InSEA
THE INTERNATIONAL SOCIETY
FOR EDUCATION THROUGH ART

InSEA WORLD CONGRESS 2023

Programme and Book of Abstracts

FAULTLINES

September 4-8 Çanakkale, Türkiye

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THE INTERNATIONAL SOCIETY
FOR EDUCATION THROUGH ART

InSEA World Congress 2023

Programme and Book of Abstracts

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Welcome from the InSEA President

Welcome to the 37th InSEA World Congress: Fault Lines in Çanakkale, Türkiye

It is my great honour to welcome you to the 37th InSEA World Congress in Çanakkale, Türkiye. More than four years have passed since our last World Congress in Vancouver, Canada in July 2019. Normally, the Society holds a World Congress every two years, but the COVID-19 global pandemic had other plans! Perhaps it was a sort of global 'fault line' disrupting our usual ways of working and challenging us to think afresh about visual arts education. Since 2020, the pandemic has reached into every aspect of our professional and personal lives, forcing us to seek new ways of working and collaborating. In the four years since the last World Congress, we have had to conduct almost all our work online - relying heavily on the Internet to reach out to our members and provide services. Despite these problems and without any large-scale face-to-face event since 2019, our membership has increased. We have attracted many new members from across the entire spectrum of the art education community. Those who are unable or reluctant to travel have been able to take part in our webinar series and many new members will be delegates at this World Congress. I welcome all of you to InSEA.

The theme of this Congress, Fault Lines, is timely. In geological terms, we think of earthquakes occurring on a fault line, a sudden shift in the earth's crust and they can be catastrophic, such as the deadly one we witnessed in Türkiye and Syria in 2023. In the world of art education dramatic tectonic movements don't happen often, but fractures and fissures do appear regularly in the education systems around the world. At this Congress, we come together to reflect on and consider the opportunities and threats presented by such shifts for the future(s) of visual art education. As teachers, artists and academics, we must think about ways forward beyond the fault lines created by the pandemic or social and political circumstances to deliver our core mission that learning through art should be a fundamental human right. We seek the most effective ways of working, learning and creating together and, in doing so, we must ask fundamental questions. Should we create new aims for art education? What can the practice of art education contribute to global concerns on climate change, social justice, inclusion and equality? What should be the role of art education in a post-colonial and posthuman age? What are the opportunities and threats posed by rapid advances in digital technology for art education (for example AI)? These are just some of the questions that delegates will consider during the Congress.

The fact that this event is taking place at all is due to the tireless dedication of the Congress organisers. Without the many years, months and weeks of hard work by local academics, for whom organising a Congress is in addition to a heavy workload of research and teaching, this Congress simply would not be taking place. I want to thank all of the local organisers and members of the InSEA Executive Board for their resolute commitment to making the event happen. I wish you every success and look forward to meeting you during the Congress.

Glen Coutts
InSEA President

Welcome from the Congress Co-Chair

On behalf of the Congress Organizing Committee, it is our great pleasure to welcome everyone—both virtual and onsite delegates—to the InSEA World Congress 2023, where we explore the metaphor of Fault Lines in Art Education. We are grateful that you followed our call to contribute to this exciting event in Çanakkale, a lively student centre and a captivating coastal town in Western Turkey from September 4th-8th, 2023! A place with a rich and complex history like Çanakkale, with remnants from Ancient Greek, Armenian, Byzantine, Greek Orthodox, Jewish, Muslim, Turkish and Ottoman cultures in a country that geographically, culturally, and symbolically poises between Europe and Asia seems to be an ideal spot for engaging with concepts of tremors in art education in the 21st century.

The theme of the InSEA World Congress 2023 builds on the metaphor of Fault Lines. This metaphor is both, literal and figurative. Literally, it refers to the fault lines that run through this region, which are a reminder of the seismic changes that have shaped this land. Figuratively, it refers to the divisions and fault lines that exist in our society, such as those of race, class, gender, and ability.

This congress is an opportunity for us to come together and reimagine the many ways in which art, education and research can address the cracks, the unexpected fissures that appear within our teaching and learning spaces. It is my hope that the disruptions we experienced also opened new opportunities, to engage in research on how art educators are experiencing these fault lines and their consequential divides, and how art educators might continue to recognize and address these in our work.

At this InSEA World Congress 2023, thanks to your contributions, we engage in thought-provoking and innovative sessions about the many ways in which art represents a vivid site for learning, but also how it perpetuates and makes visible concurrent systems of oppression and exclusion. We explore how art education can be a pathway for the 21st century, at a time when grounds of inequality are shaking and shifting beneath us. Together, we embark on a journey of exploration as we examine the various processes and focus areas within our field, while also reflecting how art education can contribute to resolving today's challenges, by creating new possibilities and imagine a more just and equitable world.

Our heart-felt thanks go out to the InSEA Executive board members and the InSEA President Glen Coutts for their great collaboration, to our keynote speakers and to all presenters for their efforts and precious contributions. The cornerstone of a successful congress is a dedicated team of committed individuals. I am eternally thankful to our organizing team for their hard work and resourcefulness when dealing with the complexities of organizing an onsite congress as well as virtual congress event. I am grateful to our partners, the Turkish Educational Research Association, GÖRSED (Görsel Sanatlar Eğitimi Derneği), SEDER (Sanat Eğitimcileri Derneği), and to our sponsor, Intellect Books. Lastly, I would like to thank the Governor of Çanakkale İlhami Aktaş, the Mayor of Çanakkale Ülgür Gökhan, and the Rector of Çanakkale Onsekiz Mart University Dr. Cüneyt Erenoğlu for their unlimited support.

We hope that the InSEA World Congress 2023 in Çanakkale offers an inspiring space for new ideas, nurturing creative engagements and for connecting individuals and groups from around the world.

Martina Riedler
Congress Co-Chair

Welcome from the Congress Co-Chair

Sevgili Sanatçı ve Sanat Eğitimcileri!

Türkiye'nin kuzey batısında yer alan; doğal güzellikleri, kültürü ve tarihiyle özel bir yeri olan Çanakkale'de düzenlediğimiz 37. InSEA Dünya Kongresi'nde sizleri ağırlamaktan mutluluk duyuyoruz. Kongremizin ana temasını "Fay Hatları" olarak belirlediğimizde, Türkiye'de Kahramanmaraş merkezli 11 ili kapsayan tahrip gücü yüksek ve acıları hala taze olan deprem henüz yaşanmamıştı. Yaşanan bu felaket, elbette bizim öngördüğümüz ya da tahmin ettiğimiz bir durum değildi. Ancak, ilginç bir şekilde kongremizin teması ile örtüşmüş oldu. Yaşanan bu acı olayla da anlaşıldığı üzere jeolojik fay hatları üzerinde meydana gelen depremler, toplumları sosyolojik, ekonomik, psikolojik ve benzeri birçok alanda etkilemekte, etkileri yıllarca sürmektedir. Yer kabuğundaki fay hatlarının benzeri fayların sanat eğitimi alanında da olduğunu ve zaman zaman kendisini hatırlattığını biliyoruz. Özellikle genel eğitim içinde sanat eğitiminin yeri ve önemi odaklı sorunların hemen her ülkede benzer olduğunu ve diğer alanlara göre daha fazla kırılgan bir yapıya sahip olduğunu biliyoruz. 21. yüzyılda dahi hala Eğitim programlarında hak ettiği öneme ve konuma sahip olamayan sanat eğitiminin uluslararası düzeydeki güncel sorunlarına odaklanmayı hedefleyen kongremizde çok değerli bildirilere, çalıştaylara ve sanatsal etkinliklere yer verilmiş olunacak.

Her eğitim kademesindeki bireylerin yaratıcılıklarını pekiştirmesi için sanat eğitiminin potansiyeli üzerinde duran araştırmalar, bu eğitimin kalitesinin sürekli bir biçimde arttırılmasını ön görmektedir. Diğer taraftan küreselleşme, beraberinde faydalar ve zorluklar getirmekte; uluslararası rekabetin artması, göç ve çok kültürlülük, teknoloji ve bilgi ekonomisinin gelişmesi sanat eğitimindeki değişimleri zorunlu hale getirmektedir. Buna ek olarak gençlerin yaratıcılıklarını geliştirmek ve potansiyellerini arttırmak için gözle görülür bir ihtiyaç bulunmaktadır. Bahsedilen tüm bu gelişmeler sanat eğitimi için bir takım soru ve sorunları beraberinde getirmekte ve bunlar araştırma ve politikalarda kendini göstermektedir. Bu ihtiyaca cevap verebilmek ve en etkin uygulamaları tespit edebilmek için, Avrupa Eğitim Bilgi Ağı (Eurydice), Avrupa'da sanat ve kültür eğitiminin kapsamlı bir araştırma raporunu 30 Avrupa ülkesi müfredatını tarayarak hazırlamıştı. 2009 yılındaki bu kapsamlı rapordan sonra inanıyorum ki 4-8 Eylül 2023 tarihleri arasında 37.'si düzenlenen InSEA Dünya Kongresi ile sanat ve sanat eğitiminin ulusal ve uluslararası düzeydeki sorunlarının saptanmasına ve çözümlerine yönelik öneriler ortaya konulacaktır.

Bilimsel sunumları, çalıştayları, sanatsal ve sosyal etkinlikleriyle zengin bir kongrenin bizi beklediği Çanakkale'de görüşmek dileğiyle.

Enver Yolcu
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Congress Theme: FAULT LINES

A place with a rich and complex history like Çanakkale, with remnants from Ancient Greek, Armenian, Byzantine, Greek Orthodox, Jewish, Muslim, Turkish and Ottoman cultures in a country that geographically, culturally, and symbolically poises between Europe and Asia seems to be an ideal spot engaging with concepts of change in art education in the 21st century. Derived from the location's geological situation, with fault lines running through this area and a consciousness of our times of great change, the congress theme of the InSEA World Congress 2023 builds on the metaphor of Fault Lines.

The definition of a Fault Line is a break or fracture in the ground that occurs when the Earth's tectonic plates move or shift. What is the relationship between art education and geological processes? At first glance, some might think: Not much. One concerns the opening of the mind, stretching beyond traditional pathways, growing creatively and intellectually. The other is as old, rock-solid, and unpredictable as Earth itself. While not as dramatic as geological shifts and their looming pressure for change, the shifts in perspective of educators, researchers, students, and artists are central to developing new ways of knowing through the arts and affect a complex world.

The metaphor of Fault Lines implies the power of a line. It's both, an infinitely malleable form and metaphor for the borders and divisions that make up our world. As we struggle with the symptoms of a divided society, armed conflicts, large-scale displacement of human populations, increasing wealth gaps within and between nations, educational inequality, accelerating climate change, and the challenging role of arts in times of popularism, it becomes even more urgent to reflect on these conditions and offer possibilities of coming together and break new ground.

While art represents a vivid site for learning, it also perpetuates and makes visible concurrent systems of oppression and exclusion. As the grounds of inequality shake and shift beneath us, will the arts and education deepen the rifts in society or become our bridge and pathway for the 21st century? How can art education contribute to resolving today's challenges?

The call for Fault Lines | InSEA World Congress 2023 can be interpreted in a variety of ways, and we welcome traditional and non-traditional submissions. Teachers, artists, museums educators, students, community arts educators, and researchers at all levels are encouraged to submit a presentation or develop a creative workshop. We seek diverse, contemporary projects in art education practice and research that explore fractures and shifts in our lives as educators and artists, that wander along or cross faults and ultimately overcome and consolidate tremors that we experience in the education system and beyond. Papers and other forms of presentations should explore the notion of Fault Lines from a variety of perspectives, for example:

- Social justice, change and equity
- Racism and discrimination
- Postmodernism and art education
- Postcolonialism, identity and otherness
- Art, education and sustainability
- Inclusion, disability, art and education
- Reconceptualising the (art) education curriculum
- Social and community engagement
- Posthumanism and art

In this context, the understanding of pedagogy carries with it ideas that pedagogy implies a critical approach to teaching and that those who engage in it believe that pedagogy carries with it a hope for social transformation through education.

Keynote Speakers

İnci Eviner

Art Education as an Artistic Medium:
The 'Co-Action Device' Project

September 4, 13:00 -14:00, NFK Theatre Hall

Zoom Link: https://us06web.zoom.us/j/81278116364?pwd=dTEzejd3L2JDZnl1c3JpMG5nL3FtQT09

Kit Wise

The Interdisciplinary Imagination

September 5, 11:00 -12:00, NFK Theatre Hall

Zoom Link: https://us06web.zoom.us/j/83407369339?pwd=Zm8wT1VRTVl0anY4WDcrNzMxNnZVdz09

Sara Burkhardt

COLLECTING — MAKING — TRANSFORMING:
Unfolding a Material-Based Art Education

September 6, 11:00 -12:00, NFK Theatre Hall

Zoom Link: https://us06web.zoom.us/j/81692841583?pwd=RWVJbW9vYlFJV2YycWpseG9qR1Vldz09

Mira Kallio-Tavin

The Need for a Dream of Justice through Art Education

September 7, 11:00 -12:00, NFK Theatre Hall

Zoom Link: https://us06web.zoom.us/j/83155285940?pwd=N2UwOGVERnplaktFVWsvSUllNVZtQT09

All **Times** are **Istanbul (GMT+3)** time zone
Location: NFK Theatre Hall

Keynote Speakers

İNCİ EVİNER

Art Education as an Artistic Medium: The 'Co-Action Device' Project

When thinking about what art education should look like in the 21st century, we realize that conventional educational approaches are far from reflecting the innovative and liberal diversity of art. The question of how to incorporate a different sense of aesthetics and the transformative power of art into the curricula, without pressing them into existing moulds, has become an important issue both in Turkey and in the world. Adopting performative learning processes is one way to ensure emancipated and efficient transformation in art education.

As an artist and teacher, the 'Co-Action Device' project that I carried out with students and young artists is an example of pedagogical art projects complying with the empowering dynamics of art. The 'Co-Action Device' started as a medium in which I experience my identity as both an educator and artist by inviting other people to my art practice. It also enabled artists to question and broaden their boundaries, and to discuss the tensions between learning, academy, art, politics, and life in a multidisciplinary and interactive platform. Aiming to activate the unifying power of art by creating dynamic spaces that would serve as catalysers, The 'Co-Action Device' was conducted as a series of performative projects where the student, artist and educator identities switched around. The following questions became the guiding principles:

- Is it possible to develop new education methods to unveil the social contradictions wherein our antagonisms collide and converge?
- Is it possible to turn school, as an institution of sociality, into a space of freedom?
- Is it possible to apply contemporary arts' means of expression and form into education methodologies?
- Can school find a space for itself beyond the boundaries/ limitations shaped by the ideological influences and politics of education institutions?

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- How can we activate the transformative power of art to disrupt the constricting bureaucratic structures of existing institutions?
- Can school achieve a sense of social responsibility in free individuals?
- Most importantly, how can we tackle art as an opportunity and initiate a process that will redefine its core function by shunning stereotypical methods of traditional education, refusing to settle for conventional definitions or to take the easy way out, and avoiding falling into the trap of slogans?

Professor **İnci Eviner** (MFA, PhD.) usually takes drawing as a starting point and comprises a large body of multi-layered pieces that range from paintings and video to performative and collaborative practices. Eviner explores the formation of subjectivity, and her work touches on the workings of power and the politics of representation. The complex set of relations that Eviner forms between video technologies and painting tradition proposes a different kind of perception.

İnci Eviner was selected to represent Turkey at the International Bienniale in Venice 2019 and had a retrospective 'Who's Inside You?' at Istanbul Modern Museum (2016). The artist's works are included in globally prestigious, institutional collections such as Deutsche Bank Collection, Center Pompidou in Paris, Istanbul Modern Museum, Guggenheim and TBA21 Vienna. Among the museums where her works have been exhibited are the Drawing Center New York, the Philadelphia Museum of Art, Thyssen-Bornemisza Art Contemporary, Musée d'Art Moderne de la Ville de Paris, Massachusetts Museum of Contemporary Art, Palais des Beaux-Arts de Lille, Whitechapel Gallery London and Istanbul Modern. She has shown her work in solo and group exhibitions worldwide.

Eviner has received numerous awards and residencies, including, the Sharjah Biennial Prize (UAE), Rauschenberg Foundation in Florida, Headlands Center for the Arts in California and ISPC in New York (USA), SAM Art Projects in Paris, Musée d'Art Contemporain in du Val-de-Marne (France); and Rockefeller Foundation Bellagio in Como (Italy) throughout her career. She is represented by Dirimart, Istanbul.

İnci Eviner is a Professor of Art and Design at Kadir Has University in Istanbul, Turkey.

www.incieviner.net

Keynote Speakers

KIT WISE | The Interdisciplinary Imagination

In 2018, a study for the World Economic Forum, The Future of Jobs Report, projected that by 2022 'analytical thinking and innovation, active learning and learning strategies, creativity, originality and initiative' would be three of the most important skills for the global workforce. This agenda has been highly influential for education policy in the intervening years, for example in the proliferation of STEAM approaches. Understood as an interdisciplinary approach, the role of art education was seemingly to bring 'creativity' to the wider academy, for the benefit of industry.

Creative practice has always looked outwards but today, art forms are increasingly mobile, crossing traditional Western delineations to engage not just with diverse art forms, but ever more disparate disciplinary fields of practice. Indeed, it celebrates these fault lines. At the same time, adopting an interdisciplinary frame for creative education provides an opportunity to reconsider the assumed pedagogies and curricula of creative practice, foregrounding skills such as collaboration, communication and ethics.

As we emerge from a global pandemic, these so-called soft skills are potentially more important than ever. Rather than prioritising economic drivers as the rationale for interdisciplinary creative education, today, the values of care and community inherent in cultural production can be understood as an alternative rationale for an 'interdisciplinary imagination'. Drawing on an Australian perspective, with acknowledgement of First Nations knowledge systems, this paper will consider how an interdisciplinary imagination in creative education can contribute not just to economies but to an array of pressing social, environmental and cultural issues.

Professor **Kit Wise** (BFA Hons Oxon.; MFA RCA; PhD) explores the application of interdisciplinary curriculum and pedagogy within tertiary contexts, potential translations for school education including the specific interdisciplinary field of STEAM education, and the role of industry / community partnerships in developing 'dark curriculum' that supports educational pathways. He has engaged in an advisory capacity with Higher Education creative arts schools on course design in Australia and overseas, including Singapore, New Zealand, Canada and Australia. In 2014 Wise was the recipient of a major Innovation and Development research grant from the Australian Government Office of Learning & Teaching, to address interdisciplinary assessment design in the Humanities and Creative Arts. He has published extensively on arts education, including co-editing Transformative Pedagogies and the Environment, 2018.

Kit Wise also practices as an artist, art writer and curator. After graduating from Oxford University and the Royal College of Art with an MFA in Sculpture, Kit Wise received the Wingate Rome Scholarship in Fine Art in 1999, to study at the British School at Rome. In 2001 he received a Boise Travel Scholarship, administered by the Slade School of Fine Art, for subsequent research in New York and Australia. He has held over 15 solo exhibitions in Australia, America and Italy, exhibited in group exhibitions in Australia, China, Taiwan, Korea, the UK, France, Germany, Italy, Spain and Holland, and has published numerous articles, reviews, book chapters and catalogue essays on contemporary art. He is represented by Sarah Scout Presents, Melbourne.

Kit Wise is currently Professor of Fine Art and Dean of the School of Art at RMIT University in Melbourne, Australia.

Keynote Speakers

SARA BURKHARDT

COLLECTING — MAKING — TRANSFORMING: Unfolding a Material-Based Art Education

A stone, a feather, a handful of salt, a brick or a piece of glass — material is always in a stage of transformation. To take a closer look at raw material, found objects, handcrafted artefacts or digitally constructed material opens up a network of knowledge and narrations.

A material might tell us about regional particularities, about conflicts, ecological challenges or structural change. It might point at future life-worlds or promote a circulating stream of resources.

A material-based art education connects collecting, making and transforming material. It requires sensitivity, knowledge and an experimental approach — in making, one either follows the material or works explicitly against it. It also requires critical thinking, a deep understanding for the need of sustainability and the willingness to change your perspective, since the borders into politics, ecology, botanics, geography, cultural studies and other disciplines are constantly crossed.

In this keynote, examples from collections, study and research projects, as well as art and design show how to construct educational settings to gain such a material literacy.

Professor **Sara Burkhardt**'s research, presentations and publications focus on art and current media culture, the public space as a field of action for artistic practice, learning with collections and archives, art education and ecology, material literacy as well as material and object-related educational settings. She studied Art Education and English Literature at the University of Hamburg (Germany), Art Education with a focus on sculpture at Braunschweig University of Art (Germany) and Anglo-Irish Literature at Trinity College Dublin (Ireland). After earning her doctorate ('Net Art Education. Artistic strategies on the Internet and Art Education') in 2007, she was an academic assistant at the University of Flensburg, and later held a Junior Professorship of Art Education at Dresden University of Technology (Germany).

Sara Burkhardt is a member of the ELIA (European League of Institutes of the Arts) working group 'Arts in Education'. She is the co-director of the research project 'BurgMaterial' and the material collection of Burg Giebichenstein University of Art and Design, which is also a member of the Swiss network and database 'Material-Archiv' (materialarchiv.ch). For over a decade (2008-2020) she was the co-editor of 'Kunst+Unterricht' (Art+Education), a German art education journal. Since 2019 she is a chairwoman of the BDK e.V. Fachverband für Kunstpädagogik, the German Association of Art Education.

Sara Burkhardt is currently Professor of Art Education and Dean of the Faculty of Arts at Burg Giebichenstein University of Art and Design in Halle, Germany.

http://saraburkhardt.de/

Keynote Speakers

MIRA KALLIO-TAVIN

The Need for a Dream of Justice through Art Education

This presentation will discuss some of the contemporary struggles of our times and present insights on how art education might be able to tackle them. While many current societal, environmental, and geopolitical situations are causing worry and anxiety in multiple and intersecting ways, the focus of the presentation is on dismantling methods driven from care work and work on justice by artists and educators.

