) and privileges the construction of knowledge from within. Secondly the works incorporate technology in a way that

changes the perception of reality, establishing new perspectives of the world. As they would potentially lay the grounds for changing the patterns of aggregate behaviour we may assume that these particular public relationships have an educational perspective. There is a political and aesthetical dimension in Education, which can be seen as a permanent process of formation of Self. As a creative act Education can demonstrate an artistic performative character were both sides participate with their whole spirit, body and soul. Into the educational process the Educator becomes a performer as his/hers movements, gestures, poses, intonations of voice, all gradually form a part of the construction and transmission of knowledge.

The educational character of space is expressed by the concept of Place-Conscious Education. Space is the context of human interactions pulsing with the beliefs, thoughts and actions that shape who we are as people. It is the medium through culture is reproduced, and as such it is considered as inherently pedagogical. Space is socially constructed and therefore it is an educational task to help individuals to become more aware of their role as “participants to the sociopolitical process of place making”. To underline the pedagogical aspects inherent into these art forms, we will use as a paradigm Hemmers’ work as it is particularly connected with the notion of participation. We may also demonstrate a part of our educational practices in the Architectural laboratory of the University of Thessaly were by using artistic assignments we aim to cultivate multisensory perceptions of space. Engaging students into a direct experiential relationship with the city can foster their ability to perceive space and interpret it in multiple ways. On the grounding of Merleau Ponty’s theory of perception, this relationship may be understood as participatory.

Jenny Marketou, We feel/we think/we do/we play/we are who we are/we are many under the golden suns

Inspired by Palle Nielsen’s “The Model for a Qualitative Society”, produced in 1968 in Sweden and departing from Gayatri Spivak’s idea of education as an ‘uncoercive re-arrangement of desire’ including the experiences of immigration, discrimination, racism, and sexism. Jenny Marketou discusses her artistic projects which investigate the symbiotic relationship between art, social change and pedagogy produced in collaboration with young students from

7th to 12th grades , public schools, universities institutions and museums in New York ,Spain and Greece where play, fantasy, and the kind of spontaneous construction takes place when you give young people a golden opportunity to build tools and freedom of expression to run things by themselves and begin their own process of imagining a 'collective production of desires'. How would young students organize their learning? How do they imagine their desired school? How do art and collaborative research in school facilitate new imaginaries of thinking and acting and promote civic engagement? How artistic processes and digital tools are especially suited to promoting change in heterogeneous school communities? How schools be transformed into gardens where “gardeners” recognise their dependency on other species, and respond to climate, time, or an array of social factors, in a shared responsibility and into adventure playgrounds that are not only open to all, but in which education also seems desirable?

Fatma Miralay, The Contribution of Arts Educational Programs to Culture of Peace: Views of Teachers working in North Cyprus and Cyprus

In the line with the views of teachers, this article presents a study on the assessment of the art educational programs implemented in Northern and Southern Cyprus and the contribution of these programs to the culture of peace. This study that designed on qualitative research method introduces data that collected through focus group interviews. A total of 10 arts education teachers consisting of (n=5) from Turkish Cypriot Community and (n=5) from Greek Cypriot Community participated in this study voluntarily. A semi structured 'Peace of Culture Education Interview Form' comprising set of open questions was used to obtain teachers' opinions regarding the issue. The teachers that participated in this study drew attention to the crucial role of art education in contributing individual and social peace; they concluded that arts education was an important factor for establishing and maintaining culture of peace. They laid bare that parents had a very important role in spreading the education of arts and culture of peace and they argued that the school administrations and respective ministries were decisive factors in this issue. However, the teachers highlighted that the educational institutions in both communities had not done their part enough for culture of peace.

Besides, this study concludes that current art educational programs and state policies fall short to address the requirements of the culture of peace.

**Jana Misovic, Vanja Zaric, Milisa Milosevic, Natalija Gojac,
The potential of the liminal**

The idea of art in education, in itself, resists the concept of outcomes and orientation towards them in the process of learning and / or education. In our project, we will deepen this reliance by researching and experimenting with the concept of liminal. We will observe this experimentation and yielding towards liminal as a part of the antistructure, in the words of anthropologist Victor Turner. After he researched the concept of the liminal as a phase of the passage rituals, the interest and study of this concept expanded beyond the anthropology framework. Such an extension also infected the area of physical space, which become our main frame of interest where our motion took place. By detecting liminal spaces in Belgrade, we will create an understanding of what potential this can have for learning, transformation and becoming. More specifically, we will discuss the potential of liminal, as a transit space, in the process leading towards transformation.

Isabel Moreno, Think with the body. A system of international corporal expressions

In the area of deaf people, each country has its own sign language, and there are also differences from one region to another. However, there is a sign language system that is international. This does not mean that it is a common language, since what is the same in all countries is the representation of the letter. With the letters represented with signs with the hands we compose words, and the words are different in the languages. However, there are hand signs that represent the same ideas or concepts in all languages.

Our proposal is not for deaf people or for listeners who want to contact deaf people. Our proposal is an action to be able to communicate with people who are deaf or hearing, and consists of creating ideograms that represent concepts and can be used by people who speak different languages.

We propose, therefore, a workshop that consists of three parts.

The first part is that each attendee works from an idea and concept that will represent an ideogram. The ideas or concepts will belong to semantic fields discussed in assembly by the attendees.

In the second part, we will elaborate international messages combining the obtained ideograms.

In the third part, we will translate the ideogram to a gesture with the hands or with the whole body for its use internationally. It does not consist in transcribing it into the existing international system of signs, but in creating a gesture of corporal expression that represents the idea or concept. This gesture will be collected with video by the attendees, and these videos will be used to elaborate a joint message through a choreography that will be shared through all the media we can.

Keywords: Body thinking, body expression, drawing, universal image, representation.

Tamara Nikolic Maksic, Educational interactive game to enhance improvisation

The workshop presents an educational interactive game specially designed for learning improvisation. The game is an opportunity for all participants to explore the value of improvising, sharpen their improvisational skills and share their learning with others through intense improvisational exercises. The game is designed on the premise that learning improvisation is a way toward leading more creative personal and professional life. Improvisation is at heart of being human, as most of our daily activities and performances are improvised. Becoming a skilled improviser helps us relate more creatively to ourselves, others and the world. The use of interactive educational games enriches learning in educational settings and facilitates creating playful learning environments. Learning to improvise through a game will allow participants to create with others, put themselves in the spot, take risks and have fun. Above all, they will have an opportunity to learn through the art of performance.

Katia Pangrazi, ART LAB x KIDS

The evolutionary phase that goes from 6 to 12 years constitutes, without a doubt, the foundation of the individual.

Through this process we focus on the importance of creative experiences in child development and how these involve all the senses and strengthen the acquisition of skills. The special value that the graphic-pictorial activity possesses consists in the narrative element that it contains, because the child, while scribbling or painting, always tells something of himself, or COMMUNICATION.

Proposed activities:

- primary, secondary and complementary colors
- What is color made of? (glues and pigments)
- the circle of colors
- Laboratori of creative planning: "mi racconto, ti racconto"

Marina Papadiki, Social engaged art. Artist's role in workshops for people with particularities

Interactive artworks, performances and art pieces in public spaces, empty or old spaces which are used as art-spaces, events and actions that engage the neighborhood and increasingly, new ways are appeared contributing the society in the different fields of art.

Social engaged art is one of the new forms of artistic expression and social practices are used widely in contemporary art.

Nowadays, the social and the artistic are parallel paths and firstly, showcase the importance of the social engaged art and secondly, shows that art is not only for the "educated audience and the "elite".

As an artist, from 2014 my research and artistic practice focuses on social and political issues, my aim is to depict subjects such as space, displacement, institutionalization, memory, identity and limits, using different mediums. That year, I focused on my country, where the wave of immigrants arriving in Greece gave birth to my next project called "Amygdaleza". This is a wooden, table game/puzzle based on the concentration camp for immigrants in Attica. Through this work my aim was to make the dialogue between my artwork and the audience more active. Here the audience becomes an integral part of the artwork.

In September of 2015, in order to further understand the plights of institutionalized people, I started to work as a volunteer with drug addicts during and after they go through the cold turkey at the psychiatric hospital of Attica.

What happens when the need of getting dipper to your art research and practice work as an urge to have live experiences? Which is the role of the artist – who is not a therapist, in an institution with people with special needs and characteristics? In my personal presentation I will talk about these. First, I will present my interactive project “Amygdaleza” and then the psycho-educational workshops that I organized and was part at the psychiatric hospital of Attica.

Gabriella Pataky, 3612+Built Environment Education

WHERE to improve visual competencies? Educational-psychological research in connection with built environment research shows just how big of an effect environment and institutional infrastructure has on the development of children. According to the latest ENViL research (Pataky, 2016) children’s visual skills are less developed today than they were 40 years ago. One of the number of reasons is rooted in the educational spaces of visual (art) education. To contradict the over-emphasised presence of image making exercises (Pataky, 2011), built environment culture is especially important in visual and complex art, transdisciplinary education. The latter deserves more mention as its competence range mixes elements of visual literacy with generally expected everyday skills development. The area engages with the theory and practice of the deliverance of knowledge of the built environment, as well as with the strengthening of the connection between people and their own life-space, nowadays for most of us in urban environments. In contrast to passive observation, this kind of intervention inspires critical and analytical reception, and the analysis of the various environmental stimuli (Skaliczki-Pataky, 2018).