The examples come particularly from the intersection of critical disability studies and critical animal studies. Key concepts of the presentation, agency, care, and equity are problematized and further developed to respond better to the needs of art classrooms and in the society at large. Art and art educational practices are discussed as important recourses for art teachers and art educators. The presentation will focus on questions, such as, how art teachers could better include justice in their curriculum.

Professor **Mira Kallio-Tavin** (Doctor of Arts) has developed arts-based research methodology within social context and in relation to the questions of dialogue, community, ethics and philosophy of contemporary art and its education. Her research concerns critical artistic and arts-based research particularly on decolonialism, disability studies and animal studies. Her current research project, 'Disabling Institutions' focuses on identifying and disrupting ableism as a long-surviving 'standard' in art and cultural institutions, including arts schools, arts organisations, and museums.

Mira Kallio-Tavin serves as Vice-President and World Councillor of InSEA (International Society for Education Through Art, 2022-23), and is the founder of the International Disability Studies, Arts and Education (DSAE) conference. She is the author and editor of six books and has a publishing record of 90 articles. She is the editor of Research in Arts and Education (editor in chief) and The International Journal of Education through Art. She serves her second term in the Studies in Art Education editorial board. Until 2022, she was Associate professor of Arts-based research and pedagogy and served as the Head of Research in the Department of Art at Aalto University in Finland. Mira Kallio-Tavin is the winner of the 2022 Manuel Barkan Memorial Award from the American National Art Education Association (NAEA) in recognition of her scholarly merit to the field of art education.

Mira Kallio-Tavin is currently the Winnie Chandler Distinguished Professor of Art in the Lamar Dodd School of Art, University of Georgia (USA).

Introduction to Traditional Turkish Art

Workshop I: Traditional Calligraphy Art / Geleneksel Hat Sanatı Çalıştayı

İsmail Öztürk Tuesday 16:10-17:00 | Room: 116 | Number of Participants: 20

"Hüsn-i Hat" is the art of beautiful writing created with Arabic letters. The word "hat" means line in Arabic and corresponds to calligraphy. A person who writes in this script is called a "hattat" or caligrapher. The art of calligraphy, also known as "hüsn-i hat" emerged during the 6th to 10th centuries with the development of Arabic letters. In "hüsn-i hat" Islamic writing styles are written according to specific measurements and rules. The founder of the art of calligraphy in the Ottoman Empire in the 16th century, was Şeyh Hamdullah. Turkish calligraphy art continued its brilliance in the 19th century and the beginning of the 20th century. However, with the transition to the Latin alphabet in 1928, it ceased to be a common art form and became a traditional art as it is today. The workshop aims to allow participants to experience copying some of the elementary letters of calligraphy. This way, participants experience the materials and educational processes of the art of calligraphy.

Hüsn-i hat, Arap harfleri ile oluşturulan güzel yazı yazma sanatıdır. Hat kelimesi Arapçada çizgi anlamına gelir. Hat yazısı yazana ise hattat denilir. Hat sanatı, diğer adıyla hüsn-i hat, Arap harflerinin 6-10. yy arasında geçirdiği gelişme dönemiyle ortaya çıkmıştır. Hüsn-i hat'ta İslami yazı çeşitleri belli ölçü ve kurallara bağlı kalınarak yazılır. Bu yazı sanatını başarılı bir şekilde icra eden kişilere ise hattat denir. 16. Yüzyılda Osmanlı'da hat sanatının kurucusu Şeyh Hamdullah'tır. Türk hat sanatı, 19. yüzyıl ve 20. yüzyıl başlarında parlaklığını sürdürmeye devam etmiştir. Ancak 1928 yılında Latin alfabesine geçilmesiyle birlikte yaygın bir sanat olmaktan çıkmış; bugünkü gibi geleneksel bir sanat halini almıştır. Workshop; hat sanatının temelini oluşturan harflerin kopya usulü ile katılımcıların tecrübe etmesi ve sınırlı zaman diliminde kendi becerileri oranında temiz bir sayfalık yazı çalışması yapmayı amaçlamaktadır.

Workshop II: Traditional Turkish Tile Art / Geleneksel Türk Çini Sanatı Çalıştayı

Zeynep Arol Tuesday 16:10-17:00 | Room: Z27 | Number of Participants: 20

Turkish Tile Art arrived in Anatolia with the Anatolian Seljuks in the 13th century, coming from Central Asia and Iran. Animal symbolism seen in Seljuk tiles gave way to a naturalistic style in the 16th century Ottoman Tile Art. Tiles designed by palace artists adorned the Ottoman kitchen and the walls of palaces, mosques, and mausoleums. Today, this art continues in workshops located in Iznik and Kütahya. In this workshop, participants will transfer patterns onto tile squares and paint them with underglaze colors, experiencing the traditional Turkish tile art practice.

Türk Çini Sanatı, 13. yüzyılda Orta Asya ve İran üzerinden Anadolu Selçukluları ile Anadolu'ya gelmiştir. Selçuklu çinilerinde görülen hayvan sembolizmi, 16. yüzyıl Osmanlı Çini Sanatında yerini naturalist üsluba bırakmıştır. Saray nakkaşları tarafından tasarlanan desenlerle yapılmış çiniler Osmanlı mutfağını ve sarayların, cami ve türbelerin duvarlarını süslenmiştir. Günümüzde İznik ve Kütahya'da bulunan atölyeler ile hala bu sanat devam etmektedir. Workshopta katılımcılar, çini karolar üzerine desen aktarıp sıraltı boyalar ile boyayacaklar geleneksel Türk çini sanatını uygulama deneyimini yaşayacaklardır.

Workshop III: Collaborative Ceramic-Panel Artwork “Key Concepts in Art Education” / “Sanat Eğitiminde Anahtar Kavramlar” Seramik Pano Uygulaması

Ayşe Güler & Graduate Students Tuesday & Wednesday 16:10 – 17:00 (*and at other drop-by times*), Room: Z02

The purpose of this workshop is to create a permanent ceramic panel work to be completed with the contribution of congress participants in memory of the InSEA World Congress 2023 in Çanakkale. Using a scratching technique, congress participants will write one or more words, emphasizing their ideas and concepts of 'Art Education'. This will establish a relationship between structure and texture in terms of form and content. The writings to be inscribed on the panel will not only complete a work with aesthetic and semantic values but also serve as a living organism to remind, internalize, reflect upon, and develop ideas through repetitions.

“Sanat Eğitiminde Anahtar Kavramlar” isimli seramik çalıştayının amacı, InSEA 2023 Çanakkale Kongresi anısına, tasarımı kongre katılımcılarının katkısıyla tamamlanacak kalıcı bir seramik pano çalışmasını gerçekleştirmektir. Tuğla birimlerle kompozisyonu kurgulanan seramik pano üzerine, kongre katılımcılarının “Sanat Eğitimi” üzerine fikirlerini vurgulayan bir- birkaç sözcük ve isimlerini kazıma tekniğiyle yazmaları, biçim ve içerik bağlamında yapı ve doku ilişkisini oluşturacaktır. Panoya yazılacak yazılar, estetik ve semantik değerleri ile bir eseri tamlığa ulaştıracağı kadar, fikirlerin tekrarlarla hatırlanmasına, içselleştirilmesine, üzerlerinde düşünülmesine ve fikirlerin geliştirilmesine yaşayan bir organizma olarak kaynaklık edecektir.

Workshop IV: Traditional Paper Marbling Art / Geleneksel Ebru Sanatı Çalıştayı

Zerrin Güzel Wednesday 16:10 – 17:00, Room: 136, Number of Participants: 20

The art of Ebru, one of the most important of Central Asian Art and paper decoration arts, has been known for a long time. Marbled papers were used as side pages in the bindings of ancient manuscripts. Today, Ebru is a decorative art made by creating patterns on water thickened with tragacanth, using earth colors prepared with ox-gall, and transferring them onto paper. In the workshop, techniques such as battal, tidal, shawl, combed, nightingale's nest, preacher, and floral marbling will be applied together with the participants. Ebru works will be given to the participants after drying.

Orta Asya Sanatı ve kâğıt bezeme sanatlarının en mühimlerinden biri olan Ebru sanatının hangi tarihten beri bilindiğini kesinlikle söylemek bugün için imkansızdır. Ebrulu kağıtlar, eski yazma eserlerin ciltlerinde yan sayfa olarak kullanılmaktaydı. Günümüzde sanat dalı haline gelen Ebru, kitreyle yoğunlaştırılmış su üstünde, öd ile hazırlanmış toprak boyalarla oluşturulan, desenlerin kâğıt üzerine geçirilmesi ile yapılan bir süsleme sanatıdır. Workshop’ta battal, gelgit, şal, taraklı, bülbül yuvası, hatip, çiçekli ebru teknikleri katılımcılarla beraber uygulanacaktır. Ebru çalışmalar, kuruduktan sonra katılımcılara verilecektir.

Workshop V: Pottery Wheel Throwing Demonstration / Çömlekçi Çalıştayı

Mehmet Coşar & Şeref Doğan Wednesday 16:10 – 17:00, Room: Pottery Atelier, Number of Participants: 20

A demonstration of how a form is shaped on the potter's wheel using traditional methods. At the end of this demonstration, all participants will have knowledge about the use of the traditional potter's wheel.

Kilin bir işlev kazandırmak maksadıyla şekillendirilmeye başlandığı tarih diliminin neolitik çağ olduğu tahmin edilmektedir. Şekillendirme yöntemi olarak çömlekçi çarkının kullanılmaya başlanmasının ise Sümerler’de İ.Ö. 3250, Mısır’da İ.Ö. 2750, yaşadığımız topraklar olan Troya’da İ.Ö. 2500 yıllarına tarihlendiği bilinmektedir. Çanakkale Onsekiz Mart Üniversitesi, Güzel Sanatlar Fakültesi, Seramik ve Cam Bölümü, “Çömlekçi Tornası Şekillendirme Çalıştayı’nda çömlekçi çarkında bir formun geleneksel yöntemler ile nasıl şekillendirildiği uygulamalı olarak tanıtılacaktır. Gerçekleştirilecek olan bu çalıştayın sonunda tüm katılımcıların geleneksel çömlekçi çarkı kullanımı hakkında bilgi sahibi olmaları ve uygulama aşamalarını deneyimleyerek bir adet ürün ortaya koymaları hedeflenmektedir.

Student Exhibition

Dr. Enver Yolcu Atelier Class

Location | State's Fine Arts Gallery / Devlet Güzel Sanatlar Galerisi
Google maps: https://goo.gl/maps/wLuhPiVjGShk3EPG7

General Information

We invite you to share your activities, friendships, and projects with colleagues on social media–before posting, you might want to check if it is okay with everyone depicted.

Facebook | **InSEA World Congress 2023 Turkey**

Instagram | **www.instagram.com/insea2023/**

Hashtag | **#insea2023**

Internet Access
Wireless internet access is available at the Congress venue. The easiest way to connect to the internet at the InSEA World Congress 2023 is to use **Eduroam**. If you do not have an Eduroam account, you can request a password and access Çanakkale Onsekiz Mart University's wireless internet by logging in as a guest, agreeing to the terms and conditions, and providing a valid e-mail address.

Congress Badges
Participants and accompanying persons will receive a name badge. Everyone is required to wear this badge during the Congress to have access to all Congress activities, including social events.

Photo and Video Release
With the registration for the InSEA World Congress 2023, all delegates agree to the following photo and video release. Photos and videos may be taken during the InSEA World Congress 2023. These photos may be used in other publications, brochures, website, or social media to promote InSEA, the InSEA World Congress or its affiliated partners. By virtue of your attendance, you agree to usage of your likeness in such media.

The city can be explored by **public bus, yellow taxis, city bikes, e-scooters, and on foot,** enjoying the wonderful sea breeze, or with private tourist agencies and rental cars for farther trips.
While you can use your credit card for paying your taxi in Istanbul, we strongly recommend **bringing cash for TAXI rides in Çanakkale**.

Local BUSES to and from the Congress Venue

- Make sure your credit card is activated for international use and contactless payment.
- Alternatively, you can get a "kentkart" at the kiosk across the Iskele bus stop OR at the corner store "Çiflik" across the Trojan horse
- A single trip costs 12 Turkish lira (as of Aug. 22).

I am staying in the City Centre
- Bus stop "valilik" at the Trojan horse or bus "iskele" at the Ferry Perry.
- From the city centre, use the buses # **Ç1** or Ç3 to get to Terzioğlu Campus, the congress venue. Bus Ç3 takes a bit longer.
- Since buses are still on summer schedule, they start ~7:15 in the morning, and catch the last bus at 23:30. Buses run every 20-30 minutes. Please ask your hotel for the exact time.

Akol hotel: https://goo.gl/maps/okyQGgZsuSri6FBM6
Valilik bus stop: https://goo.gl/maps/FKSrjhD1v56snQyh7
Iskele bus stop: https://goo.gl/maps/dqVdDeXHAmzjActr7
Çiflik store: https://goo.gl/maps/4EMBoyrw2YzxGizn9
Congress venue: https://goo.gl/maps/f1jvfTyhgxvoFFic7

Your bus from the Hilton hotel to the Congress venue

- Leave the hotel and walk 400m to the right. Stay on this side of the street.
- Across the shopping mall "17burda" you can take bus **Ç1** to the congress venue
- For returning from the congress to the Hilton hotel you can also take the bus **Ç3**, and get off at Troy Park, the shopping centre across Hilton hotel.

Hilton Hotel: https://goo.gl/maps/cSDGmsfdgpvU8Hyc7
Bus stop (across/ 17 burda): https://goo.gl/maps/GqgudCgKVGK9fuSU6
Bus stop (Troy Park): https://goo.gl/maps/2zo9A94F9tiqYZxY6

I am staying at *or* close to Kolin hotel

- It is a good idea to walk from Kolin Hotel to the Congress Venue, which takes max. 25-30 minutes at a leisurely pace.
- When leaving Kolin hotel, turn to the left and walk 200m towards a supermarket called Migros (google maps also still lists its old name Kipa): a big yellow box
- At the bus stop, cross the street into the parking lot of the supermarket.
- Pass by the supermarket's entrance, crossing the parking lot to the other side, toward the university's campus hill and towards the highway
- At the other end of this parking lot, closer to the highway, you will use an OVERPASS over the highway...
- et voilà: Welcome to Terzioğlu campus of Çanakkale Onsekiz Mart University!
- Turn right, follow the main street uphill, for approx. 15 min
- For going into the city centre, take bus **Ç11G or Ç11K** at the bus stop on the side of the supermarket

Kolin hotel: https://goo.gl/maps/H8vbq9g9LR6Dd4rQ8
Congress venue: https://goo.gl/maps/f1jvfTyhgxvoFFic7

I am staying at Ardes Dormitory

- Enjoy the sweeping views over the Dardanelles straight!
- Within a short 5 minutes' walk you have reached the congress venue
- Grab a bite to eat at the shopping mall "17burda" or across at seaside at the smaller "Kiyi Centre"
- Use bus **Ç1** or Ç3 for traveling into the city centre or to shopping mall 17burda.
- Stroll with the locals at the seaside? Following the walking instructions above (@Kolin hotel), leave campus and pass-by the Kolin hotel.
- At the next possible street turn down seaside.
- Stroll with the locals, have some tea at one of the Cafés (Café Veranda) or grab a drink and watch people at Lounge Wabi!

Ardes dormitory: https://goo.gl/maps/bV1yybJ1RdYvdJua6
Congress venue: https://goo.gl/maps/f1jvfTyhgxvoFFic7
Bus stop (shopping mall 17burda): https://goo.gl/maps/GqgudCgKVGK9fuSU6

The Surf is up!

Çanakkale is proud of its Blue Flag beaches, which implies high standards of water quality, safety, and public environmental education. For a couple of hours at the beach, take bus **Ç11G** to **Güzelyalı**!
We particularly enjoy swimming in the morning (turquoise water!) at the public beach at the *Hotel Iris*. Put your towel in the sand or if you prefer get two beach chairs & umbrella: EUR 10 (300 lira, Aug. 23).
The beaches close to the city are **no frills** ("put your towel in the sand and dive in") and popular **family beaches**, frequented by local sunbathers of all ages. Everyone minds their own business.
Another good option in **Güzelyalı** is *Café du Port*. Enjoy good music, good food & drinks (two beach chairs & umbrella: 14 Eur/ 400 lira).
Çanakkale can be very windy! Take bus **Ç11G** to Dardanos, and go to the "Halk Plaji" the mayor's office public beach in a beautiful, small and wind-protected cove: (two beach chairs & umbrella: 3 Eur/ 90 lira). Enjoy the breeze, the view over the Dardanelles, cold drinks and some snacks!

Explore Çanakkale!

Çanakkale (pronounced chah-NAK-kah-leh) means “pottery castle” and the town was once a centre for the production of high-quality kaolin for a flourishing ceramics industry. Çanakkale with approximately 200.000 inhabitants is a lively student centre and a captivating coastal town in Western Turkey. In 2019, Forbes Magazine chose Çanakkale the “most ideal city to live in Turkey.”

Çanakkale province is divided by the Dardanelles straits, sprawled over the Asian and European continents. In ancient times, this deep channel was called the Hellespont. This region in Western Turkey is steeped in ancient Greek mythology, of which traces can be found at many sights, most famously the UNESCO World Heritage excavation site of Troy (Truva in Turkish) and its newer addition, the spectacular Troy Museum (30km away from the city centre). You can’t miss one of the most visible attractions in the city centre, a large, 12 tons Trojan Horse made of fiber-glass, a gift from Warner Brothers.

In addition, every year thousands of visitors from all over the world, particularly Australia, New Zealand, Great Britain, France as well as Turkey follow in the footsteps of the Allied troops and pay their respects at the WWI battlefields at Gallipoli peninsula (Gelibolu in Turkish) on ANZAC day. The region has three museums and is dotted with cemeteries and monuments. Even if you are not overly interested in military matters, it’s still worth visiting for the sheer natural beauty of the site. Today the Gallipoli battlefields are peaceful places covered in scrubby brush and pine forests, with many quiet coves and sandy beaches and several luscious vineyards.

Çanakkale city centre with its many cobbled, picturesque lanes is best explored on foot, the city bike system or Tarzi e-scooters! For travelling between the city centre and conference venue, we recommend using the public bus or simply hail down a yellow taxi anywhere.

Meet up with other conference delegates at the **Ottoman clocktower** (*Saat Kulesi*) or the **Trojan Horse** (*Truva Atı*). Get lost in the many atmospheric lanes and discover **ceramic artists’ ateliers**! Learn more about the lives of Çanakkale’s residents since Ottoman times in the **City Museum** (*Kent M*üzesi). Stroll along the **splendid waterfront promenade** (*Kordon*) and visit the **Ceramic Museum**, housed in a historic hammam (Turkish bath). Explore the **Çimenlik Castle** (*Çimenlik Kalesi*) and the **Naval Museum** (*Deniz Müzesi*) located in a park dotted with various military artefacts. Visit historic **Tifli Mosque** (*Tıflı Camii* in Turkish) with its beautifully crafted, wooden ceiling or the closeby **Yali Mosque** with its adjunct, small cemetery. Opposite Tifli Mosque, you will find the **Korfmann Library** (*Manfred Osman Korfmann Kütüphanesi*) housed in a 19th century former school building, the bequest of the late Manfred Osman Korfmann, archaeological director at Troy from 1988 to 2003. Grab a fish bread and some cold drinks and soak up the scenery at the Sarıçay River. Return to the old town towards the former **Armenian church** (*Mevlana Kültür ve Sanat Evi*) and get swept away by whirling dervishes performing the mystical Sufi ceremony known as a sema on Friday night!