Studio culture and environment in primary education, materials, equipment, tools and personal conditions have to be researched, the fortunate combination of which facilitates the optimum development of visual competencies.

My presentation pursues one of the new objectives of InSEA: offering support to early childhood educators to get to know the

most up-to-date trends in visual education ("Education through Art"). From the title of the proposition, 3612 stands for kindergarten and primary school ages (3-6 age of Kindergarten/Preschool and 6-12 years for the primary/elementary education) and the + suggest all other ages and/or possible collaborating participants in built environment education through art.

Keywords: Visual, urban, built, art, alternative, primary education, participation, planning 3D spaces

Maria de la Paz, Round trip routes. The creative process as a life story.

This text aims to account for an experience addressed from the problem on how to carry out research based on the creative process as a method of inquiry around everyday experiences. In this way I present Round Trips, a project based on the creative process from the constant search for ways to tell, to make and experiment through different media, generating other possibilities of representation to understand my daily reality.

With the proposal I approach contemporary forms of creation to tell different situations that occur along the way, in my training as a teacher and researcher, through the use of different artistic expressions such as video, photography or drawing to make sense of the research, a source of resources for understanding aspects that verbal language can not show. Therefore, the same creative process configures the response to research, which, I try to solve from the articulation of different stories that happen in it. A series of narratives that I am experiencing in my training as a teacher in the Master of Secondary Education and as a researcher with the intention of configuring an artistic product in the need to add tools that make it possible to reach stories that traditional methods do not provide and open spaces of knowledge. I choose the artistic process as social research by offering possibilities for the understanding and interpretation of my closest environment, a series of creative stories to inquire about my experiences in different educational contexts, forms of learning and modes of representation. Thus, with this experience I intend to share forms of articulation of languages to show other possibilities of generating knowledge.

Myriam Romero Sanchez, New body typology

This proposal arises as a result of an extensive process of reflection on the concepts of appearance, beauty and self-perception. Having found factors of indoctrination in the conception of beauty within the media, I consider that the arising of new body typologies is the result of a distorted conception of reality promoted by the society of consumption. For this reason, I consider it necessary to help build more human and healthy models for the development of people in society.

Montserrat Rifà-Valls, Composing a Visual Ethnographic Research to Interpret Muslim Girls' Identities and Learning Programs

The aim of this presentation is to discuss our ongoing research project which examines how transnational spaces of education contribute to the construction of cultural and social identities of girls (6 to 12 years old) of Moroccan families, Pakistani and Senegambian and the influence of parenting in this process, in the context of migration and social transformation. Our previous research have stressed the importance of intra-family negotiations to move between the (Muslim) family and/or community spaces and the school and academic spaces (lay). Therefore, we consider indispensable to know how the identities of girls are constructed from an early age in intra-family relationship, as these will allow more or less flexibility in the election of their trajectories. To approach this question, the theoretical framework is built from the interrelationship between the following disciplines: (1) studies on migration and transnational feminism; (2) anthropology of education; and (3) postcolonial feminist theories and studies of masculinities.

At the current phase of the project we are carrying out visual collaborative ethnographies (video-tours, visual auto/biographical narratives, video-ethnographies, scrapbooks, ethnographic interviews, observation, etc). In our presentation, we will focus on the debate on the methodological approach and some preliminary outcomes from the first phase of the research, particularly, on the processes of scrapbooking and video-ethnographies.

Ralitsa Rumenova, workshops providing spaces for active collaboration in making objects.

"Value, Virtues, Integrity" Foundation has developed an interesting know-how in conducting creative processes in group oil finger painting in which participants, guided by an experienced art-facilitator(s) (at one or up to 7-8 tables), jointly create paintings of collective authorship. The method is very good for working with representatives of privileged, mainstream, and (especially) vulnerable social groups. So far, we have applied it with constant success in working with disabled, orphans, pupils in schools, parents and kids in kindergartens, elderly, youth (in the context of Erasmus+ projects), Roma, etc. A team of the foundation (an art-facilitator and an assistant art-facilitator) wants to present at your event the group finger-painting process, which has become a hallmark of the Foundation. This practice usually focuses on involving representatives of chosen social groups in regular collaborative creative workshops that are both pleasant and useful for the participants. The activity has a series of personal and interpersonal benefits related to the innovative work method, the collective creative process, and its inherent group dynamics. In addition to the high-quality artistic product, created by drawing the best from each participant (sometimes difficult to distinguish even from the paintings of professional artists), the group finger painting has many positive "side effects": the participants spend quality time together and their smiles seldom come off their faces in the process – a sign of the strong psycho-therapeutic effect and the sense of security, affiliation, approval, and self-actualization accompanying the activities. The activities also offer a powerful incentive to self-esteem and self-confidence as the participants create with their own hands products worthy for admiration. This approach of collaborative art-making also strengthens the sense of respect for oneself and for the other, the collective spirit, and the ability to communicate and interact with peers. The broader social effect comes with the emancipation (personal and public) of the involved individuals, groups, and communities that become more visible, recognizable, and respected in society.