Clocktower https://goo.gl/maps/NtawcyKXe8DFMC789
Trojan Horse https://goo.gl/maps/1KyoYBF8sPqPYXMd7
City Museum https://goo.gl/maps/FZ7xHMyiLo8drpGeA
Ceramic Museum https://goo.gl/maps/cd3miuxzDVEXj8w76
Naval Museum https://goo.gl/maps/6h4QYN5Mcfb9xNck6
Tifli Mosque https://goo.gl/maps/ZbpocaDwLVobGcBN8
Yali Mosque https://goo.gl/maps/cJrGfWo4dBPqLwXy7
Korfmann Library https://goo.gl/maps/eXU2NknrUqJaXqBS7
Old Armenian church https://goo.gl/maps/yvzRR82uCrwC3pEJ9

Congress Schedule Overview

DAY 1: Monday Sept 4th	**DAY 2: Tuesday Sept 5th**	**DAY 3: Wednesday Sept 6th**	**DAY 4: Thursday Sept 7th**	**DAY 5: Friday Sept 8th**
9:00 – 16:00 Registration	9:00 – 14:00 Registration	9:00 – 12:00 Registration	9:00 – 12:00 Registration	8:00 – 21:00 **VIRTUAL DAY**
9:00 – 10:30 IJETA / IMAG Meetings		8 – 9:15 WAAE Panel (virtual only)		
9:30 – 10:50 Parallel Sessions	9:20 – 10:40 Parallel Sessions	9:20 – 10:40 Parallel Sessions	9:20 – 10:40 Parallel Sessions	
	10:40 – 11 am Coffee break	10:40 – 11 Coffee break	10:40 – 11 am Coffee break	
11:00 – 12:00 Opening Ceremony	11:00 – 12:00 **Keynote KIT WISE**	11:00 – 12:00 **Keynote SARA BURKHARDT**	11:00 – 12:00 Keynote **MIRA KALLIO-TAVIN**	
12:00 – 13:00 Lunch	12:00 – 13:00 Lunch	12:00 – 13:00 Lunch	12:00 – 13:00 Lunch	
13:00 – 14:00 **Keynote INCI EVINER**	13:00 – 14:20 Parallel Sessions	13:00 – 14:20 Parallel Sessions	13:00 – 14:20 Parallel Sessions	13:30 – 13:50 (on-site) InSEA Award Ceremony
14:00 – 14:20 Coffee Break	14:20 – 14:40 Coffee Break	14:20 – 14:40 Coffee Break	14:20 – 14:40 Coffee Break	13:50 – 14:30 (hybrid) InSEA General Assembly
14:20 – 15:40 Parallel Sessions	14:40 – 16:00 Parallel Sessions	14:40 – 16:00 Parallel Sessions	14:40 – 16:00 Parallel Sessions	14:30 – 15:00 (hybrid) **Closing Ceremony**
16:00 – 17:30 World Council Meeting		16:10 – 17:00 InSEA Regional Meetings	16:10 – 17:30 World Council Hand Over	
17:00 – 18:30 Museum of Troy Visit	16:10 – 17:00 Traditional Turkish Art Workshops	16:10 – 17:00 Traditional Turkish Art Workshops		
18:30 – 20:30 Welcome Reception	18/18:30 – 20:30 Dardanelles Sunset Cruise		18:30 – 23:30 Congress Gala Dinner	20:00 – 21:30 Whirling Dervish Ceremony

InSEA World Congress 2023 takes place at **Terzioglu main campus** of **Çanakkale Onsekiz Mart University (COMU)**

All rooms are in the Faculty of Fine Arts/ *Güzel Sanatlar Fakültesi*, unless otherwise indicated

Google Map: https://goo.gl/maps/f1jvfTyhgxvoFFic7

Programme Overview, Day 1

Registration: 9:00 – 16:00

Monday, Sept 4th, 9:00 – 10:30

IJETA – InSEA International Journal of Education Through Art (Room 108)
Glen Coutts, Kathryn Grushka

IMAG – InSEA ART Education VISUAL Journal (Room 109)
Viola Rekvényi, Maho Sato, Jonathan Silverman, Gabriella Pataky

Monday, Sept 4th, 9:30 – 10:50

SESSION 01.01 Interdisciplinary Art Education	9:30 – 10:50, EN, **345**
CHAIR: Alison Shields	
Sculpture Laboratory: A Platform for Art Education, Participation and the Creative Process	Andrea Kaňkovská
Studio as Proposition: Dwell in Yellowness	Alison Shields
Improving Sustainability through Textile	Rita Carvalhas
Detail Teaching and Its Importance in Architectural Education	Ayşe Setenay Özsoy

SESSION 01.02 New Media, Visual Culture and Visual Arts Education	9:30 – 10:50, EN, **346**
CHAIR: Lucy Bartholomee	
New Media, Old Dilemmas: A Study at the Intersection of Interactivity, Arts and Education	Egil Ovesen
Concept-Based Learning in Visual Arts Education	Suzan Arslan, Mustafa Toprak
Gaps in Visual Art Education	Ewa Berg
What Can Art Do? Exploring the Visual Culture of Social Justice as Studio Curriculum	Lucy Bartholomee

SESSION 01.03 Visual Culture, Visual Literacy and Multilingualism	9:30 – 10:50, EN, **347**
CHAIR: Ruth Mateus-Berr	
Express Yourself: The Theory of the Hundred Languages in Multilingual Early Childhood Contexts	Gigi Yu
Cultural Literacy: Key to Understanding the True Potential of Visual Culture Education	Lana Skender
Graphic Novels as Method of Making Female Art & Design Education Visible	Ruth Mateus-Berr
Jeopardy of Blue / Faces of Migration	Pavla Gajdošíková

SESSION 01.04 – Theory-based, Thematic Workshop	9:30 – 10:50, EN, **352**
Rigor in the Creative Process	Lisa Donovan, Leslie Appleget

SESSION 01.05 – Studio / Experimental Workshop	9:30 – 10:50, EN, **143**
Inner Landscape – Somatic Workshop	Anna Boček Ronovská

SESSION 01.06 – Studio / Experimental Workshop	9:30 – 10:50, EN, **110**
An Examination of Invisible "Fault Lines" in Art Making Practice to Promote Multiculturalism and Diversity	Panpan Yang, Asli Kinsizer, Li Xu, Sherry Abbasi

Monday, Sept 4th, 11:00 – 12:00
OPENING CEREMONY – InSEA World Congress 2023 NFK Theatre Hall
Presiding Officer Patsey Bodkin; Co-Chairs Martina Riedler & Enver Yolcu; InSEA President Glen Coutts; Hosting University President Cüneyt Erenoğlu

Monday, Sept 4th, 12:00 – 13:00 | Lunch University Cafeteria

Monday, Sept 4th, 13:00 – 14:00
KEYNOTE I – İnci Eviner NFK Theatre Hall
Art Education as an Artistic Medium: The 'Co-Action Device' Project
Chair: Vedat Özsoy

14:00 – 14:20 | Coffee Break

Monday, Sept 4th, 14:20 – 15:40

SESSION 01.07 **Uncovering & Healing the Fault Lines**	14:20 – 15:40, EN, **108**
CHAIR: Laura Hetrick	
Recognizing Compassion Fatigue in Teachers: Healing the Fault Lines of the Empathic-Self	Laura Hetrick
From Disequilibrium to Possibility: Actively Taking up Fault Lines in Preservice Art Education Programs	Kate Wurtzel
X	X
On the Move along Fault Lines – Using Examples of Film-Documented Intercultural Performance Lab Work	Helmi Vent

SESSION 01.08 **Mapping & Deconstructing the Fault Lines**	14:20 – 15:40, EN, **109**
CHAIR: Allan Richards	
Fault Lines and Visual Borderlands in Art-Science Learning	Kathryn Grushka
Mapping the Fault Lines of Artistic Experience: Reconceptualising (Art) Education through a Diffractive Transdisciplinary Approach	Patricia (Trish) Osler
Deconstructing the Colonialism Fault Lines to Build an Equal and Just Global Community	Allan Richards, Steve Willis
Fault Lines in Chilean Art Education: Challenges and Possibilities for an Intercultural Framework	Veronica Garcia-Lazo

SESSION 01.09 **Sustainability, Social Awareness & Art Education**	14:20 – 15:40, TR, **345**
CHAIR: Nuray Mamur	
Developing Sustainable Focused Creativity in Printing Workshop Education	Nuray Mamur, Dilek Tosun
Views of Visual Arts Teachers on Sustainability Concept	Derya Aydın, Gonca Erim
Questioning Social Issues in Visual Arts Teacher Education: Critical Awareness Studies	Sevcan Saribaş
Art Education and Applications in the Context of Social Contribution	Emine Teker

SESSION 01.10 **Student Voice & Motivation in Art Education**	14:20 – 15:40, EN, **346**
CHAIR: Nina Ostan	
Art Writer Award for High School Students: Young Voices from Around the World	Toshio Naoe
Motivation in Art Education: Analysing Strategies to Enhance Students' Motivation to Learn Art	Livia Lopes Kodato
Development of Reading and Decoding Skills with Regard to Images of Mass Culture and Art	Nina Ostan
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SESSION 01.11 – Round Table Discussion	14:20 – 15:40,, EN, **239**
Fault/ False Lines and Advocacy	Rolf Laven, Peter Vietgen, Gabriella Pataky

SESSION 01.12 – Panel	EN, **353**
CHAIR: Amanda Alexander	
The Faults of Our Nations: Arts Education Addressing the Effects of Nation and Empire Building	Amanda Alexander, Manisha Sharma

SESSION 01.13 – Panel	14:20 – 15:40, EN, **347**
CHAIR: Marc Fritzsche	
Art Education After the Pandemic	Marie Johanna Trautmann, Marc Fritzsche, Mira Kallio-Tavin

SESSION 01.14 – Studio / Experimental Workshop	14:20 – 15:40, EN, **347**
Mindscapes: Creatively Engaging with Land, Sea, and Self	Lucy Bartholomee

Monday, Sept 4th, 16:00 – 17:30

InSEA World Council Meeting COMU Rectorate Building First Floor: University Senate's Hybrid Meeting Room
Google Map: https://goo.gl/maps/zdLfhsHiZsGTEiJ49
17:30 Shuttle bus leaves for Troy Museum

Monday, Sept 4th, 16:00

Welcome Reception at Troy Museum

–free social event for all registered InSEA World Congress participants, bring your congress badge–

16:00/16:15 Shuttle buses bring participants from the congress venue to the Museum of Troy
17:00 – 18:30 Self-guided Troy Museum visit (excavation area not included), InSEA World Council joins at 18:00 o'clock
18:30 – 20:00 Congress Opening Reception at Troy Museum
20:00/ 20:30 Shuttle buses from Troy Museum to the City Centre

Abstracts, Day 1, Monday

Session 01.01 Interdisciplinary Art Education

Chair: Alison Shields

Andrea Kaňkovská Masaryk University

Sculpture Laboratory: A Platform for Art Education, Participation, and the Creative Process

Sculpture laboratory is a platform for art education, participation, and the creative process in museum education from 2018. It works with children, students and adults alike. As a sculptor, I mediate art and architecture as an artist-educator. I work with soft materials such as foam, rubbers and others industrially produced materials. As a researcher, I examine the position of the artist in the educational process, the use of artistic skills in creative work with the participants of the workshops of the Sculpture Laboratory. Pringle (2009) examines the work of artists working at Art's Council's (AISFL) in her study Artists in Sites for Learning and, above all, in her interviews with artists-educators working within the Tate Modern's Learning programme, she focuses on the specifics of the educational work of practicing artists. At the same time, it also focuses on the individual perception of individual artists' own work and the use of their expertise in education. In my work, I create spatial and material appropriation of works of art and architecture, which are the cornerstone for model education situations. I attempt to bring new possibilities to the mediation of art with her creative experience and interest in materials. Example education situations introduced in this presentation: Workshop of the Sculpture Laboratory in the Horácké Museum in Nové Město na Moravě, Czech Republic; Interactive Zone in The National Gallery in Prague; SochLab Aussig in The Hraničář Gallery in Ústí nad Labem, Czech Republic.

Alison Shields University of Victoria

Studio as Proposition: Dwell in Yellowness

In this presentation, I discuss research from a cross-Canada journey visiting over 130 artists' studios. In a studio visit in Victoria, British Columbia, artist Sandra Meigs suggested that art may transport us elsewhere. She poetically described how she might come to the studio to 'Dwell in Yellowness.' Drawing from comments made by artists during our visits, I present the studio through a series of propositions that address what happens in a studio. I ground my understandings of propositions through the work of Sarah Truman and Stephanie Springgay (2016) who examine ways that walking produces propositions rather than conclusions as we move through space in an unpredictable way. Manning (2016) similarly uses propositions as a way to address qualities of artistic research. Propositions are a pedagogical tool that allows for the emergence of thought, learning, thinking and being. Throughout my visits, the following propositions emerged in conversation with artists: Grab the moment you're aesthetically shocked; move the conversation even in a tiny way; Let a thing be itself and the opposite at the same time; Take one small idea and see how fertile it can be; Set the stage for encounters; Set up two situations so your mind has to travel between the two; Threaten to fall into a mythological or fictional space; And move around so you can see things as a distance. Through the lens of propositions, I will present interview excerpts and photograph documentation as I imagine the studio as a mystery, an ecosystem, a body, an encounter and an event.

Springgay, S. & Truman, S. (2016). Propositions for walking research. In K. Powell, P. Burnard & L. Mackinlay (Eds.). Routledge Handbook of Intercultural Arts (pp. 259-267). Routledge.

Manning, E. (2016). Ten Propositions for Research-Creation. In N. Colin & S. Sachsenmaier, Collaboration in Performative Practice: Premises, workings and failures. Palgrave Macmillan.

Rita Carvalhas University of Aveiro

Improving Sustainability through Textile

Art and Design education might play an important role in Education for Sustainability. This paper presents the results of eight students' experience, conducted in a 120-hour internship with Stamp Adalberto (https://www.adalberto.pt/) together with PhD Graça Guedes, from 2C2T - Center for Textile Science and Technology, and the Textile Product Design Course of the Artistic Soares dos Reis High School in Oporto, Portugal. The company challenged the students to create a Textile Design Collection of printed fabrics, that come from Designs based on processes of creativity and innovation of products from the textile industry in the context of the circular economy. The prints must be able to arouse the consumer's interest both in large surfaces - bulk stores - and in small markets or fairs. The call for reuse and the search for new uses, for upcycling and, as a last resort, for recycling, must be clear. The use of textile packaging in food products' transport and storage is paramount, particularly in terms of eliminating plastics' use. Textile materials simplify the reuse of packaging, as well as its recycling, thus being the most recommended for use in sustainable societies. The students were attentive to reducing the environmental footprint, considering sustainability issues, such as: reducing water usage, avoiding chemicals harmful to the environment and supplying the use of non-renewable energy. The development of the collections uses hemp as a raw material: fabrics/knits with mixtures of hemp, in solutions suited to their function and manufacture.

Ayşe Setenay Özsoy Tobb Ekonomi ve Teknoloji University

Detail Teaching and Its Importance in Architectural Education

In Architectural education, studio courses vary in number. Under the context of current innovations in education, the content and practices covered in these courses should be improved. This study aims to emphasize the significance of introducing a unit on the topic of "Architectural Detail," which is missing in the studio curriculum for architectural education. Architecture details much more than subordinate elements since Alberti. They are the smallest signification units in the architectural structure of meaning, a narrative element, and an object of representation that articulates the whole it is in. Although detail has a fundamental place in architecture, the focus on detail is still in the background of architectural education today. It will be beneficial to provide an introductory, basic, and buildable knowledge base that will increase the student's knowledge of details in their later academic and professional life. In the scope of this, based on the information from the authors "METU Gate A1: As an Architectural Detail" named master's thesis, and the pertinent literature, a 6x4=24-hour section titled "Architectural Detail Unit" in the third-grade architecture studio course curriculum was created for this study. This research is designed as a case study that consults expert opinions on this unit. Six instructors conducting the studio lessons were determined as the study group. Regarding the theoretical and applied content of the prepared detail unit, the opinions of this group were sought out as subject-matter specialists. The outcomes from interpreting the qualitative data gathered using an interview form are revealed in the study.

Session 01.02 New Media, Visual Culture and Visual Arts Education

Chair: Lucy Bartholomee

Egil Ovesen University of Agder

New Media, Old Dilemmas: A Study at the Intersection of Interactivity, Arts and Education

Film makers collaborate with historians, teachers and pupils to develop an interactive art production for lower secondary schools in Norway. An explorative study of the production process and the pupils' experience reveal some of the new and old dilemmas that haunt the process and the result. It's Friday at a lower secondary school in Norway. Twenty-odd pupils have just eaten their packed lunch and are now walking down the stairs of the large school auditorium. At the wide stage there are writing tables and school chairs prepared for them. Electric roller blinds stop daylight from entering the room. A friendly person wearing a black T-skirt, black hoodie and charcoal grey jeans guide the pupils to their seats. A black hat covers the top part of his unruly hair. "Hi and welcome to Eyaer – a digital and interactive film experience." The description is from an ongoing study of an interactive art production for lower secondary schools in Norway. Film makers develop the production in collaboration with historians, school pupils and teachers. The production process does not go as planned, and the observations and interviews from this explorative study highlight some of the dilemmas and difficulties they meet. Some of them are new and media specific, while older dilemmas lurk in the production process and become evident in the pupils' experience of the result. Qualitative analysis and grounded theory are used to code and analyse the findings, and interactivity – or illusion of interactivity – becomes an important axis of discussion.

Suzan Arslan Trakya University; **Mustafa Toprak** Anadolu University

Concept-Based Learning in Visual Arts Education

The field of visual arts is undergoing extensive changes in form and content in the 21st century. At the same time, the development of digital technology, media tools, streets, different public spaces and museums provide intense visual experiences to the individual. In this context, in visual arts education, different thinking skills are needed in order for the individual to make sense of today's visual world. Concept-based learning is a three-dimensional learning model in which facts and skill interact with the concept. Concept-based learning provides a meaningful way to make sense of today's different kinds of visuals by providing abstract thinking and transferable knowledge. The aim of the research is to reveal how the Graphic Design course process, which is included in the undergraduate level 'Arts and Crafts Teaching' Program within the scope of visual arts education, will be carried out based on the concept and to develop conceptual thinking. This research is designed as action research. The research was carried out in the undergraduate level Art Education Program Graphic Design Master Art V course. The participants of the research consisted of 8 students. During the research process, data were collected using various data collection tools and were analysed inductively. As a result of the research, students develop conceptual understanding, establish conceptual connections, think synergistically, transfer knowledge, and make inquiries. In the design studies, it was concluded that the students applied and made sense of the designs within the framework of the concept.

Ewa Berg Malmö University

Gaps in Visual Art Education

This presentation will unfold an assignment given at Visual Arts Teachers Education for early years in Sweden where I am artist/teacher/researcher. We´ve been forced to re-think, re-invent new ways of pedagogy in visual art caused by the pandemic situation. It forced us to become nomadic, letting all students work at home in their own neighbourhood to become visible in their local territories. The students should work with contemporary, conceptual art methods by walking a certain distance. They had to make their own rules before walking. I, myself as an artist has long been working in my own Ritornello, (Deleuze and Guattari, 1987), where my work is a territorial landscape that I try to conceptualize/interweave together with my Art teaching in an A/r/tographic way (Irwin, 2019). Art teachers tend to continue their own understanding of Art and there is a tension between the artworld and the educational field. It´s needed a dialog between these two (Widén, 2016). As Atkinson (2022) claim the work of artist challenges our perception and understanding of what art can be both for the practice, the artwork itself and the spectator. And Illeris (2021) suggest, that we develop an ecological awareness by exploring nature in different way, by doing so we give voice and narrative to places. Working with contemporary, conceptual art methods has strengthened the students' ability to work differently and gave them courage and become visible in local territories. The future is unknown so we all must give agency towards the uncertainness. (Future Literacy, UNESCO).

Lucy Bartholomee University of Texas at Arlington

What Can Art Do? Exploring the Visual Culture of Social Justice as Studio Curriculum

Artists all over the world are leading the global conversation in response to extraordinary challenges and social uprisings. This session presents a newly devised course called 'What Can Art Do?' in which university art students were challenged to engage with the visualization of protest and social justice issues and the aesthetics of antiracism. Visual culture (protest signs and props, memes, and photographs) and historic artworks (monuments, statues) have a powerful role in the global struggle for social justice as a catalyst for change and an expression of the human experience. Learn about the materials and resources (readings, topics, site visits) supporting the aesthetic principles of visual and material culture in this role. The creative expression from this studio art course was bountiful! Assignments and activities included: visual messaging box kites, experiments with mapping social justice, researching global current events and artists, field trips to relevant art exhibits and sites of social justice activism, collaborative artwork and an independent artwork series inspired by the course topics. This session features inspirational artwork and curriculum resources as we strive to continue the struggle towards liberty and equity.

Session 01.03 Visual Culture, Visual Literacy and Multilingualism

Chair: Ruth Mateus-Berr

Gigi (Geralyn) Yu University of New Mexico

Express Yourself: The Theory of the Hundred Languages in Multilingual Early Childhood Contexts

The diversity of languages spoken in classrooms may result in divisions and loss of communication. The visual arts are usually considered add-on activities in service to language learning. This presentation reflects a qualitative research project involving six United States multilingual early childhood contexts exploring the Reggio Emilia Approach's theory of the hundred languages. Cultivated over decades within the schools of Reggio Emilia, Italy, the hundred languages is a metaphor for the interaction of multitudes of verbal and non-verbal communication and expression. The presenter discusses the results of an interview with Reggio Emilia, Italy's infant-toddler centres and preschools' educators, highlighting the value of the visual arts and the hundred languages as a concept that gives dignity and visibility to the diverse languages of children and adults. Next, the presenter overviews data gathered from U.S. Reggio-inspired educators' surveys, interviews, and classroom examples based on their understanding of the Reggio Emilia concept of the hundred languages in multilingual settings. This research suggests

that the hundred languages parallel the concept of translanguaging space for emergent bi-and multilingual early childhood contexts as generating possibilities and the invention of new cultural codes (Wei, 2015). When words and artmaking become a single integrated meaning—or a linguistic repertoire—they have more power and a deeper meaning. Additionally, the presenter weaves her personal profound experience as a studio art coordinator and a collaborator in multilingual U.S. early childhood contexts. She advocates for more international research on drawing and other visual arts processes in bilingual and multilingual education settings.

Lana Skender Academy of Arts and Culture in Osijek

Cultural Literacy: Key to Understanding the True Potential of Visual Culture Education

Visual culture refers to how images, artifacts, and media shape our understanding of the world around us. In today's society, visual media plays a decisive role in shaping our perceptions of different social and cultural identities, such as race, gender, sexuality, and nationality. As a primary interpretative strategy of visual culture, the politics of identities refer to how visual media constructs and represents different social and cultural identities. It examines the power dynamics and hierarchies within visual representations of identities and how these representations can reinforce or challenge existing societal norms and expectations. By critically analysing visual terms of identities, individuals can become more aware of how visual media shapes their understanding of social and cultural identities. Cultural literacy refers to understanding different cultural practices, beliefs, and values. In education, cultural literacy provides a foundation for students to analyse and interpret the meaning behind the visual culture. This, in turn, can promote greater understanding and empathy towards marginalized groups and challenge existing power structures and social norms. By knowledge of different cultures, students can understand and interpret visual symbols, icons, and images meaningfully. Visual culture education, therefore, incorporates cultural literacy as a critical component of understanding visual communication. By recognizing and understanding the cultural significance of visual symbols, students are better equipped to appreciate the diversity and complexity of visual communication. Integrating cultural literacy in visual culture education promotes cultural understanding, appreciation, and inclusivity.

Ruth Mateus-Berr University of Applied Arts Vienna

Graphic Novels as Method of Making Female Art & Design Education Visible

Reading comics is a cultural technique that is used in almost all subjects and across subjects for skill development. This work is inspired by Anna-Maria Loffredo's 'Kunstdidaktische Erzählungen' (art-didactic narratives) and focuses on significant women of our time in art and design education and their approaches. They were invited to give lectures at the University and provided short texts of their work. Subsequently, their approaches with individual interpretations (also mere details) were interpreted in the form of graphic novels by more than one hundred first-year students, with the aim of getting to know different positions of art/design, technic/design education approaches, subject didactics, and also to contribute oneself as a future artist teacher with a position, a question in the context. They should discover the storytelling in pictures for themselves. The lecture will give an insight into the different positions and discuss how far an embodied development of a text makes a difference to a theoretical one. This approach is consistent with Shaun Mcniff's suggestions for dealing with content through artistic practices themselves, whether in theory or in practice. The various positions on significant women in art. and design education will be presented in exhibitions and in a book in 2024.

Pavla Gajdošíková Charles University

Jeopardy of Blue / Faces of Migration

Presentation of the tutorial guided by PG and VF created within the international project 4EU+ with the theme Visual Literacy: Understanding Images across Europe-Past and Present 2. Through this module students experience first hand the cultural framework of the ways in which images were and are perceived through work on scientific-artistic projects carried out in intercultural groups. Raise critical thinking and digital literacy. During the year students from Poland, Italy and the Czech Republic meet in online meetings as well as in workshops in Prague, Warsaw and Milan. In the framework of this project, the students have produced a hypothetical exhibition / exhibitional concept that focuses on the theme of migration (migration over the sea especially) and that studies its different aspects. The exhibition explores the social and political meaning of migration in today's world and tries to incorporate different viewpoints. Selected artists use different media and techniques to tell different stories, but their common axis is abandoning one place to start a new life in another one. Exhibition explores the search for national identity and one's own identity and how those concepts can clash with each other. The discussions around migration tend to be deprived of individual stories. Through the exhibition students are trying to highlight and help to stir up the conversation in a more open and empathetic way. In more than a half of the artworks chosen for the exhibition, visitors are confronted with individual items, whether its clothing, or other possessions or with direct representation of those stories.

Session 01.04 – Theory-based, Thematic Workshop

Lisa Donovan Massachusetts College of Liberal Arts; **Leslie Appleget** North Adams Public Schools

Rigor in the Creative Process

This workshop will engage participants in exploring research findings through a hands-on exploration on mapping rigor in the creative process of arts integration, documented in a professional development program called BRAINworks, the Berkshire Regional Arts Integration Network launched in a rural area of western MA in the United States. While the notion of rigor is prevalent across educational literature, there are few places where this concept is concretely defined and unpacked. One clear definition of rigor is offered by educational consultant Karin Hess who says that "cognitive rigor encompasses the complexity of content, the cognitive engagement with that content, and the scope of the planned learning activities. This presentation shares research findings addressing the questions: (1) What are the characteristics of deep rigor in arts integration? (2) How does arts-integrated work map to the Depth of Knowledge levels of rigor? (3) How does rigor manifest in arts-integrated teaching and learning? Participants will: (a) Learn about the Berkshire Regional Arts Integration Network, a rural initiative in arts integration (b) Explore the Webb's Depth of Knowledge Schema in a hands-on exploration of arts integrated work (c) Review findings that include arts based characteristics of rigor (d) Discuss implications for this work.

Session 01.05 – Studio / Experimental Workshop

Anna Boček Ronovská Palacký University Olomouc

Inner Landscape – Somatic Workshop

Somatic and environmental approaches in art education, developing our resilience and ability to live in today's fractured world. Interdisciplinary projects including visual art, body movement and environmental somatics as a way to feel the reality through individual perception and personal experience. The body and sensory experience is facing completely new challenges due to new technologies and necessity of using the

virtual world. In situation of worldwide digital communication and information sharing we have to deal with phenomena such as disembodiment and detachment from reality. Focusing on somatic and environmental approaches might be very important in art education, as well as developing our resilience and ability to live in today's fractured world. Interdisciplinary projects including visual art, body movement and environmental somatics can provide a way to perceive the reality in such wider context and at the same time stay in a very individual experience. Improving of our sensory and somatics perception as well as imaginative and creative work is a chance we can feel the world in it's diversity. Could the expressive art education offer new ways of the integration of visual and somatic processes?

Session 01.06 – Studio / Experimental Workshop

Panpan Yang, Asli Kinsizer, Li Xu, Sherry Abbasi University of North Texas

An Examination of Invisible "Fault Lines" in Art Making Practice to Promote Multiculturalism and Diversity

The project explores how Asian and Turkish artists translate experiences of confronting 'fault lines' in the USA such as identity, culture, gender, religion, and geographical location as 'outsiders' into social arts. Using "Lorem Ipsum" as an example, participants will create art informed by personal experience. This lecture and workshop will discuss the principles behind creating "The Adventure of Lorem Ipsum," a digital artwork that examines "fault lines" experienced as international educators in the USA to bring our individual images, cultural symbols, colours, and messages into digital forms. As 'outsiders' - Asian and Turkish women - in the USA, we utilize visual elements of Asian and Turkish culture to express our experiences through digital art. Using words, textures, and lines as images, we transform lived experience into digital compositions; we also incorporate two-dimensional compositions of Asian art forms to convey diversity and multiculturalism. Our workshop will then focus on transforming digital art into collage art through paper printing materials. Additionally, we will use various materials and personal experiences to create social art that can be experienced on the spot. Using storytelling narratives, we aim to transform and share a personal experience through digital art. Our project aims to explore how to translate cultural fault lines into different art forms, and how to integrate identity backgrounds into our artistic practice. As a result, we can promote community with diversity while also creating an open and safe space for self-expression. Through this form of making art, we will have the opportunity to examine invisible 'fault lines' such as cultural, race, and gender, etc. It will give us the opportunity to heal our cultural differences through art education. Our presentation promotes cultural awareness, diversity, social justice, multiculturalism, and understanding and appreciation of art and culture worldwide.

Session 01.07 Uncovering & Healing the Fault Lines

Chair: Laura Hetrick

Laura Hetrick University of Illinois at Urbana-Champaign

Recognizing Compassion Fatigue in Teachers: Healing the Fault Lines of the Empathic-Self

The purpose of this presentation is to introduce the topic of compassion fatigue which may help arts teachers [all levels] understand some of the stresses they are feeling since returning to their classrooms after the recent global fault line of the Covid-19 pandemic. For many arts teachers, resuming any sense of normalcy has been a slow process or normal now looks completely different. Needless to say, on many levels the recent pandemic can be viewed as traumatic, and many teachers may still be overwhelmed and experiencing something called compassion fatigue, a concept often discussed in relation to nurses in the healthcare industry. "They, and others in caring professions, can face 'vicarious trauma,' more commonly known as compassion fatigue—the cumulative, detrimental effect of working with survivors of traumatic life events. Symptoms can include insomnia, substance abuse, inability to focus, memory impairment, anxiety, depression, isolation, chronic fatigue, and more" (lesley.edu). The intention is to educate teachers on this aspect within their classroom environments so that they can foster self-awareness and self-understanding and seek professional help if necessary. The goals are to have teachers recognize the symptoms of compassion fatigue and then offer a few possible solutions to heal this fault line of the empathic self. The main content will be addressing literature about the concept of compassion fatigue, describing the contexts of its occurrence, and offering a few practical suggestions for healing the self and attempting to overcome this in the lives of arts teachers inside and outside of the classroom.

Kate Wurtzel Appalachian State University

From Disequilibrium to Possibility: Actively Taking up Fault Lines in Preservice Art Education Programs

As Eisner (2008) articulates, tension can be unsettling, but it can also "evoke a sense of vitality" (p. 17) This paper explores what might happen when the vitality and possibility created by fault lines are taken up as a means to rethink pedagogical practices for oneself and aspiring art educators. If thought actually happens in the disharmony of our faculties (Deleuze, 1994), and learning is a result of disruptive encounters, then the creation of fault lines presents unique opportunities for rethinking curriculum based on relational ways of knowing and moving in spaces of the unknown. Fault lines are evidence of forces that disrupt one entity into separate surfaces, and while we can't see those forces, we can know their power through the breaking of one into two—they allow for blocks of rock to shift and move in relation to one another, and while this division may be perceived as negative and destructive, it has the potential to create a third space that is undefined and filled with possibilities. The forces acting out in unanticipated ways inadvertently create new spaces for unforeseen movement and responsive adjustments. As Eisner (2008) articulates, tension can be unsettling, but it can also "evoke a sense of vitality" (p. 17). This paper explores what may happen when this sense of vitality and possibility created by fault lines, is taken up as a means to rethink pedagogical practices for oneself and for aspiring art educators. It offers thoughts around the kind of infrastructure that may be needed before teaching and learning from the space between two rocks, as well as considerations on assignments that encourage this kind of work.

Helmi Vent Mozarteum University Salzburg

On the Move along Fault Lines – Using Examples of Film-Documented Intercultural Performance Lab Work

'On the Move along Fault Lines' is based on the understanding that, from a cultural anthropological and social point of view, human beings are permanently on the move between unbroken and broken lines. Against the background of artistically oriented cultural work, the paper focuses on partnerships of the unbroken and the broken. Via film documentation, interdisciplinary and intercultural performance projects in public spaces are presented in which young people from different countries, among others from Austria, attempt to perceive fault lines as a stimulating driving force and to work them up under artistic and socio-cultural questions (film document 1). In dealing with the fragile the protagonists are faced with the question of their own possible shares in culturally conditioned fractures and the assumption of co-responsibility. In the course of joint project development processes, existing fault lines are analysed, examined in explorative, improvisational performance lab work (film document 2), discussed against the background of changing socially relevant questions and transformed into performative designs (film document 3). Finally, the composer-performers face the socially topical challenge of allowing dialogical structures and forms of design to emerge from joint action in new communities (film document 4). What does an artistically oriented teaching and

learning culture need if it wants to be fault line-friendly in these times of upheaval? This final question prompts the author to pass on her experience and arts-based research in supervising fracture-intensive project work over many decades and puts it up for discussion.

Session 01.08 Mapping & Deconstructing the Fault Lines

Chair: Allan Richards

Kathryn Grushka University of Newcastle

Fault Lines and Visual Borderlands in Art-Science Learning

The fault lines between dominant text-based imperatives of the last century now give way to contemporary communicative realities. This presentation speaks to the role of artified visual pedagogies for STEAM learning. It contextualises artification at the centre of contemporary semiosis and the performative nature of learning. Current pedagogical challenges are heightened by everyday digital imaged technologies and their semiotic complexities. Yet educators remain naïve in their understanding of the centrality of imaged technologies in presenting new knowledge and how working with these technologies provide agency and fluid learning opportunities for all youth. The next education frontier must look to the significance of the visual, its visual learning processes and its semiotic contribution which grounds personal experience, aesthetic, affective and performative learning. The inquiry reveals the extent to which scientific and arts-based learning have the capacity to de-territorise knowledge. In so doing, it brings to the surface the concept of an artified pedagogical perspective. Artified learning is linked to adaption and aesthetics and, in the spirit of transdisciplinary learning, presents insights into new ways of seeing or imagining. It will provide examples of how student learning disrupts current curriculum understandings of how knowledge may be shaped and assessed.

Patricia (Trish) Osler Concordia University

Mapping the Fault Lines of Artistic Experience: Reconceptualising (Art) Education through a Diffractive Transdisciplinary Approach

This research maps converging fault lines that lie beneath the disciplinary and domain boundaries of art, science, and art education. Through a diffractive process, I reveal emergent transdisciplinary pedagogies applicable to art education as we move towards new models and curricular modes of inquiry needed for productive futures in higher education. Prompted by conceptions of the creative process found in recent neuroscience of creativity studies, I investigate entanglements among three aspects of artistic creativity: 1) creative process and relationality to the nonhuman (Grusin, 2015); 2) affect and consciousness, and 3) intensities and affinities (holistic and dynamic place-based influences on the creative process). Assemblages of data from exploratory, site-specific interventions within post-secondary courses are diffracted and read-through theory, the entanglements, and one another, illuminating the lived experience and interoceptive, creative, and aesthetic processes of pre-service artist-teachers in community art education and students in art-science collaborations. Pedagogies for promoting greater divergent and convergent thinking, major components of creativity, advance distinctions in patterns of creativity and learning as learners are able to actively and with self-directed autonomy uncover ways of disrupting their existing practices, increasing the probability of novel and useful connections. Additionally, revealing productive tensions between intuitive and metacognitive dispositions for learners contributes to effective creative pre-work, leading to resonant insights where differential patterns of learning and constellations of knowledge are facilitated. Diffractively mapping the interstitial spaces where art and science pedagogies converge and intra-act to form new ecologies interrogates transdisciplinarity and (re)situates creative thinking within the discourse of art education.

Allan Richards University of Kentucky; **Steve Willis**, Missouri State University

Deconstructing the Colonialism Fault Lines to Build an Equal and Just Global Community

This presentation focuses on a society in turmoil and the intersectionality of power, conflict, and art education to build sustainable relationships as a way to navigate the colonial fault lines in society. At the centre of the colonial fault lines is the lust for power that has led to conflicts, inequality, and injustice that are embedded in the economic, political, and social fabric of the society that has subjugated Black, Indigenous, People of Colour, the Poor, and Women (BIPOCPW) to a substandard way of life. The colonialism fault lines include but are not limited to education, political, economic, and social systems, structures, and strategies that have perpetuated inequality and injustice. How do we address this situation, in the long term? Nelson Mandela, former President of South Africa, reminds us that “Education is the most powerful weapon which you can use to change the world.” As artists/educators, we need to prepare students to change the world not only to be successful citizens of the global community but to be advocates for human and environmental rights. We will discuss, in this presentation, how we have transformed our classroom pedagogically to provide students with the life and career skills necessary to sustain themselves and to be ready to negotiate the emerging dynamic of multicultural and multiracial democracies around the world with equality and justice as a forethought. We intend to engage participants in this session and learn how they prepare students to successfully negotiate a conflicted society and an unknown future.

Veronica Garcia-Lazo Universidad Católica De Chile

Fault Lines in Chilean Art Education: Challenges and Possibilities for an Intercultural Framework

The fault lines of an educational system that privileges Western epistemologies, present some critical challenges to concepts of knowledge and meaning making in Chilean art education. Arts-based practices and intercultural pedagogy hold the potential to address such tensions. Chilean art education, however, remains a token with an Eurocentric character in the national curriculum, and intercultural theories are predominantly embraced to recognize diversity and support inclusion, but fail to disarticulate power relations relating to knowledge and place. This presentation discusses the challenges and possibilities for implementing an intercultural visual arts education Chile, an increasingly culturally diverse context. Through Indigenous principles and an a/r/tographical framework, the presentation will discuss how a group of teachers in distinct geographical locations—with significant populations of Indigenous and/or immigrant students—understand and implement interculturality in visual arts education. In Latin America, considering art education conceptualizations and practices in light of Indigenous epistemes is relevant since there is a need for disrupting mainstream educational discourses that continue to exclude Indigenous ways of being and knowing. Given that Chile’s ethnic makeup includes 11 different Indigenous groups and a growing number of Latin American immigrants experiencing displacement, the presentation will engage with some epistemological and territorial understandings, to explore the possibilities to re-imagine this field.

Session 01.09 Sustainability, Social Awareness & Art Education

Chair: Nuray Mamur

Nuray Mamur, Dilek Tosun Pamukkale University

Developing Sustainable Focused Creativity in Printing Workshop Education

Printmaking is a type of painting that is printed in large numbers on paper and similar materials from patterns prepared by artists with various methods, and in which its originality and number are limited by the signature of artists. Various chemicals and toxic ingredients (e.g., nitric acid, solvent, and solvent-based printing paints) are used in the preparation of these works and in the printing process from the plate to paper, according to the preferred method. These toxic ingredients pose a threat to human and environmental health. Consequently, new techniques have been sought as alternatives to traditional printmaking techniques in the field of printing. In the last two decades, the ecological crisis has raised concerns about the impact of human activity on the environment, and the trend of adopting greener practices or combining the methods of artists with such concerns in all fields of art has drawn attention. There is a trend towards the understanding of reducing the carbon footprint of the art field and creating new narratives for ecological sustainability by using the power of creative expression. This research focuses on developing an understanding of art that uses environmentally friendly materials and sustainability in printmaking workshop processes. In this study, which used an action research design, various action plans were developed for 10 student teachers, and the paper will share the action plans prepared.

Derya Aydın Anadolu University; **Gonca Erim** Uludağ University

Views of Visual Arts Teachers on Sustainability Concept

Sustainability is an important concept that emphasizes the need for people to consider the needs of future generations when using natural resources. The visual arts course is important in raising awareness among students about various aspects of sustainability. In this study, the detailed analysis of the research question "What are the views of visual arts teachers on sustainability?" has been conducted using the case study model, one of the qualitative research methods. The study group consisted of 4 visual arts teachers working at high school level in Bursa. A interview form was used as a data collection tool. The obtained data were analysed thematically and presented with themes. It is noteworthy that although the materials and topics covered in the visual arts course are suitable for sustainability, the concept is not being used by teachers. In this context, it is thought that visual arts teachers' awareness of the sustainability concept will increase with this research.

Sevcan Saribaş Anadolu University

Questioning Social Issues in Visual Arts Teacher Education: Critical Awareness Studies

In art education, addressing socially relevant topics provides an opportunity to deeply reflect on current issues and promotes critical awareness of social, political, and cultural injustices. In this context, in recent years, art education has provided opportunities for students to engage in critical thinking, evaluate knowledge from multiple perspectives, and engage in dialogue with their society by exploring socially relevant issues such as racism, equality, feminism, and disability through the concept of social justice. Based on this, in this study, two learning activities were developed by adopting the topics and approaches of social justice-focused art education. These activities have been focused on the concept of gender through the works of feminist artists and on the representation of disabled individuals in social media or films. In the study, by adopting the art-based qualitative research method, it was examined how the preservice teachers perceived social issues in terms of visual arts teaching and how they reflected them in their artistic works. In this study, in which 30 preservice teachers participated, the data were collected through artistic works, written texts, and the course process evaluation form and analysed with the content analysis technique. The findings of the study indicated that preservice teachers develop a humanistic perspective and a better understanding of the world they live in by enabling them to think critically about social issues.

Emine Teker Harran University

Art Education and Applications in the Context of Social Contribution

In this study, examples of art education projects that 4th year teacher candidates who received art education at Harran University (Turkey) have done in their community service practices course have been presented, and the process has been tried to be interpreted in the context of social contribution. In this context, the Community Service Practices course, which has been included as a compulsory course in the curriculum of faculties of education since 2006, helps teacher candidates gain social responsibility awareness, increase their awareness, and especially in the 21st century. It is a course that aims to increase skills. The creation of artistic designs (such as wall paintings, concept maps, educational, instructive visuals, etc.), organization of events for the promotion of historical cultural values and their transfer from generation to generation, hospital, children's house, etc. When the end-of-course project evaluation reports of the teacher candidates are considered, students mostly have a positive attitude towards the lesson, find the lesson useful, make positive contributions in the context of communication skills, develop feelings of empathy, but the lesson is in the last semester, it takes much more time than other lessons, they cannot focus on the process because it is done with anxiety about grades, official permission and similar bureaucratic procedures are experienced. stated that they had difficulties in planning. It is recommended that the course be carried out with process evaluation, unlike other courses, in order to affect the attitudes of teacher candidates towards the course in a more positive way.

Session 01.10 Student Voice & Motivation in Art Education

Chair: Nina Ostan

Toshio Naoe University of Tsukuba

Art Writer Award for High School Students: Young Voices from Around the World

The Art Writer Award for High School Students is an essay contest endorsed by InSEA. This presentation looks at writings in English by students from the United Kingdom, Singapore, India, and Japan who won grand prizes in the contest in 2019, 2020, and 2022, to see how they confronted art during the pandemic period. The contest started in 2005 to promote art writing in education in Japan, and more than one thousand students applied in 2013. The English essay contest was launched in 2019, and we received 267 submissions from thirty-one countries by 2022. In the essay 'Tower – Reflections on "In Praise of Shadows" by Junichiro Tanizaki,' a UK student compares Western and Eastern cultures' use of light shadow in architecture and develops the study into her painting of an imaginative tower. In 'Feminism and Miyazaki: Girlhood in Japanese Art,' a Singaporean student discusses Hayao Miyazaki's manga and animated films. In 'Meraki: My Experience of Creating Art,' an Indian student reflects on the rich culture of her birthplace, her happy infant days with art, and how art liberated her from social constraints. In 'Facing up to White,' a Japanese student explores the value of painting and calligraphy, two forms of art in which she engages simultaneously. This presentation discusses the contest's aims, structure, achievements, tasks, and the potential of art writing education.

Livia Lopes Kodato Prefeitura Municipal De Paraíba Do Sul

Motivation in Art Education: Analyzing Strategies to Enhance Students' Motivation to Learn Art

This study aims to investigate the factors behind human motivation and learning, proposing a connection between "motivation factors" and strategies in art education to assess their effectiveness in motivating students to learn art. To verify the efficacy of this procedure, an analysis of VTS (Visual Thinking Strategies) was made, and an experiment with a sample of students was conducted. The findings revealed positive effects on students' motivation, suggesting the viability of this procedure as an initial analysis of an art education strategy, helping teachers to choose or develop strategies that can be more effective in boosting students' motivation to learn art. Furthermore, considering art as an essential subject to develop skills for a 21st-century society, such as creativity, communication, and critical thinking, choosing the appropriate strategies in teaching art can promote positive results in the development of individuals and communities.