Ismini Sakellariadi, Social engagement art and learning practices in primary & secondary education

In this presentation I shall try to group together and present various projects involving socially engaged art mainly in primary school, which might be of use to colleagues at the beginning of their career.

Painting in groups in big, 1X1 to 1X3 metre long paper has always sent out waves of joy to everyone involved, whatever her/his age may be. I mainly use it with grade A & B primary school students. I have also used it with 20+ year old students at the School of Early Childhood Education as well as with junior high school students. In this case it serves as an 'ice-breaker', to dispel any fears related to the course or to the medium (for those who have never used wet paint before): I ask them to paint an ugly monster in groups, and this helps them connect with each other and learn from each other while having fun without fearing they will be 'judged'. The results decorate my school's Art Room, reminding students that this course is primarily about fun, joy and creativity.

Painting the school's wall also had similar implications, as the students also worked as one group. The mural was based on a synthesis of my primary school students' ideas, and it was painted in a series of afternoons, when the school grounds are used as a playground for the wider community. All participants were encouraged to alternate in small groups doing different tasks, thus widening their experience and strengthening the ties between them. It encouraged interaction, cooperation, peer learning, a sense of belonging – and fun! All students' connection to the school was also reinforced.

In a similar spirit, I wish to present art projects based on the use of recycled materials – e.g. Christmas tree decorations or theatre costume maquettes made by primary school students using recycled fabrics, buttons, and a number of found objects. Such projects also teach respect of natural resources, while also being the sole projects which can fit the school's budget! This, though, can also be a bonus: since children are working with materials not originally meant for artistic creation, these support the development of the imagination, creative and critical thinking, problem solving skills, initiative and the understanding of multiple perspectives.

All the above can support the development of the active citizens we need more than ever.

The use of recycled, 'alternative' materials can also help students re-think the context of the task: Christmas cards using newspaper cuts and photographs, alongside improvised and recycled materials, helps students realize and remind the community that Christmas time the way it is usually portrayed is a luxury not everybody can afford. It can thus help sensitize themselves and the community to the plight of the less privileged.

Finally, I wish to refer to a printing project realized in a neighboring community within the framework of an outdoors festival. Children worked together to produce prints from fruit, vegetables and found objects such as leaves, on paper and on clothes. Small prints with balsa, linoleum or even potatoes can also be used to form a larger, communal work.

Andri Savva, ColourBEing: Young children's experiences in a museum setting

ColouriBEing is an educational programme based on a collaborative partnership between early childhood settings, a contemporary art center, and teachers /researchers (University of Cyprus, Department of Education). The programme articulates the "inter- relationship of creative processes and identity " – children as colourists, as creators. It aims to create open ended spaces for children participating in a museum educational programme and to reinforce early childhood initiatives to create spaces for art and play. The sample includes three hundred and ninety children (N =390) participating in informal and non-formal types of play based art activities .

The research uses multiple data sources (video recordings, visual diaries, photographs) and incorporates strategies that are based on an action research method in order to document children's engagement in different types of art activities emphasizing play as a creative act. The presentation focuses on practices that have been documented through data collection, stressing the learning processes of teachers as researchers, and children as creators. Qualitative analysis of data reveals that different ways of learning exist, based on different thinking processes and underlines those ways that incorporate embodiment, possibility thinking and engagement with material. It also highlights the interaction with others and play spaces for learning as important aspects of

creative processes.

Ava Serjouie – Scholz, Art, the process of creativity in communities in Transcultural era

We are living in an era where we are constantly influenced by arts and cultures around the Globe. The click of a button brings us across continents, sitting in our living room we experience the magic of Vivaldi in one of the greatest Concert halls in Europe, or are enchanted by the rhythm of the Caribbean Music. Visual, Musical and Performance arts from all over the world are a click away. In spite of what could all this bring to us, it is also important to keep the national arts and cultures alive, promote them in the society and while reviving them, also creating the possibility of great cultural and artistic exchange. Making new possibilities through crossing borders of what we can, what we know and what others can do. Combining, mingling and allowing for the merging of new artistic means of creation.