Nina Ostan National Education Institute Ljubljana

Development of Reading and Decoding Skills with Regard to Images of Mass Culture and Art

We live in a media society, in a world of visual culture, which is dominated by the image. Image is a basic means of communication and transfer of messages. It is not merely a reflection of reality, but rather a social construct and its communicativeness has a conscious as well as a subconscious shape. The symbolic system of images therefore in a specific, often concealed manner influences the formation of our world, culture and identity. For this reason, one of the aims of visual arts in school should nowadays be equipping an adolescent with the elements of reading and decoding skills regarding the images of mass culture and art. This is not only important for establishing the standpoints and positions we take as individuals but also has a broader meaning in raising awareness of the society we live in. The development of the youth's ability to independently explore images, to understand their effects both on a personal level and on a level of their wider social impact, is achieved by interweaving the processes of observing, describing, analysing, comparing art products and cultural images. These procedures are guided by asking questions, from the simplest to the more complex, research ones. These questions are grouped according to the goal set through the development of the elements of the reading and decoding skills when it comes to the images of mass culture and art. With the intertwining of the groups and the sub-questions, the widest range of answers is encouraged.

Session 01.11 – Round Table Discussion

Rolf Laven University College of Teacher Education/ Pädagogische Hochschule Wien; **Peter Vietgen** Brock University; **Gabriella Pataky** Elte Tók University

Fault/ False Lines and Advocacy

Educators Associations can play a key role in advocating for the importance of art education and the inclusion of art in educational curricula. By working with policymakers, educators, and the general public, professional associations can promote the benefits of art education and the role it plays in developing critical thinking skills, creativity, and cultural awareness. In the context of art education, “Fault Lines” refer to issues or challenges that exist within the field that can create divisions or tensions. These fault lines can include debates over the value of art education, the role of technology in art education, and the inclusion of diverse perspectives and experiences in the curriculum.
"False Lines" is a term used in art and design education to describe lines that are created by the viewer's eye, rather than being physically present in the artwork. These lines can be created by the placement of shapes, colours, and other visual elements in a way that suggests a line, even though no actual line is present. False lines can be used to create a sense of movement, direction, and flow in an artwork. They can also be used to create a sense of depth and space by suggesting the presence of invisible lines that lead the viewer's eye into the composition.
In addition to their use in creating visual interest and depth, fault lines can also be used as a tool for teaching students about the principles of art and design. By analysing how fault lines are created in different artworks, students can learn about the importance of composition, balance, and visual hierarchy in art. Overall, the use of false lines in art education is an important tool for helping students to develop their visual literacy and appreciation of the complexities of visual art.

Advocacy is an important response to these fault lines, as it helps to promote and support the importance of art education. Advocates for art education work to raise awareness of the benefits of art education, to promote the inclusion of art in educational curricula, and to secure funding for art programs. One of the key fault lines in art education is the ongoing debate over the value of art education. Some argue that art education is a critical component of a well-rounded education, as it promotes creativity, critical thinking, and cultural awareness. Others, however, question the practical value of art education and argue that it is a luxury that schools cannot afford in the face of other pressing educational priorities. Advocates for art education respond to this fault line by promoting the benefits of art education and working to secure funding and support for art programs. They argue that art education is not a luxury, but rather an essential part of a comprehensive education that prepares students for success in a wide range of fields. Another fault line in art education is the challenge of promoting diversity and inclusion in the curriculum. Advocates for art education work to ensure that the curriculum reflects the experiences and perspectives of a diverse range of students, and to promote the inclusion of diverse artists and artistic traditions in the curriculum. Overall, advocacy is a critical response to the fault lines that exist within art education. By promoting the importance of art education and working to address the challenges and tensions that exist within the field, advocates can help to ensure that art remains a vital and important part of educational curricula.
In the context of art education, professional associations can also provide resources and support for teachers and educators. This includes developing and disseminating best practices in art education, providing professional development opportunities, and advocating for policies and funding that support the inclusion of art in educational curricula.

In addition, professional associations can help to keep the discourse going and highlight the 'fault lines' by emphasising the importance of visual literacy and the principles of art and design. By providing resources and guidance on lesson design, professional associations can help arts educators develop engaging and effective teaching strategies that foster creativity and visual understanding. Overall, professional associations play a critical role in promoting and advocating for art education, and in supporting the professional development and growth of art educators. By working together, professional associations and educators can help to ensure that art remains a vital and vibrant part of educational curricula, and that the benefits of art education are accessible to all.

Session 01.12 – Panel

Amanda Alexander Miami University of Ohio; **Manisha Sharma** University of North Texas

The Faults of Our Nations: Arts Education Addressing the Effects of Nation and Empire Building

Editors of a recent anthology on decolonizing arts education share perspectives from its diverse international authors on present iterations of divide and rule ideologies of the colonizing mind. This is to raise discussion around the fault lines unsettling communities in the name of national cohesion globally. The Routledge Companion to *Decolonizing Art, Craft, and Visual Culture Education* (2023) demonstrates how art, craft, and visual culture education activate social imagination and action that is equity and justice driven. Specifically, this book provides arts-engaged, intersectional understandings of decolonization in the contemporary art world that cross disciplinary lines. Its diverse group of

authors address themes of histories, space and land, mind and body, and the digital realm. In this presentation, we (the editors) will draw on chapters from the 4 themes to present artistic and arts based problematizations and strategies that confront and address the divisive effects of nation and empire building on diverse communities. For example, the British used a policy of divide and rule to build their Empire in what is currently South Asia. That policy continues to be adapted to divide people on political and ideological lines in the name of nation-building. We will present contributing authors' voices, representing various parts of the world, to engage discussion on and engagement with how arts educators are experiencing these fault lines and their consequential divides, and how arts educators might continue to recognize and address these in our work. We hope that audiences in this session will become participants in mapping these occurrences and resistances in their spheres of experience with a view to expand our collective understanding of the need for and possibilities of decolonization holistically in a way that calls for a focus on solidarity rather than difference.

Session 01.13 – Panel

Chair: Marc Fritzsche

Marie Johanna Trautmann University of Kaiserslautern-Landau; **Marc Fritzsche** University of Kaiserslautern-Landau; **Mira Kallio-Tavin** University of Georgia

Art Education After the Pandemic

How has art education changed due to the pandemic? This question will be answered from four perspectives: The focus here is not on concrete forms of distance learning, but on broader reflections such as the proximity-distance relationship, value-based action in art education, and the crisis as a permanent condition.

Marie Johanna Trautmann: Crisis as Basis of Art Education

At the onset of the covid pandemic, the crisis broke into our everyday western life and changed it in many areas. However, the handling of crises did not end with the fading of the pandemic, since the war in Ukraine, the earthquake in Turkey and Syria, and the climate crisis are only three particularly obvious current global crises. Accordingly, the consideration of the crisis must remain a corner stone for a post-pandemic art education which addresses the ambiguity evoked by crises. Since the subject of art is already an ambiguous one, I propose an ambiguity-sensitive art education to strengthen ambiguity competence in art lessons.

Marc Fritzsche: Relations

The pandemic led to "emergency remote teaching" (Hodges et al. 2020) which fundamentally shattered previous certainties of art education practice: How can we still teach art when communication is reduced to seeing and hearing in a video conference? How do learners use their other senses in artistic work? How can we communicate in sufficient quality and quantity? How can relationships be maintained that were formerly based on simultaneous presence in a classroom?

Mira Kalio-Tavin: Post-Pandemic Art Education Conditions in the US and in Finland

This presentation discusses the pros and cons of the post-pandemic art educational practices both in the United States and in Finland. The presenter was a professor in two universities, one in each country during the pandemic and post-pandemic times and reflects in this panel discussion the spectrum of the impact of the different factors on the pedagogical practices. This spectrum includes views from the impact of the political discission making in the higher art education to the lived experiences of students and faculty, and the different cultures of these post-pandemic pedagogies. Most importantly, this introduction focuses on what was learned and what can be taken in consideration for the future.

Session 01.14 – Studio / Experimental Workshop

Lucy Bartholomee University of Texas at Arlington

Mindscapes: Creatively Engaging with Land, Sea, and Self

Creatively engage with your unique views and experiences in Çanakkale and the conference while reflecting upon your internal landscape using traditional and unique art media inspired by our location in Turkey. When we creatively engage with a landscape we record and honour the land of a particular place. As we dwell in the space of making, we examine and contemplate the earth and sea, the air and light, the human built and the organic. We build a connection between history, nature, and our indwelling selves. Opening the workshop with these thoughts, participants will first be invited to consider the exterior landscape of Turkey and Çanakkale, the sea, of Istanbul or any other places they visited so far. As they contemplate their impressions of the natural and human built landscape, they will create an abstract landscape artwork using traditional and unique local materials. Stylistic prompts will include Hilma af Klimt, Kandinsky, Sali Turan, and others while encouraging creative expression. The second prompt looks inward to the internal landscape of mind, emotion, and body. Using fresh materials, participants are invited to reflect on their personal responses to the conference thus far, to the new ideas and emotions they are feeling, matters they left at home and what they brought with them. Visual responses to these prompts will be highly personal. Participants may explore multiple artworks to express a range of experiences.

Programme Overview, Day 2

Registration: 9:00 – 14:00

Tuesday, Sept. 5th, 9:20 – 10:40

SESSION 02.01 **Social Inclusion, Migration and Children's Art**	9:20 – 10:40, EN, **108**
CHAIR: Patsey Bodkin	
Qualitative Approach for Interaction as regards Collaboration and Dialogue in Children's Art Activities	Shingo Takeda, Makoto Kuriyama, Takeyoshi Matsumoto
Investigating a New Learning Environment for the Migrant Students Through Art and Technology	Gizem Corluluoğlu, Ahmet Fatih Karakaya
Methods of Art Education Supporting Social Inclusion	Jiřina Filipi
Art Online Workshops in Primary Schools Located in Remote Areas of the Mainland and Islands of Greece	Lydia Petropoulou

SESSION 02.02 **Wellbeing, Artistic Knowledge & Curriculum Fault Lines**	9:20 – 10:40, EN, **109**
CHAIR: Shelley Hannigan	
Construction and Examination of an Analytical Index Model for Sensitive Representations Based on “Artistic Knowledge”	Fumiko Takahashi
X	
Art Education Approaches that Focus on Faultlines and Wellbeing	Shelley Hannigan
Primary Teachers’ Understanding of the Synergies between Education, Contemporary Art and Sustainability	Victoria Pavlou

SESSION 02.03 **Identity, Creativity & Children's Art**	9:20 – 10:40, TR, **346**
CHAIR: Ali Osman Alakuş	
Depremzede Çocuklarla Dışavurumcu Sanatı Deneyimleme; Bir Etkinlik Örneği	Şenay Baş
The Contribution of Painting Readings to Intellectual Identity Acquisition in Education Through Art for Young Children	Sibel Begeç
Kırsal ve Kentsel Bölgede Yaşayan İlkokul Öğrencilerinin Yaratıcılık Düzeylerinin İncelenmesi	Hüseyin Ulus
İlkokul Öğrencilerine Yönelik Sürdürülebilir Kalkınma Tutum Ölçeği Geliştirme Çalışması	Duygu Erikan, Ali Ertuğrul Küpeli

SESSION 02.04 **Workshop & Project-based Art Education**	9:20 – 10:40, EN, **347**
CHAIR: Yungshan Hung Irene	
A Workshop of “FIKA” Collages at Malmö University	Naoko Kojima, Ewa Berg
Exploring Workshop Experiences in Japan during the Covid-19 Pandemic: Insights from the Kokubunji Art Lab in Kokubunji, Tokyo	Akihisa Komuro
The Ugly Sculpture Teaching Project	Maria Letsiou
Exploring the R & D Model of Learning Modules and Online Assessment for Promoting Students' Aesthetic Literacy	Yungshan Hung Irene

SESSION 02.05 – Theory-based, Thematic Workshop	9:20 – 10:40, EN, **352**
CHAIR: Maho Sato	
IMAG Beyond the Tremors: Building Landscapes of Creativity, Collaboration, Inclusion, and Exploration	Viola Rekvényi, Gabriella Pataky, Jonathan Silverman, Maho Sato

SESSION 02.06 – Panel	9:20 – 10:40, EN, **353**
CHAIR: Anita Sinner	
COILING Art Education: Creating Together as Public Pedagogy Anita Sinner, Samia ElSheikh, Elly Yazdanpanah, Jackline Gerges, Ahmed Nasser Hanafy, Ahmed Alaa Lofty, Noor Ashraf Nasr	

SESSION 02.07 – Studio / Experimental Workshop	9:20 – 10:40, EN, **110**
Creating an Interactive Urban Exploration Plan through Portrait Art	Panpan Yang, Sherry Abbasi, Li Xu, Asli Kinsizer

SESSION 02.08 – Studio / Experimental Workshop	9:20 – 10:40, **TR**, **143**
İmgelem Yöntemi İle Sanat Terapi Grup Atölyesi	Safiye Beşir

10:40 – 11:00 | Coffee Break

Tuesday, Sept 5th, 11:00 – 12:00

KEYNOTE II – Kit Wise NFK Theatre Hall

The Interdisciplinary Imagination

Chair: Martina Riedler

Tuesday, Sept 5th, 12:00 – 13:00 | Lunch University Cafeteria

Tuesday, Sept. 5th, 13:00 – 14:20

SESSION 02.09 **Arts-Based Research, Equitable Learning & Site-Specific Intervention**	13:00 – 14:20, EN, **108**
CHAIR: Andrew Ash	
Establishing Fine Arts Festivals as Equitable Learning Opportunities for High Ability Visual Artists	Jennifer Fisher
Outcomes Together: Campus Artist in Residence x3	Andrew Ash, Kanae Minowa
The Passage: A Site-Specific Intervention as a Pedagogical Platform	Yasaman Moussavi
Contemplating 3P Distinction to Set Grounds for Debate on Arts-Based Research	Jun Hu

SESSION 02.10	13:00 – 14:20, EN, **109**
CHAIR: Hsin-Yi Chao **Digital Learning, Virtual Reality and Artificial Intelligence**	
Unlocking the Creative Possibilities of AI in Art Education	Petra Weixelbraun
Using Virtual Reality in Art Education: Examining the Effectiveness in Teaching the Principles of Design	Albert Lehrman
Making Imagination into Digital Practice: Curatorial Realization of Problem-Based and Project-Based Learning through the Virtual Tools and Innovative Assessment	Hsin-Yi Chao
Mobile Phones and Animation in Art Education	Šimon Kříž

SESSION 02.11 **Inclusion, Social Representation & Children's Art**	13:00 – 14:20, **TR**, **346**
CHAIR: Vedat Özsoy	
Disability in Children's Book Paintings in the Context of Social Representation	Şenay Baş, Gökçe Arifoğlu
A Review of Primary School Pupils on How They are Expressing the Concept of "Love" in their Drawings	Selma Aslantaş, Neşe Işık Tertemiz
Raising Awareness of Primary School Students on Cultural Heritage through Interface Design	Vedat Özsoy, Nursena Koyutürk
Elimination of Students' Discriminatory Attitudes toward their Immigrant Peers with the Help of Animation	Başak Turan

SESSION 02.12 **Ancient Art, Aboriginal Aesthetics & Art Education**	13:00 – 14:20, EN, **347**
CHAIR: Yueh Hsiu Giffen Cheng	
Symbolic Indications and Aesthetic Concepts of Parody Art in Ancient Egyptian Civilization as an Input to Enrich Tapestry Art	Samia ElSheikh, Gihan Abou Alkhaeir
Aboriginal Carving Aesthetics and Intermediary Brokerage	Yueh Hsiu Giffen Cheng
Lighthouse and Halcyon Sea IV	Tõnu Talve
An Example of an Application in Basic Design Education: Heroes of the World	Müge Gültekin Connington

SESSION 02.13 – Studio or Experimental Workshop	13:00 – 14:20, EN, **110**
The World of Sumi-e: A Journey into Japanese Ink Painting	Miko Niikawa

SESSION 02.14 – Panel	13:00 – 14:20, EN, **345**
CHAIR: Steve Willis	
Critical Identities: Inequities and Injustices	Steve Willis, Rabeya Jalil, Mousumi De, Allan Richards

SESSION 02.15 – Panel	13:00 – 14:20, EN, **352**
CHAIR: Gigi Yu	
International Perspectives on Early Childhood Art Education: Ruptures and Reimaginings Gigi Yu, Gabriella Pataky, Maho Sato, Heather Kaplan	

14:20 – 14:40 | Coffee Break

Tuesday, Sept. 5th, 14:40 – 16:00

SESSION 02.16 Inclusivity, Visual Arts & STEAM Education	14:40 – 16:00, EN, **108**
CHAIR: Bronwen Wade-Leeuwen	
STEAM Approach: Generating Creativity and Reflection for 21st Learning in Primary Education	Bronwen Wade-Leeuwen
Case Study on How Universal Design Learning Apply to Develop Visual Art Materials with Multisensory and Accessible Technology for the Visually Impaired Students in Taiwan	Hsin-Yi Chao
Canva for Education Applications Supported by Collaborative Learning Approach in a Visual Arts Course	Gülcan Erden Kocaarslan, Martina Riedler
Student Transformation through PBL Using Lore Visualization	Motoko Matsui

SESSION 02.17 Community-Based Arts Education	14:40 – 16:00, EN, **109**
CHAIR: Merinda Kelly	
Activating Socially Engaged Art and Performative Pedagogy in Spaces of Community Change and Transition	Merinda Kelly, Fiona Phillips
Community Art Education against Local Extermination: The Creation of Taiwan's Damaopu Art Village	Ying Hsun Chen, Hsien-Chun Wu
Between Counteracting and Reproducing (Educational) Inequalities: Community-Based Arts Education in Turkey and Germany	Joanna Krzeminska
Visualizing Diaspora Through Participation and Collaboration in Contemporary Art Education	Nurgül Balaç Rodriguez

SESSION 02.18 Museum Education	14:40 – 16:00, **TR**, **345**
CHAIR: Ayşe Çakır İlhan	
Activities and Education in Turkey's New Museum Müze Kumbaram	Tolga Ulusoy, Özlem Dengiz Uğur
How to Hack a Museum	Tuğba Gürkan Şenyavaş
Sanat Eğitimi ile Okulda Müze Projesi	Şebnem Noyat
Defne/ HATAY Art Events	Emin Boşnak

SESSION 02.19 Rethinking Art Education	14:40 – 16:00, EN, **346**
CHAIR: António Meireles	
Art Education – Connecting Lines	António Meireles
School is Dancing	Tereza Sikorova
Walking-with the Wind: A Transnational Practice of Belonging	Elly Yazdanpanah, Siavash Farkhak
Doing it Wrong: Teaching Amateurism	Jason Wright

SESSION 02.20 Material Agency, Sustainable Design & Arts-Based Research	14:40 – 16:00, EN, **347**
CHAIR: Susan Coles	
Material Agency: Controlling the Narrative	Jennifer Ruth Hoyden
From Non-Site to Sustainable Design Challenged by Material Transformations and Oral Receptions	Helena Malm
Interspecies Relationships in Artistic and Arts-Based Research and Pedagogy	Anniina Suominen, Mira Kallio-Tavin
Reframing the Future of Collaboration: Engaging Process-Focused Co-Creation in Transitional Times	Sylvia R. Erlichman-Gross, Melissa Joy Granovsky

SESSION 02.21 – Theory-based, Thematic Workshop	14:40 – 16:00, EN, **352**
Getting Ready to Get Ready: A Preservice Workshop on Learning to Trust Yourself in the Fault Line	Kate Wurtzel

SESSION 02.22 – Panel	14:40 – 16:00, EN, **353**
CHAIR: Jun Hu	
Reverse Inclusion as Weak Pedagogy to Bridge Social Fault Lines	Jun Hu, Huaqiao Huang, Yao Chen , Xuanyu Ye

SESSION 02.23 – Studio / Experimental Workshop	14:40 – 16:00, EN, **110**
Dancing Lines - A Collaborative Work of Art	Wolfgang Schreibelmayr

Tuesday, Sept 5th, 16:00 – 16:10 | Break

Tuesday, Sept. 5th, 16:10 – 17:10

Hands-on Workshops & Introduction to Traditional Turkish Art	16:10 – 17:00, EN+TR
Workshop I: Traditional Calligraphy Art / Geleneksel Hat Sanatı Çalıştayı	İsmail Öztürk Room 116
Workshop II: Traditional Turkish Tile Art / Geleneksel Türk Çini Sanatı Çalıştayı	Zeynep Arol Room Z27
Workshop III: Collaborative Ceramic-Panel Artwork "Key Concepts in Art Education" / "Sanat Eğitiminde Anahtar Kavramlar" Seramik Pano Uygulaması	Ayşe Güler Room: Z02 DROP BY ANY TIME

Tuesday, Sept. 5th, 18:00/ 18:15 – 20:40

Dardanelles Sunset Cruise

–free social event for all registered InSEA World Congress participants, bring your congress badge–

18:00/ 18:15 *Meeting Point*: Çanakkale "Iskele"—Ferry Pier / GESTAŞ Çanakkale Feribot İskelesi, City Center
Google Map: https://goo.gl/maps/NV1LgPiHwECSbF5k7

Abstracts, Day 2, Tuesday

Session 02.01 Social Inclusion, Migration and Children's Art

Chair: Patsey Bodkin

Qualitative Approach for Interaction as regards Collaboration and Dialogue in Children's Art Activities

The objective of this study is to examine how a “creative situation” is formed through collaboration and the use of dialogue by engaging in an art activity. In this study, we employed the use of triangulation when approaching qualitative analyses. It was due to methodologies with different theoretical standpoints, each of them focused on gaze behaviors, interactions, and creative process. As regards some cases in which a pair of children done a drawing activity sharing the place and tools, we analyzed the relevance regarding the way of involvement with the partner and the expression contents by mutually referring to the analyses of the three researchers. This result is as follows. Firstly, we could clarify the presence and progress of interactive collaboration, in which the presence of the other formed their own expression. Secondly, it was suggested that in a chain of actions between the pair, the way of handling the paper and tools, the way of drawing and painting, and their meanings influenced each other, so that the intention of that activity was coordinated. Thirdly, a result showed that through the use of dialogue, children shared their perspectives on the artwork with each other spontaneously. The situation of sharing a place is statically regarded as the positional relationship of the iconography on the drawing paper when physically considered. However, it clearly reflects the dynamic transition in the relationship between the pair when considered from the situation, it turned out that the germination of cooperativity appeared there.

Gizem Corluluoğlu Tobb University of Economics and Technology; **Ahmet Fatih Karakaya** Tobb University of Economics and Technology

Investigating a New Learning Environment for the Migrant Students Through Art and Technology

Social integration of migrant students is one of the greatest challenges faced by elementary schools in Turkey often face a number of barriers including a lack of familiarity with the new learning environment. These students may struggle with a sense of isolation, which can negatively impact their academic participation and overall well-being. In order to address this issue, we propose a supportive learning environment that utilizes extended reality (XR) technology to personalize classroom environments for migrant elementary school students. In this study, proposed personalized learning environments are intended to improve the social integration and academic performance of disadvantaged migrant elementary school students. This research will be conducted in two phases. In the first phase, we will collect the data of general art works to determine the cultural backgrounds of the students. Based on the findings of the tendency assessment, we implemented personalized XR experiences in the classroom environments. Then, we observed the students while they are experiencing the new learning environment. We will collect data on the academic performance and social integration of the students using pre- and post-intervention surveys, observations, and interviews. This study assumes that personalized XR experiences will enhance social integration and academic participation of disadvantaged migrant elementary school students. This project has the potential to significantly improve the social integration and academic achievement of these students. The proposed classroom environments with augmented reality foster a sense of belonging and identity among migrant students through virtualized artworks.

Jiřina Filipi University of Palacký

Methods of Art Education Supporting Social Inclusion

How can the art education methods help pupils with special educational needs in order to live a satysfying school life? What kind of creative strategies help teachers to create a supporting classroom climate, where otherness is appreciated and all pupils are socialy included? The contribution will present a content analysis of emerging pedagogical approaches and methods of art education. In particular, we will focus on the methods that contribute to personality development and self-expression, that work with mutual respect, develop cooperation, empathy and appreciation of otherness. A set of methods and recommendations on how to work with social inclusion with pupils by using art education methods will be presented. These recommendations and methods could be used during art lessons at primary schools, but also in after-school activities or anytime, when teachers, lecturers and pupils feel the need.

Lydia Petropoulou University of Nicosia

Art Online Workshops in Primary Schools Located in Remote Areas of the Mainland and Islands of Greece

This study examines the activity: "Visual arts online workshops in primary schools, located in remote areas of the mainland and the island of Greece", which was first implemented within the Greek educational system in October 2019. The purpose of the study is to investigate whether online art workshops contribute to the development of the cognitive, emotional, and social skills of the students who participated in them, as well as the difficulties they may have encountered during their implementation. The study used a semi-structured interview to gather data. One primary school teacher interviewed, whose class, consisting of three students, participated in the online art workshop once a week during the 2020-2021 school year. The workshop was conducted after school hours. The analysis of the semi-structured interview revealed that even if the teaching of visual arts was conducted online in a modern way, it nevertheless contributed to the development of students' cognitive and social-emotional skills. The results showed that the students did not face any difficulty participating in the online classes, on the contrary, they attended the art workshops of their own free will and showed interest and enthusiasm. Although the results are consistent with the results of previous research studies, the present research differs in that it examined the online teaching of visual arts in a modern way. Most of the research mentioned in the literature review examined the face-to-face teaching of art as well as its integration into the educational process. The innovation of the educational activity under investigation is that with the help of technology, students who due to the distance from urban centers could not come in direct contact with art were offered the opportunity to come in touch, to get to know, get involved and reap the benefits of the visual arts.

Session 02.02 Wellbeing, Artistic Knowledge & Curriculum Fault Lines

Chair: Shelley Hannigan

Fumiko Takahashi Tokyo Future University

Construction and Examination of an Analytical Index Model for Sensitive Representations Based on "Artistic Knowledge"

This study's "artistic knowledge" concept is a methodological perception of art that integrates form and sensibility. With three teaching materials, an analytical index model was developed that captured the multilayered sensitive representation from three aspects (content, formal, and formative) and was verified. "Drawing trees" showed a substantial increase in formal and formative aspects, whereas "Hero XX Myoo" promoted a qualitative increase in sensitive representations from formal (Japanese ink and brushstrokes) and content (thematic) aspects. The "Rivet Craft" clarified the points of instruction as well as the characteristics of the material and suggested rethinking the flow of using the mechanism. The extracted elements that support aesthetic representations also affect the positioning of systematization, such as the appropriate creative process and bias in the arrangement of subject matter, demonstrating the effectiveness of the analytical index model.

Shelley Hannigan Deakin University

Art Education Approaches that Focus on Faultlines and Wellbeing

The preferences in schools, for time and resources focused on numeracy and literacy, limit art education research, funding and education resulting in a lack of art education experiences for students in schools and/or unfair distribution of art education opportunities for students depending on the wealth of the school and teachers available. Due to the wellbeing approaches that art offers, this can further disadvantage students and teachers. The COVID pandemic revealed many wellbeing issues for young people, communities, teachers and schools across the world. In recent times we have also become more aware of the alarming environmental problems and many natural disasters, which have revealed more fault-lines globally - both literally and metaphorically. This paper shares some of the way artists have responded to wounds, cracks and faultlines in their practices by attending to social, political, cultural and environmental issues. It then shares research conducted in schools and communities that show innovative wellbeing approaches inspired by such artists as well as some art therapy approaches. It reveals how these art-education-wellbeing approaches can be designed for particular schools or community centres and the needs they address. It also reveals how these art wellbeing programs can add to or compliment curriculum in schools, by offering additional art education approaches to what are already available in schools or enhancing wellbeing programs in educational institutions through art.

Victoria Pavlou Frederick University

Primary Teachers' Understanding of the Synergies between Education, Contemporary Art and Sustainability

Education for the 21st century needs to prepare future citizens to respond to challenging socioeconomic, cultural and environmental issues. There is a real need to educate children about sustainable development in ways that embrace and nurture important sustainability competencies, such as empathy, critical thinking, creativity, values, collaboration, and action. Art education and teaching practices that embrace contemporary art have the capacity to engage children in creative processes, in evaluating, doing things, reflecting on action, testing and challenging thoughts and realities and thus enable them to become agents of change for sustainability. For these possibilities to take place, teachers must offer learning experiences that connect art education with real-life needs and nurture the development of both competencies in art and sustainable development. This presentation focuses on some of the outcomes of the European-funded project titled 'Visual art education in new times: Connecting Art with REal life issues' (CARE), which aimed at developing professional development training for in-service primary school teachers to promote synergies between art education and education for sustainable development. The presentation highlights the major components of the training that was developed (art education, contemporary art, education for sustainable development and professional learning communities) and presents teachers' understandings of the synergies between education, contemporary art and sustainability. As teachers were asked to develop and implement art units in schools based on the CARE philosophy, their understandings incorporate reflections on the implemented art units. The presentation concludes with examples of art units and children's responses to these.

Session 02.03 Identity, Creativity & Children's Art

Chair: Ali Osman Alakuş

Şenay Baş Trabzon University

Depremzede Çocuklarla Dışavurumcu Sanatı Deneyimleme; Bir Etkinlik Örneği

Türkiye'de 2023 yılı içerisinde meydana gelen Kahramanmaraş merkezli deprem afetinin yarattığı can ve mal kaybı herkesi derinden etkilemiştir. Kayıplara karşın ülkemiz vatandaşlarının dayanışması tüm dünyaya örnek olmuştur. Sadece ülkemiz insanı değil farklı ülkelerden gelen insanlık adına yardım ve merhamet örneği sergilenmiştir. Bu yaşananlar birçok insanı yerinden yurdundan en güvendiği ve özeli alan olan evinden uzaklaşmalarına sebep olmuştur. Bu süreçte can ve sağlık kayıplarının yanında, bir evdeki tüm aile üyelerinin dezavantajlı duruma düşmesi kaçınılmaz olmuştur. Ama özellikle sanat eğitimcileri olarak ailenin küçük üyeleri çocuklarımızın yaşadıklarına kayıtsız kalamazdık. Bu denenle yaşananların çocukların duyguları üzerindeki etkisini ortaya koyabilecek dışavurumcu bir sanat atölyesi etkinliği tasarladık. Bu atölyenin amacı hem onların duygularına tercüme olmak hem de duygularını düzenleyebilecekleri, ifade edebilecekleri sanat dilini öğretmekti. Bu doğrultuda deprem bölgesinden Karadeniz bölgesine göç eden ve devlet korumasında barındırılan 6-12 yaş aralığında 20 çocuğa ulaşıldı. Bu çocuklarla "Benim Duygularım Benim Sanatım" başlıklı bir etkinlik ve nitel araştırma ekseninde özel durum çalışması yürütülmüştür. Veri toplama sürecinde çocukların söylemleri kaydedilmiş, yaptıkları görsel sanat çalışmaları toplanılmış ve davranışları gözlenmiştir. Tüm verilerin nitel analizleri yapılarak betimsel bulgu olarak sunulmuştur. Dolayısıyla araştırma bulgularından varılacak sonuçlarla çocuklarla yürütülen bu tür dışavurumcu görsel sanat etkinliklerinin geliştirilmesine yönelik tartışma yapılması ve öneriler geliştirilmesi önemli görülmüştür.

Sibel Begeç Çanakkale Onsekiz Mart University

The Contribution of Painting Readings to Intellectual Identity Acquisition in Education Through Art for Young Children

This study draws attention to the use of “Painting Readings” in the education of young children through art and emphasizes its importance in acquiring an intellectual identity. Intellectual identity refers to an individual's sense of self in relation to intellectual pursuits such as acquiring knowledge, critical thinking, and creative expression. It is shaped by the experiences and influences acquired throughout a person's life, including early childhood. Overall, painting readings can provide a rich and engaging learning experience for young children, while creating the potential for deepening visual memory and acquisition of intellectual identity. By making connections between different works of art, it can contribute to their critical thinking skills, becoming more creative and expressive individuals, and help them develop their desire to learn more, which can contribute to their multicultural development. In this context, what is the importance of reading paintings in the education of children through art? How can the child's painting reading skills develop? How does it contribute to communicating with countercultures (empathy) and gaining intellectual identity? In this study, answers to these questions will be sought by applying the case study, which is one of the qualitative research methods. It also aims to offer suggestions that will serve as a guide on painting readings in young children.

Hüseyin Ulus Çanakkale Onsekiz Mart University

Kırsal ve Kentsel Bölgede Yaşayan İlkokul Öğrencilerinin Yaratıcılık Düzeylerinin İncelenmesi

Bu araştırmada kırsal ve kentsel bölgelerde öğrenim gören ilkokul 4. sınıf öğrencilerinin yaratıcılık düzeylerinin incelenmesi amaçlanmıştır. Buradan hareketle veri toplama aracı olarak yaratıcılığın dört farklı boyutunun incelenmesine olanak tanıyan (Irsaksak sanatsal, yakınsak sanatsal, ıraksak sözel ve yakınsak sözel) “Yaratıcılık Potansiyelinin Ölçülmesi Testi (EPoC)’nden yararlanılmıştır. Araştırmanın çalışma grubunu Çanakkale merkezde yer alan Ömer Mart İlkokulu’nda öğrenim gören 4. sınıftan bir şube ile Çanakkale’nin Çan ilçesine bağlı Etili köyünde yer alan Etili Ortaokulu’nda öğrenim gören 1 şube olmak üzere toplamda 39 kişi oluşturmaktadır. Araştırmanın sonucunda, kırsal ve kentsel bölgelerde öğrenim gören ilkokul dördüncü sınıf öğrencilerinin yaratıcılık düzeylerinde yalnızca “yakınsak sanatsal” boyutta anlamlı farklılaşma görüldüğü, cinsiyet değişkeninin yaratıcılığın hiçbir boyutunda anlamlı farklılaşmaya neden olmadığı anlaşılmıştır. Elde edilen verilerden hareketle, kırsal ve kentsel bölgelerde öğrenim görmenin yalnızca sanatsal yaratıcılık boyutunda anlamlı farklılaşmaya neden olduğu sonucuna ulaşılmıştır.

Duygu Erikan Gazi University **Ali Ertuğrul Küpeli** Gazi University

İlkokul Öğrencilerine Yönelik Sürdürülebilir Kalkınma Tutum Ölçeği Geliştirme Çalışması

Bu ilköğretim öğrencilerinin sürdürülebilir kalkınmaya yönelik tutumlarını ortaya koyan geçerli ve güvenilir bir taşıma aracının özellikleri. Araştırmanın çalışma grubu 2022-2023 eğitim-öğretim yılında Denizli il merkezinde farklı öğretim üyelerini gören ilköğretim öğrencilerinin oluşturacağı planlanıyor. Araştırmanın verileri araştırmacıları tarafından ilgili literatür taranarak ve uzman görüşlerine başvurularak belirlenecek ve ağırlık ölçekleri hazırlanacaktır. Ölçekteki maddelere katılmamayı savunmak için 5'li Likert (Kesinlikle Katılmıyorum “1”, Katılmıyorum “2”, Karasızım “3”, Katılıyorum “4” ve tümüyle Katılıyorum “5”) tipi dereceleme kullanımıdır.

Session 02.04 Workshop & Project-based Art Education

Chair: Yungshan Irene Hung

Naoko Kojima Tokyo Gakugei University; **Ewa Berg** Malmö University

A Workshop of “FIKA” Collages at Malmö University

This practice presents a workshop at Malmö University in Sweden. In my days spent in Sweden, I have experienced various cultural and lifestyle differences. One of them is "FIKA". During university lectures, there is a break time in the middle of the lecture, and teachers and students go out to buy coffee and snacks to eat and drink. On the other hand, in recent years, "overwork" has become an issue. Workers are treated as if they are disposable, and there is a distinction between full-time and part-time compensation. Teaching is one of the typical busy jobs. Work and personal time should be balanced as part of one's life. Japan also has a break time called "OYATSU". In the workshop, actual snacks and drinks were prepared and enjoyed with the participants along with the Japanese traditional culture of the tea ceremony as well. Participants talked and drank together while expressing their own images of break time in a collage. Students from various backgrounds were able to share their own images of break time through their works.

Akihisa Komuro Chubu Gakuin College

Exploring Workshop Experiences in Japan during the Covid-19 Pandemic: Insights from the Kokubunji Art Lab in Kokubunji, Tokyo

The Covid-19 pandemic has had a significant impact on various aspects of life worldwide, including the closure of schools and the limitations on social activities. This study aims to shed light on the experiences of individuals who participated in workshops during these challenging circumstances. Focusing on the Kokubunji Art Lab initiative in Tokyo, this report examines the activities of art workshops organized for children, parents, and students living in the community. The analysis draws from workshop reports, participant questionnaires, and practitioner interviews. Participants and practitioners at the Kokubunji Art Lab came from diverse backgrounds, with varying levels of involvement. One student highlighted how the pandemic had reduced her opportunities for practice, making it a valuable experience to work with children. Another participant noted the flexibility and unexpected connections made through the activities. The Kokubunji Art Lab provided a space for people from different walks of life, with varying levels of engagement. The pandemic brought about a loss of communication and activities are previously taken for granted. However, the Kokubunji Art Lab created opportunities for varying levels of involvement, showcasing the potential for workshops to be effective in adapting to challenging circumstances. In conclusion, this study highlights the value of art workshops in providing a space for diverse communities to connect and engage in meaningful activities during times of crisis.

Maria Letsiou University of Thessaly

The Ugly Sculpture Teaching Project

This presentation focuses on considering the art studio practice as a metaphor for the ways that teachers respond to children's artworks. I will present the artwork of the contemporary artists Arlene Shechet and Ida Applebroog and discuss their beliefs vis-à-vis pedagogical values. Then, I present the art-based learning that is inspired by the particular artists that engage my students in the art education classes. I invented a studio practice called "the ugly sculpture" that is inspired by the work of Ida Applebroog's photogenetics and Arlene Shechet's ceramics. The purpose of this artistic exercise is twofold. On the one hand, students are involved in creative production with a variety of media, and on the other hand, they ask questions about the stereotypical aesthetic beliefs (e.g., what is beauty in art). The prejudices about what is beauty consist of a hindrance when it comes to interpreting children's works. We are referring to the pursuit of a beautified result that corresponds to stereotypical images of objects (e.g., a human figure is designed in a specific way). I draw the implications of these particular art practices by connecting the genuine artistic act with the spontaneous choices that a child makes when dealing with an artistic material without having in mind the rules of aesthetics. I will talk about the importance of children's spontaneous engagement with the material without prejudices and aesthetic expectations and how teachers should respond to these practices.

Yungshan Irene Hung National Academy For Educational Research

Exploring the R & D Model of Learning Modules and Online Assessment for Promoting Students' Aesthetic Literacy

The Ministry of Education in Taiwan released the "Second Five-Year Plan for Aesthetic Education" in 2018. Based on the concept of "Aesthetics is Life: Rooted in Childhood, Cross-border Innovation, and International Connection", the support system, talent cultivation, and curriculum are constructed. The four promotion strategies of activities and learning environment are aimed at improving students' design and innovation aesthetic literacy, creating an aesthetic learning environment, and enhancing the forward-looking ability of national aesthetics. In order to promote the cooperation between schools and communities, art and science and technology museums, the aesthetic learning modules of "Students" and "Teachers" were developed. Based on comprehensive elements such as hearing, visual, and kinesthesia, and also based on aesthetic principles, the design-oriented research and development process is adopted, and the learning modules for primary and secondary school aesthetic literacy are published from research and development trials, inspections and adjustments. The learning fields include communities, marine science and technology museums, and operas, art and culture centers, galleries, museums, etc.. Besides, we research and develop online primary and secondary school students' aesthetic literacy survey topics based on the connotation of the national curriculum art cultivation and aesthetic literacy, develop one with self, with others, and with ecological environment, conducting surveys and put forward survey findings and policy recommendations.

Session 02.05 – Theory-based, Thematic Workshop

Chair: Maho Sato

Viola Rekvényi Elte University; **Gabriella Pataky** Elte Tók University; **Jonathan Silverman** Saint Michael's College; **Maho Sato** Chiba University

IMAG Beyond the Tremors: Building Landscapes of Creativity, Collaboration, Inclusion, and Exploration

How might art educators develop a welcoming space where learning through art links the creative process with honoring diverse populations that include those with physical, social, emotional, and cognitive challenges? How might landscape as a metaphor address the trembles of diversity and fault lines of social justice with sincerity and joy? The co-editors of IMAG (InSEA's art education visual journal) invite you to explore the fractures of inequality through an interactive experimental workshop where we collectively construct a series of landscapes. Using natural and found materials and movement we will collaboratively play, engage in multiple assemblages, and build on each other's ideas. A layering of exercises designed to stretch our social and psychological landscapes address identity and otherness. Object construction and movement exercises first respond to shapes, lines, and space. Following these warm-up exercises our art making wanders within concepts related to fault lines such as inclusion, ambiguity, sustainability, and empathy with the help of narrative and poetry. Throughout, we model how to create safe, trusting, supportive, and risk-taking spaces that encourage shared exploration and discovery and provide meaningful time for reflection. We are excited that this workshop is aligned with IMAG's upcoming issue #17, "Building landscapes of creativity, collaboration, inclusion, and exploration" scheduled for publication early 2024. After briefly sharing the goals and process of IMAG publications the co-editors will invite participants to consider submitting a visual essay that illustrates their exploration of encountering fractures in their educational and artistic landscapes.

Session 02.06 – Panel

Chair: Anita Sinner

Anita Sinner University of British Columbia; **Samia ElSheikh** Helwan University; **Elly Yazdanpanah** Concordia University; **Jackline Gerges** Helwan Universit; **Ahmed Nasser** Hanafy Helwan University; **Ahmed Alaa Lofty** Helwan University; **Noor Ashraf Nasr** Helwan University

COILING Art Education: Creating Together as Public Pedagogy

In response to the UN Global Citizenship Education mandate, and the urgent need to create conditions that offer possibilities of coming together to break new ground in art education, our team shares a recent COIL project where number of students in Egypt and Canada worked together virtually with a museum of contemporary art in Colombia on the theme of globalization and diaspora. The project hosted three phases by engaging in global-local exchanges, enacting global citizenship, and embodying public scholarship. As a curricular experiment, students exchanged local object itineraries employing WhatsApp to create an online community of practice that facilitated artful exchanges visually, orally and textually, with digital markers of GPS, media and news links, and creative tools initiated by students to expand their networks of relation. Next, engaging with an international exhibition at MAMBO, Egyptian-Canadian teams were challenged to produce a multimodal podcast that bridged theory and practice for the museum's educational program, in the language of their choice. Creating together, students shared educative initiatives to teach each other about their socio-cultural contexts. This embedded a host of qualities, including impactful visual literacies that expanded artful conversations as a habit of mind, where innovative thinking encouraged just in time responsiveness through collaborative partnerships. Such transnational knowledge generation moves practices of art education from the isolated confines of

the studio classroom to the priorities of 21st century pathways of transformative learning with awareness and sensitivity for difference and diversity, in an effort to overcome fault lines of division of the past.

Session 02.07 – Studio / Experimental Workshop

Panpan Yang University of North Texas; **Sherry Abbasi** University of North Texas; **Li Xu** University of North Texas; **Asli Kinsizer** University of North Texas

Creating an Interactive Urban Exploration Plan through Portrait Art

This workshop will explore the use of continuous line portraits to create an interactive urban exploration project. Participants will learn how to create a continuous-contour portrait map of their home country, city, or neighborhood in layers, and incorporate decorative motifs from their culture into their artwork. The final product will be layered mixed-media artwork which will serve as the basis for creating walking tours to explore the city. The workshop will be independently ongoing after lectures, a hands-on sessions on art making, and social media panel discussions. Participants will receive instruction on how to create continuous-contour portraits first. Then, how to incorporate decorative motifs using patterns and maps to understand local culture and environment. They will also learn how to use their artwork to create walking tours to explore the city. For example, using colored stickers along the lines of the portraits to create a walking tour route for visiting the city. The contour lines will serve as the walking route and will take the stress out of planning ahead when visiting the city, creating casual encounters with the traditional culture of the locals. Social media group will provide a platform for participants to share experiences and artwork with one another, fostering social interaction and collaboration between participants and locals. Participants will gain a deeper understanding of local culture and geography through art and line.