Ruben Sinkeldam. A walk around the block. How can art contribute to personal development?

Being touched or moved by something precedes our cognition. It makes the cognition possible. We ask students in our education to construct something they do know not yet. However, we are only able to construct something new when we become 'impressed' (Roth, 2011). We do not focus on what is constructed by us, but on what we encounter. We can only be touched when we focus on something, open up, but then we are also open to the unprecedented thing which makes us vulnerable. This process not only precedes our cognition, it even makes it possible. It is both challenging and frightening.

"Roth speaks of radical passivity that cannot be sought even though it is fundamental to our actions." Giving attention is not a matter of intention, of focusing our attention on something we already know, but it is a question of opening us up, allowing it to be touched."(Biesta, 2017).

To become in dialogue with the world is a matter of understanding and giving meaning. Education aims to guide the learner to the understanding. A student best learns the words he is able to make

himself understandable (Ranciere, 2007). It is important that the student 'emancipates' and is stimulated to make use of his own intelligence. The emancipated will learn from it what he wants. The student chooses his own way he wants to go, seeking answers to the questions; What do I see, what do I think, what do I do with it? A good teacher only asks unobtrusive questions that contribute to the student's intelligence. He only needs to check if the student has searched.

In the *Artful Mind*, (Donald, 2011) is described that art in the nucleus is actually a byproduct of the phase, very early in evolution, in which mimesis became important. Mimesis determined the tone of human social life and, according to Turner, is the ultimate driving force behind art. According to Donald, art is an activity that arises in the context of human cultural and cognitive evolution. Art and artists are active players in the co-evolution of culture and cognition. Art develops parallel to the cognitive development of man from mimesis to reflective, contemplative, innovative being. Art, as described by Turner, has a form that suits the community, stimulating, alarming, critical but not incomprehensible.

This workshop is about the role of art in a social construction. The theme is 'a personal encounter'. You will get to know another person during this workshop, but the reflection/presentation of this meeting will be done by using art.

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Aikaterini Spathara, Viewing violence in artistic imagery; A neurological approach

Artistic education -in the minds of educators worldwide- implies social improvement via an instrumental approach. Nevertheless, since the classical antiquity there has been a debate on the social impact of the arts comprising of a variety of blurred arguments

which modern educational policy makers are considered to have been detached from. I first refer to these historical social role arguments in an attempt to reconnect the former with modern beliefs. Relatively recent discoveries in the field of neuroscience shed new light on our understanding of artistic experience. Unfortunately misconceptions of how the brain works have been established in the educational community and affect educational practice, even at the field of art. Based on a contemporary understanding of brain function I present a rough summary of how the general artistic image is embodied, clarify a couple of key misconceptions about art and then focus on the subject of violence in artistic imagery.

Bernadette Thomas, Maria Letsiou, Andy YeonsungLee, A suitcase for Europe. How to trace culture!

Interactive workshop: up to 2-4 hours: maybe during the entire event!

Location: Seminar place and in the city of Thessaloniki

Material the participants need: Mobile (camera), Sketchbook, paper to draw and paint drawing material, painting material, glue stick and sticky tape

Keywords: Culture- Interactivity-Suitcase-Open space -Experience
In this workshop we are going to present you the idea of the project "A suitcase for Europe-or how to trace culture!" We will present the first "suitcases" of our students in Greece and Germany. As participants of this workshop you will not only explore the suitcases but you will start to create your own suitcase-ideas too.

Some background information about the project:

Many people flee because of the war in their home countries and many people do not want these refugees to immigrate to their land for fear of losing the culture of their own nations ...But what idea of culture is behind this fear? And who raises this fear of foreign infiltration? At the moment, groups are gathering around the world who claim and occupy the concept of the culture of their own country. Terms such as home, people; Nation, tradition, language, art and music are ideologically captured and enriched with nationalist ideas.

But what characterizes the culture of a country, a people? Or in other words, can we reduce the culture of a country to some

characteristics? If so, what are these characteristics?

To find out, to discover, we (Maria Letsiou in Greece and Bernadette Thomas in Germany) went with the students on the tracks: We packed an old suitcase with the characteristics (ideas) of our culture! In the meantime this project is spreading worldwide : Australia, Egypt, Philippines, India, Finland, ...

Why a suitcase?

A few answers:

1. This idea was artistically influenced by Marcel Duchamp's "big box":

Since 1936 Marcel Duchamp worked on the realization of a "portable museum", which should contain his essential works on a small scale. In January 1941 he presented in Paris the first copy "Edition de ou par MARCEL DUCHAMP or ROSE SELAVY" This was a cardboard box that fitted a small suitcase and contained 69 miniature replicas, miniature models, and miniature reproductions.