Session 02.08 – Studio / Experimental Workshop

Safiye Beşir Taksim Ortaokulu MEB

İmgelem Yöntemi İle Sanat Terapi Grup Atölyesi

Sanatın bir terapi Abstracti; sanatsal Abstractlerin psikolojik ve duygusal ihtiyaçlar için belirli bir sisteme oturtularak uygulanmasıdır. Görsel sanat öğelerinin, yaratıcı süreci içinde, insan gelişimi, davranış, kişilik ve ruh sağlığı arasındaki destekleyici ve besleyici etkileşime işaret eden Görsel Sanatlar Terapisi, Sanat Terapisi Eğitimi almış bir danışman eşliğinde, danışanın görsel sanatın dilini kullanarak ifadeler oluşmasını içermektedir. Birey ortaya koyduğu eserindeki anlamları keşfederken farkındalığı artacak, stres, yas, depresyon, gibi zorluklarla başa çıkabilmeyi öğrenecek aynı zamanda öz-güven gelişimini destekleyecektir. Görsel Sanat Terapisi yaratıcı sürecin başlı başına iyileştirici ve geliştirici olduğu anlayışını temel alan bir sanat terapi Abstractidir. Bu bağlamda, InSEA Dünya Kongresi 2023'ün teması ''Fay Hatları'' metaforu üzerine kurulmuştur. Fay Hatları metaforu üzerine, İmgelem Abstracti İle Sanat Terapi atölyesi yüzyüze gerçekleştirilmek üzere tasarlanmıştır. Bu atölye, her yaş grubunun özellikleri göz önünde bulundurularak onlara uygun hedefler doğrultusunda yeniden düzenlenerek uygulamaya imkan vermektedir. Bu atölye katılımcılarına kendilik algıları üzerine farkındalık yaratma, karşılaştıkları problemler karşısında çözüm yolları üretebilme ve bu süreçte yaşadıklarını sanat yolu ile anlatma olanağı sağlar. “Mevsiminde” intermodel sanat terapi atölyesi, tesadüfi şekilde bir araya gelen insanların bulunduğu yerde yeniden var olma mücadelesini sanat yolu ile ifade ederken aynı zamanda katılımcılarını keyifli ve yaratıcı yolculuğa davet eder. İsteyen herkese açık olan bu çalışmada minumum 10 kişi olması gerekmekte olup üst sayı sınırı bulunmamaktadır.

Session 02.09 Arts-Based Research, Equitable Learning & Site-Specific Intervention

Chair: Andrew Ash

Jennifer Fisher University of Missouri-St. Louis

Establishing Fine Arts Festivals as Equitable Learning Opportunities for High Ability Visual Artists

This paper describes how art and music education leaders in a university-based educational fine arts collaborative worked to create an equitable learning opportunity for secondary-aged high ability (or gifted and talented) visual artists. Students in the United States from socioeconomically disadvantaged, racial and ethnic minority, and linguistic minority backgrounds are typically underrepresented in all facets of gifted education. The National Association for Gifted Children (NAGC) (2023), the largest professional organization for gifted education in the United States, states that “gaps in support of and services for our most advanced students are even more pronounced for children from minority, ELL, and low-income backgrounds.” Alternatively, White, native English speaking, socioeconomically advantaged students comprise the majority of those identified for gifted and talented educational services in the U.S. Our paper discusses how issues of inequity and representation in gifted education can be partially addressed by incorporating visual arts-based elements to pre-existing music festival models that are common in the United States. To the best of the authors' knowledge (one an art educator, one a music educator), including a visual art element to these day-long festivals is a novel concept, as we have been unable to find preexisting models to replicate. By working alongside a Fine Arts Collaborative with a mission to work exclusively in underresourced schools within our university's metropolitan area, we have been able to create day-long, visual art enrichment opportunities for hundreds of high ability students from underresourced school districts.

Andrew Ash University of Tsukuba; **Kanae Minowa** UCL

Outcomes Together: Campus Artist in Residence x3

In this presentation we will explore the experiences of training Art and Design secondary teachers in preparation for a culturally and racially diverse school environment. We will investigate some of their stories and experiences prior to starting the initial teacher education course and inquire into their concerns around what they feel they need to support their inclusive teaching in intercultural communities. We will consider several different projects and resources that are currently designed to focus on Art and Design teacher development in ‘diversity’ and ‘anti-racist’ teaching. The training teachers will share and analyse different inclusive approaches and materials they have used in the classroom. These outcomes may contribute not only to UK teacher training but other countries where discussion on diversity and inclusion are being considered. Dr Minowa who is currently visiting UCL attempts to find practical ways of structuring visual art education from ‘anti-racism’ perspective which would suit the cultural and racial diversity situation in her own country.

Yasaman Moussavi University of British Columbia

The Passage: A Site-Specific Intervention as a Pedagogical Platform

This paper discusses how art in the form of performative intervention can provoke the process of rethinking and become a pedagogical site that suggests new ways of learning. Through a/r/tographical inquiry, I explore the notion of collective performative intervention both in art and education. Employing a/r/tography as a form of practice-based art research inspired me to embrace, new ideas as a new reality, and be engaged in the practice that results in transforming and reshaping the ideas and be open to new possibilities. The fluidity of this methodology "creates transformative events, interactive spaces in which reader/viewer/audience can co-create in meaning-making" (LeBlanc, Irwin, 2019, p.1). By laying down a white sheet on a walking trail on the west side of Vancouver, I interrupt the conventionality of walking space and raise awareness and curiosity about self and the environment. During the process, I explore how interventions could create a pedagogical space in which one could break the frame of conventionality and enter into a space of the unknown that suggests new ways of looking, learning, and perceiving the world. The participant in that study, interacts and engages in a conversation that prompts attentiveness to bodily movement and attunement to the surrounding. In that regard, dialogue comprises a plurality of voices and creates a new form of understanding that goes beyond the boundaries of race, class, gender, and culture.

Jun Hu Hangzhou Normal University

Contemplating 3P Distinction to Set Grounds for Debate on Arts-Based Research

The "p" of the 3P refers to the initials of the possibility, the plausibility and probability, that indicate the progressive effects of prediction in a research result. Advocating this 3P distinction, the author tries to showcase research as a spectrum of academic endeavor with varied objectives of prediction in the research finding, in which arts-based research (ABR; Leavy, 2019) count its credibility on the possibilities it opens up, apart from its aesthetic features. To open up possibilities through artistic endeavor, arts-based research is a radical approach of diminishing knowledge process, that challenges the stereotype norm that credible research is an accumulative and systematic knowledge increasing process as in the case of the qualitative and quantitative research that takes plausibility or probability as its purpose. Through a critical review of the science history and by performing arts-based research, the author argues that ABR should be taken as credible research method as long as it creates unprecedented possibility that is significant to human welfare and knowledge progress. It is also argued that, in spite of meeting established criteria for credible research, a set of functional criteria for ABR as methodology in its own right should be generated out of this awareness of 3P, the distinctive differences in research purpose and matched methods.

Session 02.10 Digital Learning, Virtual Reality and Artificial Intelligence

Chair: Hsin-Yi Chao

Petra Weixelbraun University of Applied Arts Vienna

Unlocking the Creative Possibilities of AI in Art Education

Despite the rapid developments in the field of artificial intelligence and its omnipresent presence in everyday life, AI applications are only slowly finding their way into the field of creative educational tasks. As part of the research project "ENARIS - Education and Awareness for intelligent Systems", which consists of ten teaching modules, a concept was created that discusses current AI trends in the field of art generation and the resulting ethical issues. The aim of this input should not only be to make their digital environment explainable to the students, but also to enable them to actively and creatively help shape this world. Increasingly, this also includes dealing with the topic of AI and its underlying ideas and principles, understanding how it works and creatively using the resulting application possibilities. Within this presentation, possible strategies to work with AI-Tools for promoting creativity in art education and in interdisciplinary project lessons will be presented as examples. Particular attention is paid to an action-oriented and constructivist approach with text and image generation programs and to discussing the concept of creativity and art in all its facets.

Albert Lehrman Charles University

Using Virtual Reality in Art Education: Examining the Effectiveness in Teaching the Principles of Design

Immersive Virtual Reality (IVR) provides engaging opportunities to teach and learn through Art and Design. Without the limits of traditional physics affecting the design processes, one can easily create, manipulate and reposition lines, shapes and forms. With this medium, I will explore theories of visual spatial organization, and principles of design like movement, directionality, unity, closure, symmetry, balance, similarity and proximity. With tasks designed as 3D visual problems, students will manipulate and arrange shapes, forms and planes demonstrating their understanding and application of the principles of design. Providing a deeper knowledge and practice of design theory, this investigation aims to test the effectiveness of IVR in teaching and learning these principles while examining the impact on students' creative problem-solving abilities and spatial thinking skills. IVR enables users the opportunity to be immersed within, interact with, and walk among objects created, leading to a greater sense of embodiment. Exploiting these affordances, this study aims to correlate creative problem solving with spatial thinking abilities. As IVR enables one to physically draw upon what they imagine, I will also look into theories of embodied cognition to determine the influences of ideation and association making on students' creative art making processes. It is possible that the features of IVR based art making might increase students' abilities to understand and apply the principles of design. It is also possible that training in design theory, might improve spatial problem-solving skills and creative ideation, providing a base for further exploration into these areas of cognition.

Hsin-Yi Chao National Chung Hsing University

Making Imagination into Digital Practice: Curatorial Realization of Problem-Based and Project-Based Learning through the Virtual Tools and Innovative Assessment

In this study, 4 purposes in the onsite curatorial practice teaching: (1) to learn the actual exhibition operation situation; (2) to promote students' abilities to curate the perspectives reflecting social issues; (3) to learn the digital tools to integrate physical and online exhibition contents; (4) to establish objective evaluation rubrics of curatorial practice teaching and the peer and self-assessments of learning effectiveness. The method takes 30 4th grade students in the courses of "Exhibition Planning" and "Digital Content Curation" implying PBL and

PjBL teaching strategies with group discussion to develop diverse curatorial perspectives and train students' self-learning effectiveness in curatorial practice. The assessment tools design pre- and post-class questionnaires according to the teaching objectives, using open-ended question and answer to understand the students' experience and knowledge to adjust the difficulty of teaching, and then collect after-class questionnaires to compare their progress before and after learning. The data analysis tool is based on the online learning questionnaire and the CKIP Core analysis tool to visualize the data to compare the differences before and after. In order to increase the learning effectiveness and correction of exhibition investigation, the component elements of the exhibitions are analyzed in the table of checking items to benefit students' cognition and understand their observation. Aim to the Form, Theme, Context, Digitalization (FTCD) innovative teaching model, three rubric levels for curatorial practice evaluation to be crated for peer and self-evaluation in the curatorial learning process of the comparison of onsite and online exhibition as the teaching objective targets.

Šimon Kříž Masaryk University

Mobile Phones and Animation in Art Education

The paper deals with the use of mobile phones in the teaching of art education. Mobile phones are a reliable means of simply and effectively implementing digital technologies in teaching. A good example of a significant increase in digital literacy with the help of classical art techniques is the use of a mobile phone in animation, which emphasizes the originality of artistic and authorial processing, giving creators a rich range of possibilities for combinations between techniques and experiments across surface, spatial and digital creation. The mentioned combination is beneficial not only for creators but also for educators, for whom the use of mobile phones brings an advantage compared to laptops and desktop computers, with its reliability and speed. Examples include workshops from summer 2022, which focused on spatial creation and animation aimed at students and the other on collage with animation aimed at art teachers.

SESSION 02.11 Inclusion, Social Representation & Children's Art

Chair: Vedat Özsoy

Şenay Baş Trabzon University; **Gökçe Arifoğlu** Recep Tayyip Erdoğan University

Disability in Children's Book Paintings in the Context of Social Representation

In Turkey, there have been significant developments in order to increase the quality of textbooks in recent years. One of the remarkable qualities of the MEB's textbooks is to include disabled representations in the context of social representation. Despite the increasing disabled population in the world, these individuals continue to face discrimination, inequality and poverty. For this reason, it is important to gain the right attitudes and behaviors for the disabled individual from a young age. On the other hand, although today's media tools take an important role in children's learning, books are still primary sources for children. In this respect, considering the social awareness processes of disabled individuals, the determination of how much and how to include disabled individuals in children's books was deemed worthy of investigation. This determination will enable us to learn about books that may be the vehicle to increase individual differences as of early childhood. In this context, the best-selling book lists of online sites in Turkey in 2022 were examined. From these lists, 200 illustrated children's books appealing to early childhood were included in the research. Descriptive analysis of the data obtained from the study conducted as a screening research continues. With the results of the research, it is expected to draw attention to the social representation in the children's book paintings and to raise awareness on this issue.

Selma Aslantaş Mustafa Kemal University; **Neşe Işık Tertemiz** Gazi University

A Review of Primary School Pupils on How They are Expressing the Concept of “Love” in their Drawings

Visual arts education, which provides development and change in children at an early age, is an important part of school programs. As part of the program, the importance of arts education is emphasized in the development of children's creativity and abilities. Paintings that express children's mental processes abstractly provide us with information about how children can express their imagination, feelings and thoughts through art. The aim of this study is to see how primary school students express the concept of "love" in their drawings and to reveal if there are similarities/differences between grade levels. The limitation of the study is that it consisted of primary school first, second and third grade students. The study is a case study in the style of qualitative research approach. The study group consists of a total of 90 students attending a public primary school in Hatay/Reyhanlı in the fall semester of the 2022-2023 academic year. Students were asked to describe what the concept of "love" meant to them by drawing. The works were done on 25x35 cm drawing papers (watercolor, pastel, colored dry and different pencils etc.) and the students were told that they could use any technique they wanted. The study was planned as one class hour each week and was completed in four weeks. The data collection tool in the study was the drawings made by the children. Content analysis was performed on the data through document review. After analyzing the data, categories were created. These have been digitized through the relevant analysis and supported by examples. The analysis of the data continues, and it is seen that while expressing the concept of "love" in the paintings of the students in each class, they mostly focus on family and members, friends, place, love of country, nature and animals. Whether there are differences between classes in the study is also among the objectives to be examined.

Vedat Özsoy TOBB Ekonomi ve Teknoloji University; **Nursena Koyutürk** TOBB Ekonomi ve Teknoloji University

Raising Awareness of Primary School Students on Cultural Heritage through Interface Design

Cultural heritage is the cornerstone of a society, a set of tangible or intangible values that have come from the past to the present and should be passed on to future generations. Today, however, it has become important that these values, which face some negative impacts, are protected and sustained. In this study, the objectives of the 1st, 2nd and 3rd grades that may be related to cultural heritage in the Primary School, Life Science and Visual Arts Lessons curricula were examined. A visual interface was designed with the idea that realizing these acquisitions, which have content related to cultural heritage, supported by visuals in a digital learning environment will contribute to the retention of information. In this interface design, there are games such as puzzles, artifact stories, reading aloud, finding a similar artifact, completing the image to teach historical ruins and artifacts. With this design proposal prepared for the outcomes of the lesson, it is aimed to increase the interest of the 7-10 age group primary school students to the cultural heritage of Turkey and to raise their awareness. In addition, it is aimed to train them through gamification and to contribute to their mental development in this way. A case study was used in this study. The study group consisted of classroom and visual arts teachers and visual communication designers. The opinions of the teachers and design experts were consulted about the contributions that the interface design prepared by the researchers could make to the realization of the

relevant outcomes and its functionality and aesthetic aspects. The qualitative findings from the document reviews and interviews were evaluated to determine the contribution of the interface design and to improve it in line with the criticisms made.

Başak Turan TOBB Ekonomi ve Teknoloji University

Elimination of Students' Discriminatory Attitudes toward their Immigrant Peers with the Help of Animation

Many families become immigrants due to unemployment, famine, ethnic and religious conflicts, wars, and environmental disasters in some countries. Immigrant children often face peer bullying in new countries, despite their right to be educated and coexist with local children without problems, according to universal children's rights. The most important of them is peer bullying. Co-existing with local children without any problems, both in the neighborhood and at school, will be beneficial in healing the traumas of them. However, it is stated that children may develop negative attitudes towards their peers by being influenced by the negative attitudes against immigrants in society. The knowledge that local children will gain about their immigrant peers, can help them to develop awareness and reduce peer bullying. In my ongoing study, I aimed to determine the reasons for discriminatory attitudes of students between the ages of 7-10 towards their immigrant peers and to help eliminate these negative behaviors with art education supported by an animated film. I have made an animated film based on the findings of literature findings. Then, I planned to take the opinions teachers working in a public school attended by immigrant children, and families of the students to find out whether the film I have prepared will serve this purpose. Also, I planned to gather opinions from teachers through semi-structured interviews to get information about how an art-education program should be presented to students.

Session 02.12 Ancient Art, Aboriginal Aesthetics & Art Education

Chair: Yueh Hsiu Giffen Cheng

Samia ElSheikh Helwan University; **Gihan Abou Alkhaeir** Alexandria University

Symbolic Indications and Aesthetic Concepts of Parody Art in Ancient Egyptian Civilization as an Input to Enrich Tapestry Art

When a Stone Age person looked with eyesight and examined the surroundings, he realized his need to control it and to prevent its evil by transforming this feeling overly drawing these objects. Leaving monuments preserved by the walls of the caves, which were classified and later known as innate primitive art. The ancient Egyptian civilization is considered the most mature civilization in the field of parody. It was considered that the highest manifestations of sarcasm are depicting animals as characters performing as humans. Consequently, the art of parody is an original creative art influenced by the essence of the Egyptian faith. It was revealing the negatives with trying to entertain and ridicule at the same time with a simple of human-animal or bird. Here the aesthetic concepts and symbolic connotations used varied according to criteria that he realized indicating his awareness of the limits of this satirical art without writing text or verbal references. Sources of vision, when relying on historical origins, they carry with them the sincerity and affiliation of the artistic content of the work. Through art criticism students can, describe, analyze, interpret, and evaluate the artworks and judge them on a logical basis. In this research we attempt to teach students how to criticize, describe, analyze, interpret, and evaluate the artworks on a logical basis, then learn how to express that by tapestry which will take them to another point of view and benefit from a study of aesthetic concepts and symbolic connotations of parody art for the richness of the tapestry.

Yueh Hsiu Giffen Cheng National Yunlin University of Science and Technology

Aboriginal Carving Aesthetics and Intermediary Brokerage

This research project focuses on the Jiaxing tribe in Pingtung. It explores the practice and model construction of craft brand intermediaries, with indigenous carving as the leading industry, to implement a strategy for tribal economic transformation. Through participation in official activities, data on the performance, characteristics, and cultural context of the indigenous craft artists involved will be recorded and analyzed from three perspectives: the government, the indigenous community, and the " Aboriginal Art and Puleti " project. The current state and management of the indigenous craft industry will be analyzed, and the promotion of brand intermediary brokers through official action plans will be explored. Based on the current results of the analysis, this research project summarizes the three growth curves of the Aboriginal Art and Puleti project industries. Through observation and in-depth interviews, the social and cultural context behind the indigenous craft artists. By analyzing the "ethnicity," "individuality," and "authenticity" of Original Carving Aesthetics, the characteristics of the woodcarving artists and products are effectively investigated, and the critical elements of Jiaxing woodcarving are summarized. Finally, the research proposes the key strategies of the intermediary broker role in Original Carving settlements.

Tõnu Talve Aruküla Basic School, Keila Kool

Lighthouse and Halcyon Sea IV

Art-meets-music video´2023, “Lighthouse and Halcyon Sea IV”, 15+min., is about differences and similarities in teaching art at both schools. Variety of mentalities, attitudes, problems, results, solutions, directions in politics concerning several nations living in Estonia. To speak Russian well and English even better, is essential. 5 years ago, I started art-classes also at Russian school, respecting mother-tongue. Almost always starting conversations with the pupils´ and colleagues-teachers´ in their mother-tongue, Russian. As school-years progressed, I got answers and talks back, in Russian and more and more, in Estonian. Smoothly, we moved on, sometimes in English, too. Must mention, that several colleagues´ Estonian, our/their homeland´s official language, was weak. Possible cause- former soviet Russian occupation in Estonia. Still that mentality. But youth, the pupils, do know Estonian considerably well. At first, I had a complicated time at school, because, as an Estonian, I was aware of the manipulative politics around. Some decisions of local one-party-in-power, were to be accepted, by force. I was against these manipulations of that one-party-in-power, in that particular part of Estonia. Some Russian colleagues were for these decisions. I think, the cause was, they were afraid of losing work. But, many pupils and teachers, me and most parents of the pupils, were not afraid. So, the results of our art-classes were drawings, photos for videos, were done with positive atmosphere and collective energy. Art unites, convinces, changes, matters. Practice different methods of teaching art at Estonian and Russian school. Be convincing, creative, honest! Keep your life happy!

Müge Gültekin Connington Bursa Uludağ University

An Example of an Application in Basic Design Education: Heroes of the World

The 'Basic Design in Art Education' is a undergraduate university course that contains theoretical information about the elements and principles of art, with which students make two and three-dimensional applications. Within the scope of this course, an exhibition is held at the end of each semester with a theme determined by students. The aim of the research is to enable students to transform what they have learned on the basic design course into two and three-dimensional artistic processes that are related to nature. For an exhibition titled 'Heroes of the World', students have been asked to think about the natural disasters that our country and the world have faced, as well as the consequences of climate change. Students focus on one of the disasters and design a hero with powers that can protect humanity or prevent a disaster. The two-dimensional works carried out within the scope of the exhibition are about the transformation of the student into their chosen hero. The three-dimensional work consists of a costume designed by the student, which they will wear and display. A qualitative approach was adopted in this study, the participants of which consist of 35 students. With this application process and exhibition, it is aimed to draw attention to the effects of nature on the world and the relationship of humanity with nature, and to create a universal and social awareness. At the same time the students gain experience about application that they apply in processes and through an exhibition of their work.