2. Everyone connects with the suitcase the idea to travel!

We pack our suitcase to take the bare necessities on a small or large trip. Mostly we do this trip voluntarily! And in addition to our clothes, we sometimes pack souvenirs for the people we visit.

3. The involuntary Journey: For example, if someone is on the run, the belongings must be packed up very quickly: these are very personal things, such as memorabilia to the old homeland...

But sometimes everything has to go so fast that the above-mentioned mementos are missing or you have to disappear without any luggage!

4. The idea of using a suitcase includes the possibility of transporting the idea of the culture of one's own country to any desired place! And this possibility fits in with the idea of a transportable museum by Marcel Duchamp.

5. The possibility of transporting the idea of culture of one's own country anywhere is like an open space for interactions and questions: "How to trace culture today?" or "How to describe culture today?"

Yogos Tsamis, Art, education and ecology

in my experience, combining art and ecology is the best thing to do this day and age. it is the future. Nature has always been connected with the arts. in combination, the two factors can be transformed into a form of activism to awaken and educate human

society even more. the ecological issues we as humans face today are more relevant than ever in history.

As an individual researcher, my attempt is to examine aspects of climate change, pollution, anthropocentric global control, animal domestication, population dynamics from human and non- human beings, biodiversity, environmental management, various ecosystems, urbanization and human specisism (which includes all the above).

The natural world is a multi-diverse place and human activity can have unexpected consequences that are hard to reverse.

environmental issues and their associated solutions typically involve social, political and philosophical aspects which the artist educator should be aware of. The research of how physical and biological movements conserve life, and how humans affect nature, requires a broad interdisciplinary perspective.

Performing ecological consciousness exploring and promoting ecological consciousness in the educational field from an early age is crucial. as an artist educator, my mission is to respond to the questions and needs raised by the current ecological situation that implicates all species, as well as the current shifts taking place in the field of education, from the perspective of relations and dependencies.

What are the possible ways of a “new thinking” that can also be ethical, practical, strategic and tactical in order to set out what we humans like to call “social change” and “sustainable development”?

practicing our thinking makes us automatically agents of change, but how possible is to do that in a pragmatic sense?

Does our “ethical thinking” include the whole world of fauna and flora or just the anthropocene?

in order to generate an optimistic action we should first develop an optimistic holistic vision and then start exercising this vision in our everyday life. the only way to change the world is through personal engagement and responsibility, thus we need to become the change itself.

from ego to eco what is the nature of ourselves?

what is the self?

how do we communicate ourself to others?

The aim of this workshop is to explore the self more and then try to engage the self with other selves, listen to their stories and finally

translate a reflection out of this experience.

Self-exploration is vital for an educator and can be enabled through memory exercises, artistic games, meditation, empirical research and the application of methodical approaches like: observation, experimentation, replication, reflection, action, reaction and interaction.

Antonio Félix Vico Prieto, Turning Vision into sound

Binaural recording is a well-known technique for recording audio. Using this approach, sound engineers are able to reproduce the real conditions of human hearing. Instead of conventional microphones and large mixing consoles, a dummy head with silicone earlobes and sensitive microphones, are used to capture the sound of a recording session. That approach allows you to record a realistic audio effect that will sound almost identical to what is heard by a human. Using this technique, our proposal (workshop) attempt to show how we can transform a visual image (a landscape or a picture) into a soundscape that matches with the original image. In fact, if we think in blind people, for example, binaural recording is an excellent way to “listen to a picture” and transform it in sound: ambient, people, etc. since all the elements in a picture can be described as a sound.

Keywords: binaural recording, listening, picture, soundscape.

Objectives:

First, develop a brief tutorial in witch students can understand the slightly difference between traditional recording and mixing techniques versus binaural approach. Second step, know, as deep as possible, how a binaural gear works, and even, understand it limits and success points. Next step: listen...listen to the real thing and realize the sound that surrounds us: the “soundscape”. Finally students need to choose a picture or a video shoot and develop (recording, mixing and bounce in a final track) the real audio that matches with this visual idea.

Rosa Vives-Almansa and Rocio Arregui-Pradas, Ecoeducation, working the sustainability through collaborative art. University School and Art&Nature Centers

Ecological ethics today crosses the curriculum with new terms and designations, such as the environmentalization of the curriculum or

eco-education, which come to reinforce the paradigm of sustainability in education (Agenda21, Project XXI of the UN). Both the artists in their creations and the teachers in the classrooms are working collectively and collaboratively to raise awareness in society. A global society with predatory and limitless behavior, as is described by Ulrich Beck (2002), on a finite planet. The consequences of our way of life already confront us with serious problems that directly affect us. Spanish philosophers like Jorge Riechmann appeal to conscience with titles such as *Biomimesis* (2006) where he encourages us to live in a respectful and sustainable way with the planet. The goal of our work in art and in the classroom is the creation of good habits. Based on the principles of biomimesis proposed by Riechmann to apply them to life. And also the principles of Eco-education that Daniel Goleman proposes for us to apply them in the classroom.

This presentation exposes a panoramic vision of some teaching experiences through art, which are carried out in schools, universities or centers of art and nature in Spain. They are experiences that bring together teaching and art around the transmission of the value of sustainability through empathy, as a tool that generates affection. It is an updated tool adapted to our society, as defined by Albelda & Sgaramella (2015). In the Spanish scene, when talking about sustainable art, in the context of the Earthart, Ecoart or Bioart, the experiences culminate in collaborative art involving the local community. In schools and universities, ABS modules (learning based on community services) are increasing. All these paths of education, art and sustainability converge in exemplary proposals carried out by collectives, artists or teachers: The green cube, BeeTime (<http://beetime.net>), Culturhaza, La Fragua (<http://lafragua.eu>), FAR. Forum of Relational Art, Valdelarte (www.valdelarte.com), Los Portales (www.losportales.net), Jewel: Art and Ecology (www.joyaarteyecologia.org), The hut to create, etc... Also artists like Lucia Loren or Fico Guzmán and research projects promoted by Universities such as Barcelona, Seville, Jaén, Valencia or Madrid.

Lotte Wandel, An artistic dialogue. (Starting in this room, to be continued outside).

With 'an artistic dialogue' I would like to both discuss and question the importance of a dialogue in arts education, arts, and education.

As an artist educator, I work with people or try to engage with people through arts.

Based on my experiences and thinking, I consider the enabling of a dialogue as something that should be at the core of the field I work in, which I maybe can best translate into arts and humanity. I believe a dialogue creates space, trust, and therefore it enables learning, change, and movement.

While proposing a collaborative learning space based on my own (re)search and thought process,

I think it is of a great importance to leave the abstract as open as possible, to try to invite people to truly engage in the topic and trying to create a dialogical environment.

Based on this, I personally believe a dialogue and collaboration go hand in hand, and therefore I hope it to become a collaborative learning space by proposing the following:

- 1) Intro: To begin with an introduction to start exploring as a group what 'an artistic dialogue' could mean.

For example by questioning how art can communicate, how to communicate through arts, and even what the meaning of both arts and a dialogue could mean.

- 2) Self: After the conversation, I would like to invite people to take some time for themselves to reflect on what 'a dialogue' means to them-

trying to find, create or embody something 'artistic' they would like to communicate through or about- this could be anything, from a leave, a key, a drawing, a dance, or even a smile.

- 3) Self to Pairs and- Pairs to Quartets: To continue I would like to invite people to make duo's and to communicate about or through the collected/made/embodyed 'artistic' something.

From this conversation, I would like to challenge people to- as a reflection on this- together create, find or embody something new to communicate with or through,

to afterwards gather together with two duo's, making a group of

4. To repeat the same by again having a conversation with or through the 'new', 2 artistic somethings. (But now initiated by two duo's who together decided what it should be).

- 4) 4 to 8? This process could continue depending on how many people will join or attend the moment. In the end, as a group, we have created a database of possibilities, ideas, and traces of 'an artistic dialogue' and what it could be. Which hopefully ends with a group conversation again, or maybe by organizing the material into a sort of visual database by collecting the work.

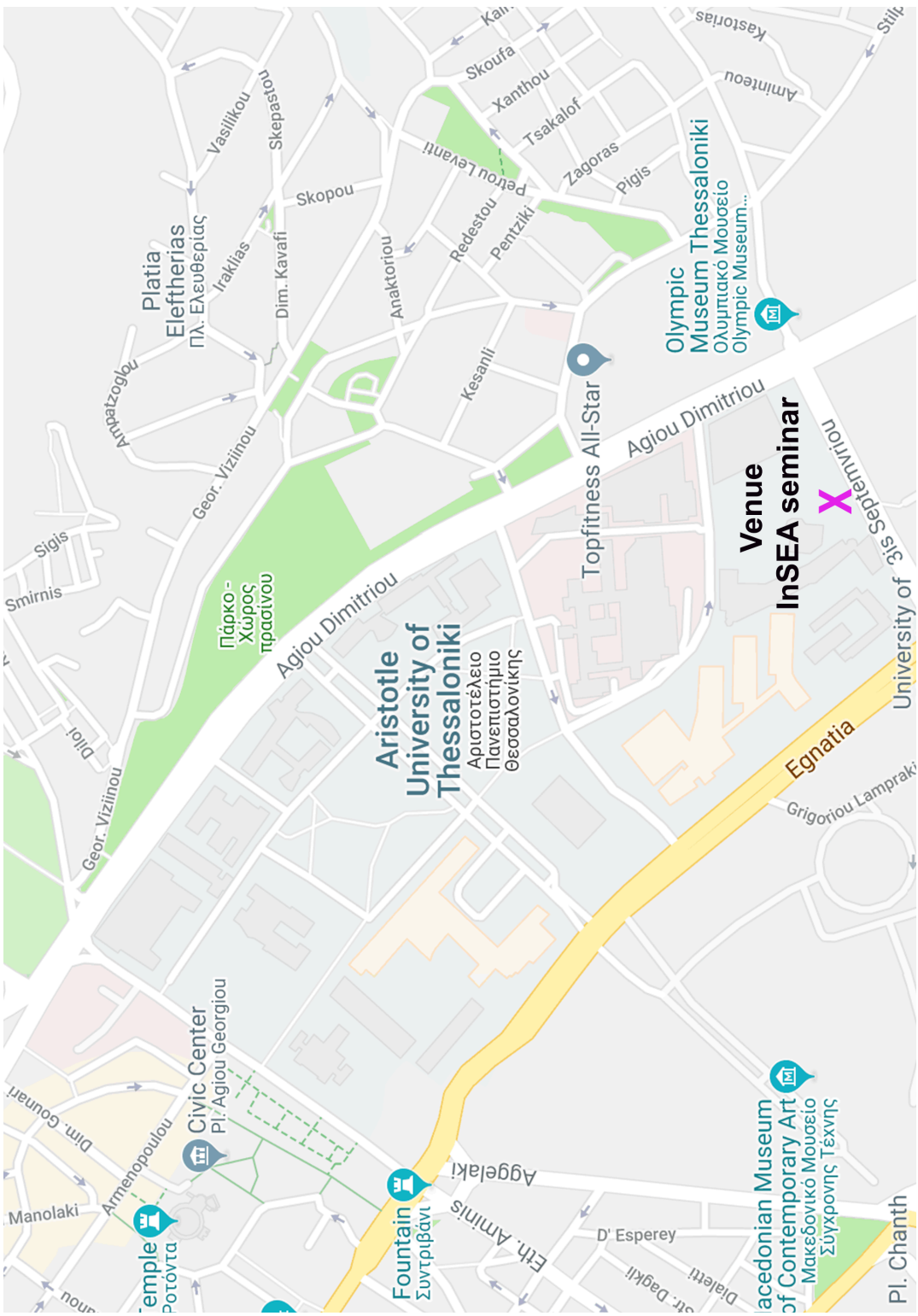
James Woglom, Aesthetic Equity Through Relational Making: Reframing Arts-Based Service Learning as Post-Studio Social Practice

This presentation addresses ongoing investigations of the intersection of service learning initiatives (Taylor, 2002) and socially engaged art activities/practices (Bourriaud, 2002; Helguera, 2011; Kester, 2011) in community and school settings in a county in Northern California. The presenter will discuss a rhizomatic network of initiatives to facilitate scenarios in which art education pre-service candidates are offered opportunities to work with PK-16-aged students in community and school settings with a specified need for art making or aesthetic instruction. The services provided by these socially-engaged artist/educator-students ranges from the beautification of educational and community settings, to democratizing access to arts materials and knowledge. Service learning, the practice of engaging teacher education students in projects that are of service to a given community while simultaneously providing those students with educative experiences (Jeffers, 2005), bears similarities in practice and intent to socially-engaged art, the relational practice of developing works that derive their effect from the people who engage in the work. This presenter will illustrate specific examples of projects developed with and by students in school and community settings, including after-school programs, public spaces, and schools. Through ethnographic descriptions of workshops, ongoing courses, and collaborative art praxis, the presenter will consider the ways in which socially-engaged art practices and service learning methods might inform one another and offer potential means for opening new forms of activism, engagement, and social discourse between students and community members. Further, panelists will present a forum for considering the possibility for participatory art (Bishop, 2006) as pedagogy to inspire lasting

community interconnections for/from pre-professional undergraduate students, and encourage school-based art educators, higher ed art teacher educators, and community art educators to pursue partnerships for the reciprocally educative and enriching experiences that socially-engaged, arts-based service learning can offer stakeholders.

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