Session 02.13 – Studio or Experimental Workshop

Miko Niikawa Tokyo University of The Arts

The World of Sumi-e: A Journey into Japanese Ink Painting

Sumi-e is a traditional Japanese art form that uses sumi ink, brushes, and paper. In this workshop, participants will have the opportunity to explore the educational and cultural significance of Sumi-e through hands-on practice, historical context, and artistic principles. Participants will use authentic sumi ink, paper, and brushes brought from Japan to create their own Sumi-e paintings. They will also receive examples of Sumi-e paintings that were actually used in primary and secondary schools around 100 years ago in Japan, providing a glimpse into the historical and educational significance of the art form. To start the workshop, a short lecture will cover the history and philosophy of Sumi-e painting, and the cultural and social context in which it emerged. Participants will then be guided through the process of creating their own Sumi-e painting, with an emphasis on the principles of how to hold and control the brushes, use their bodies, and create simple yet expressive compositions.

Session 02.14 – Panel

Chair: Steve Willis

Steve Willis Missouri State University; **Rabeya Jalil** National College of Arts; **Mousumi De** University of Redlands; **Allan Richards** University of Kentucky

Critical Identities: Inequities and Injustices

To address their historical underrepresentation and stereotypes, the panel (Fatih Benzer (Turkey/USA), Mousumi De, (India/USA), Rabeya Jalil, (Pakistan), Ryan Shin (Korea/USA), Steve Willis, (Potowan/USA) present teaching strategies to assist in balancing the inequities and injustices arising from acute differences in socioeconomic status, language, gender, sexual preferences, regionality, cultures, ethnicities, and racial diversity found in classrooms, schools, and communities. Black, Indigenous, People of Color (BIPOC) members in the classroom and community continue to have limited sociopolitical or financial currency and remain marginalized. Cultural appropriation, misperceptions, and stereotyping can be found in images, text, and across social media platforms of the dominant culture. Perceptions are complicated by location, image, ancestral heritage, and personal histories that are frequently misrepresented by the victors of historic and contemporary culture wars. Forcing historically underrepresented cultures into the mainstream of the White Euro way of life while propaganda campaigns continue to undermine marginalized cultures to the advantage of the dominant culture will be addressed in this presentation. Many groups campaign to vilify others because of their race, religion, ethnicity, sexual orientation, or gender identities such as the ones in the USA promoted by the White Nationalists, The Proud Boys, KKK, QAnon, Neo-Nazi, Patriot Front, Oath Keepers, and others that promote cultural misinformation visually, orally, and textually, which continue to delegitimize the many underrepresented cultures that weave the density of the cultural fabric found in global communities.

Session 02.15 – Panel

Chair: Gigi Yu

Gigi Yu University of New Mexico; **Gabriella Pataky** Elte Tók University; **Maho Sato** Chiba University; **Heather Kaplan** University of Texas at El Paso

International Perspectives on Early Childhood Art Education: Ruptures and Reimaginings

The panel addresses early childhood art education's complex and diverse global approaches. We approach the global space of early childhood art education from what cultural geographer Massey (2005) describes as dynamic, malleable, and always becoming through “outwardlookingness,” a seeing of ourselves with others through international dialogue. The presenters seek commonalities to identify common trends, issues, problems, and solutions while also creating space for multiple perspectives in international early childhood art education.

Against the backdrop of Turkey’s recent earthquakes that killed tens of thousands and dislocated countless others, the presenters recognize the need for sensitivity and believe in the healing prospect of reconsidering or reconceptualizing these geologic events as concepts or metaphors to think and grieve with. We stand in awe of the eventfulness and power these natural phenomena are capable of and the devastation they have wrought. We wonder what productive usefulness might come from thinking with ideas of rupture and fault lines within the spaces of early childhood art education.

We ponder what other notions might emerge as we consider the scale and sublime power of the intersections of natural phenomena, government policy, and cultural practice that coalesced to produce this humanitarian crisis. Additionally, we are confronted with the global abyssal divide in the education of young children, revealing the tension between fixed and prescribed curriculum approaches that reflect issues of standardization and relational art pedagogies that emphasize playfulness and uncertainty as providing space for exploration

and learning. As an ameliorative act, we ask how examining this divisiveness from a global perspective can produce new knowledge, understandings, or practices in the field of early childhood art education.As artists, educators, and researchers in a reconceptualized early childhood space, we see ourselves as a productive rupture or disturbance who creates and fosters divergent pathways. We seek to address teaching and learning within this divisive space to create global inquiries and discussions that produce an openness toward the future of early childhood art education.

Presenter one discusses the pedagogical divide between standards-based fixed curriculum and emergent arts-based inquiries in New Mexico, USA, public preschools. Illustrated through an in-depth study, the presenter shares a collaborative, emergent inquiry of a single color, yellow, promoting empathy and caring in the everyday lives of young children. To structure the study, the dynamic phases of a reflective planning cycle were employed: observation, documentation, collaborative reflection, planning, and relaunching. Heightened observations through visual arts experiences called attention to yellow's unique qualities, identity, and connections to our world. The children and educators developed a sense of empathy toward yellow as a color representing change and transformation.

Presenter two discusses how education through art follows the changes of the world and also, how art-related competencies develop in light of contemporary culture. We consider several aspects of the development of children's personalities through art. We question traditional early childhood art education based on longitudinal research in Hungary. We analyze its effects on a large scale, considering many decades of art education for the ages of 0-7 years, proposing a paradigm shift in the current methods to emphasize the importance of developing these age groups. We present the comparison between generation X and Alpha; visual skills in 1974 and 2016. We connect this to the current phase of the research following the development in the postcovid era as well.

Presenter three discusses an early childhood kite-making practice in El Paso, Texas, USA, the culminating project of a year-long STEAM makerspace pilot study in a public school with kindergarteners, in which once siloed expertise came together to create a rich, contingent collaborative space of play and exploration. This discussion considers how notions of expertise and disciplinarity construct both subjects (math, art, science, etc.) and knowing subjects and how collaborative practices and quite literally pre-school(ed) spaces are often contingent spaces of knowing and being that rupture and help us to rethink or re-imagine schooled or STEAM educational practice.

The fourth presentation describes an interdisciplinary curriculum development project combining math and art in Japanese early childhood education. While the integrated curriculum model such as STEAM has been promoted in Japanese educational policy, by responding to complex and fluid global issues, early childhood education has been overlooked in the Japanese context. Data were obtained through interviews with children, observation of activities, and teacher evaluation and reflection in three nursery schools. Art encourages more inclusive education and emphasizes individual creativity and meaning-making through rich learning processes that are play-based and creative problem-solving. The learning was generated through teachers' and children's dialogues.

Session 02.16 Inclusivity, Visual Arts & STEAM Education

Chair: Bronwen Wade-Leeuwen

Bronwen Wade-Leeuwen Macquarie University

STEAM Approach: Generating Creativity and Reflection for 21st Learning in Primary Education

This international partnership project is led by scholars at Macquarie University, Australia together with research from University of Cambridge, who initially designed the STEAM approach model adapted for this project. The case study is a collaborative project with staff and students over a duration of three terms during 2023. In this project, the authors explore how sustainability STEAM strategies can generate creativity and reflection in primary schools. The project highlights how engagement in and through the Arts improves students' concentration and intrinsic interests when provoked to co-create learning through multimodal transdisciplinary practices. A sustainable STEAM approach is offered in this case study. It aims to particularly assist low demographic students in primary school achieve new possibilities and break boundaries. Understanding that children are capable, confident learners with agency, the Arts concepts explored in this project use intentional art elements: space, position, lines, shapes, colours, textures, patterns, and size to communicate a variety of meanings. It is envisaged that by experiencing pedagogical learning in and through the Arts, students shift their boundaries to gain confidence and embrace more contemporary forms of education. Research for this project is supported by academics from across the globe in higher education institutions, partnering to conceptualise how diverse views on teaching STEAM and Arts education can assist primary schools' students meet the demanding systemic challenges of the 21st century. Investigations include the fault lines between instrumental and intrinsic benefits, student centred and teacher centred learning, and traditional content-based teaching with a steam approach to education.

Hsin-Yi Chao National Chung Hsing University

Case Study on How Universal Design Learning Apply to Develop Visual Art Materials with Multisensory and Accessible Technology for the Visually Impaired Students in Taiwan

To solve the problems of lacking visual art learning resources for visually impaired students in Taiwan, this practical research takes the "Universal Design Learning" teaching materials from the nonprofit organization "Seeing Colors" in art education for the visually impaired as the subject. Two 20 to 24-year-old undergraduate with blindness and four 15 to 18-year-old senior high school participants with visually impaired and multi-disabilities attend the testing and usage process of art material usage. Questionnaire, before and after test, and color practice are applied in this research method. Researchers analyze the development and design methods of the multisensory learning materials, and discusses "How does the color topic and contents integrate "visual", "auditory" and "tactile" color learning skills from a universal design perspective? The results found that (1) the design integrates horizontal typesetting, enlarged print, Braille, audio description, color and tactile pictures benefit for learners with slightness, low vision, and blindness. (2) Combination of art knowledge, art appreciation and art creation as the teaching objectives with color knowledge, artists and artworks introduction, creative steps guide, summarizing are helpful to increase art abilities for the visually impaired. (3) The art material has been tested, used, and evaluated by people with visually impairments indicates their learning effects improved on cognition of color knowledge and expression of color mixing practice. In conclusion, color teaching materials try to improve the lack of artistic resources for the visually impaired, and respond to the goal of sustainable development to solve educational inequality, promoting social inclusion and information equality.

Gülcan Erden Kocaarslan Ankara University; **Martina Riedler** Çanakkale Onsekiz Mart University

Canva for Education Applications Supported by Collaborative Learning Approach in a Visual Arts Course

The use of Web 2.0 tools in visual arts courses offers students rich learning environments that appeal to multiple senses. Canva for Education, one of these Web 2.0-based applications, provides many different visuals, content, and templates to make various designs. In addition, this Web 2.0 tool facilitates learning and improves creativity by increasing students' interest in the lesson with its features. However, it is essential important to support this application with active learning approaches in the classroom. Canva for Education applications designed with collaborative learning, one of these active learning approaches, provide a unique learning experience by enabling students to interact with each other. This study introduced the activities developed by middle school students in collaborative groups with Canva for Education application in visual arts courses. These activities were prepared within the framework of the aims related to the use of technology in the visual arts curriculum. In the implementation process, Canva for Education was first introduced to the class by the teacher, and a virtual classroom was created. Then, through this virtual classroom, tasks, conversations, and feedback were made accessible with a link and continued to be used outside the school. Within the scope of this study, products developed by students with different design types were selected and presented. These activities will likely guide practitioners and students on the use of technology in the visual arts course and especially the teaching of Canva with a collaborative approach.

Motoko Matsui Iwaki Junior College

Student Transformation through PBL Using Lore Visualization

Project Based Learning (PBL) prepares students to think critically and analytically, and to find appropriate learning resources. In this study, students in Iwaki Junior College's kindergarten teacher course retain memories of the Great East Japan Earthquake, and drew traditional picture-story shows as co-productions with the local community to present them in various places. Collaborating with external organizations in the production process and presentation of works, we will consider the changes that have occurred in students. In the picture-story, KAMISIBAI show "Tsunami to Toyoma no Kannon-sama," which we produced, we also added knowledge from disaster psychology such as normalcy bias and conformity bias. Additionally, in order to appeal to modern children's tastes, we adopted designs that are conscious of modern anime and manga. The students were divided into three self-determined groups, A, B, and C. Group A drew the picture-story show, negotiated with other organizations, and performed, Group B produced and performed, and Group C was involved neither in the production, presentation, nor negotiation. Then, in terms of motivation and interest in drawing, creating works, and figurative expression among young children, there was a clear increase in motivation in the order of groups A, B, and C. The students will work as teachers in the local early childhood education field. Keeping in mind that natural disasters come repeatedly, we conclude that by creating KAMISIBAI and being deeply involved with local people, whose ability to teach and collaborate with young children, enhances the local community.

Session 02.17 Community-Based Arts Education

Chair: Merinda Kelly

Merinda Kelly Deakin University; **Fiona Phillips** Deakin University

Activating Socially Engaged Art and Performative Pedagogy in Spaces of Community Change and Transition

In this paper, we illuminate the potentialities of social forms of participatory arts practice and pedagogy for eliciting new relationalities and ways of knowing space, place and community. A set of durational, experimental art and sound-based practices and pedagogies were enacted on Wadawurrung Country, Australia, also known as the City of Greater Geelong. Through reiterative processes of thinking, making and doing, we built strong and respectful social relationships with individuals and their communities as they navigated the impacts of de-re-industrialisation, gentrification and exponential change in their suburbs. Geelong's rebranding as a spectacular gateway to the Great Ocean Road and a UNESCO City of Design has brought to attention rising inequality and precarity issues for citizens and their families in Geelong, many of whom have lived on Wadawurrung County for generations pre- and post-colonisation. We invited participants to intervene, play, connect, participate and respond to issues of local concern, transition and change through numerous sensorial encounters designed to generate new speculative imaginaries and possibilities for living safely, creatively and sustainably. An array of art and sound-based practices and pedagogies elicited the emergence of new stories and sounds entangled with Geelong's colonial past and transitioning industrial identity. Post-human lenses leveraged the agency of materials, things, objects and other entities, working to inform the co-production of citizen-led, site-specific responses to places, spaces and communities that matter. Old stories continue to be reckoned-with, and formerly submerged stories and new imaginaries are shared and performed on Wadawurrung Country.

Ying Hsun Chen Overseas Chinese University; **Hsien-Chun Wu** National Yunlin University of Science and Technology

Community Art Education against Local Extermination: The Creation of Taiwan's Damaopu Art Village

The "First Year of Regional Revitalization " promoted by Taiwan's Executive Yuan in 2019 also represents that Taiwan is facing a crisis of population imbalance. The Dongshi District of Taichung City has already experienced the phenomenon of population migration and aging. In order not to make the curse of local extermination come true, Damaopu Art Village was established since 2020. So far, 3 stores have been established under the guidance of the Art Village, and the business categories are cafes, teahouses, and grocery stores. A total of 5 art exhibitions have been held in the three stores. Through communication and design, the storefront itself becomes public art for the rural community. After changing the original plain township style of the storefront, the store itself has become a space for displaying public art. After introducing exquisite food, life, art and culture into rural communities, the living habits of the original residents have gradually changed. By analyzing the feedback on Facebook, and interviewing the owners of the stores, we can understand the mutual development of public art and community art education. The practice of community art education with the help of community art activities (including various media disclosures, community performances, etc.) has produced subtle effects in local areas. It also allows tourists to have a space to experience Hakka life here. The dual benefits of rural artistry and aesthetic economy have been obtained already.

Joanna Krzeminska Programm '360° – Fund for New City Cultures' The German Federal Cultural Foundation

Between Counteracting and Reproducing (Educational) Inequalities: Community-Based Arts Education in Turkey and Germany

Turkey and Germany, which are until nowadays the largest refugees hosting countries in the world, have made both extensive progress in its education policies that have led to greater accessibility and integration in formal education. Arts education can make an integral contribution in creating an identity-promoting and diversity-sensible school culture. The quality of diversity-conscious change processes is driven by the principles and practices of equity, inclusion and social justice. This involves also a (power) critical approach to the institution itself, and a commitment to reciprocity and equal cooperation with local communities and art, cultural, and civil partners on the ground. Using the examples of community-based and cross-sectoral arts education programs from Turkey and Germany, this presentation aims to examine the potentials and challenges of participatory and transformative opening and change processes on the ground: the examples from Turkey go back to my Mercator-IPC research project, where I explored arts education programs from Istanbul, which have been launched by art, cultural, and civil partnerships with the aim to facilitate the access and equal participation of refugee children in primary schools. b) the German projects have been initiated as part of the Mercator program 'Creative Potentials' – a program promoting the incorporation of arts education into German schools. Departing from this comparative analysis, the presentation includes some critical reflections on diversity in arts education in times of post-forced migration.

Nurgül Balaç Rodriguez University of Calgary

Visualizing Diaspora Through Participation and Collaboration in Contemporary Art Education

As an artist educator, I am looking for how arts-based research can be used to uncover racism within marginalized and underrepresented individuals and groups, and historically excluded certain voices. Within a broader community context, art-based research permits the sharing of stories and insights with others. For Dewey (1934) “Art is a mode of prediction not found in charts and statistics, and it insinuates the possibilities of human relations not to be found in rule and precept, admonition and administration.” Thus, creative activities and practices as an expression enables a quality of relational engagement with self and others. On the other hand, many of these activities require adequate research design (time, materials, and space), specifically, because these activities can and should be evaluated properly.
Arts-based research is a multimodal, cross-disciplinary, trans-disciplinary, and multidisciplinary methodology (Finley, 2018). For artist educators and researchers, I believe that the role of arts in adult education research has been inspiring to understand the perspectives of others. Art is a powerful medium for achieving social change (Butterwick & Selman, 2021). Arts-based methods have been central to popular education that is a process informed by Freire’s (1972) principles of education for liberation. My focus is to interrogate how the arts as ways can communicate individual and collective perspective and provide opportunities for change in multicultural societies through participatory methodologies.

Session 02.18 Museum Education

Chair: Ayşe Çakır İlhan

Tolga Ulusoy Müze Kumbaram; **Özlem Dengiz Uğur** Müze Kumbaram

Activities and Education in Turkey's New Museum Müze Kumbaram

Museum Kumbaram is a museum established on April 12, 2021. Museum Kumbaram is a micro-museum and aims at hybrid museology. The first event of the Museum Kumbaram is the ‘Kumbaramdaki Oyuncaklar Oyun Bahçemde' Exhibition, which was held in 2021 together with BirKültür Enterprise Platform and Ankara Toy Museum. The exhibition took place during the Covid-19 pandemic so it consists of events both online and in real time. The book of the exhibition will also be on sale soon. In addition, activities are held with students from all levels of education in the Müze Kumbaram. Museum education are held with academicians and students from both primary, secondary and high schools in the region where Müze Kumbaram is located, and universities operating in Ankara. In addition, as part of the Museum Kumbaram ‘Başkent Kültür Yolu’ Festival, a postcard writing activity was held in the garden of the Ankara Ethnography Museum with the students who came to the museum. Continuing its exhibition activities, Müze Kumbaram held the 'Ankara Kumbaram' exhibition together with Çankaya Municipality between 7 October and 7 November 2022 in Fikret Otyam Culture Centrel. Museum Kumbaram is also the initiator of a research fund. Müze Kumbaram Araştırma Fonu (MKAF), which started to be distributed for the first time on April 12, 2022, the first year of its establishment, aims to support the research of postgraduate and doctoral students. This year, the applications will start from 12 April 2023. Within the framework of this presentation, both the training and activity activities of Müze Kumbaram and the application data of MKAF will be mentioned.

Tuğba Gürkan Şenyavaş Bursa Uludağ University

How to Hack a Museum

Museums need to keep their education strategies up to date as transformative spaces for society and adopt innovative and creative approaches to communicating to the public, and with young people in particular. The #bursamüzehacklendi project is an educational activity designed to achieve this goal within the scope of a University Museum Education course. The project takes its conceptual starting point from street artist Banksy, who hacked leading museums by placing fake art objects. During this project, students analysed the artefacts, artistic works, and exhibitions in seven museums in Bursa, and produced new objects that were similar in style to items in the exhibition, and “hacked” the museums by placing these fake objects in them. Although the word “hacking” creates a negative perception, in this project the negative perception was used to arouse curiosity in society. After this stage, the “Bursa Müze” announced on its social media accounts that some museums in Bursa were hacked and called on visitors to find the fake objects placed in the museums. The aim of this project was to draw attention to museums, encourage visitors to more carefully explore museums to find the fake objects, direct them to examine the works one by one, encourage students to produce objects that are compatible with their environment by examining the museums, and direct students to museums through an enjoyable activity. The study used a qualitative approach to analyse students’ work and feedback and how the intended goals have been achieved through document review and opinion forms.

Şebnem Noyat Dicle University

Sanat Eğitimi ile Okulda Müze Projesi

Sanat eğitimi Türk eğitim sistemi içerisinde plan dâhilinde program içerisinde yer alır. Sanat eğitimi, okul öncesi eğitimden başlayarak lise öğretimine kadar programının bir parçasıdır. Sanat eğitiminin bireyin eğitim sürecindeki önemi, kendini özgürce ifade etmesi, eleştirel düşünme becerisini geliştirebilmesi, estetik değerlerin oluşabilmesi ve diğer disiplinler ile çalışarak yaratıcılığının geliştirmesini destekler. Sanat eğitimi, grafik, tekstil, heykel, seramik tasarımına kadar daha birçok sanat alanını kapsamaktadır. Bireyin küçük yaşlarda itibaren çevresinde gördüğü sanat ürünlerini anlamak için sanat eğitimi ile müze etkileşimi bir arada yürütülmesi önem arz etmektedir. Müze, bireyde sanat, tarih, estetik, eser eleştirisi, materyaller ile etkileşimde bulunma, yorumlama ve kültürel değerleri fark etme, eser okuma yönlerini geliştirmesi hedefler. Okul dışı öğrenme programı olarak yer alan müzeler, okul etkinlikleri ile öğrencilerin müze ile buluşmaları sağlanabilmektedir. Müzeye coğrafi ve ekonomik durumlardan ulaşım sağlanamayan ve etkileşim içerisine giremeyen okullara yönelik ülkemizde Kültür ve Turizm Bakanlığı ile Millî Eğitim Bakanlığı arasında 2016'da imzalanan eğitim iş birliği protokolleri ile okul müzelerin yaygınlaşması yolunda adımlar atılmıştır. Okulda müze bireylerde, etkileşimli eğitim, yaparak yaşayarak öğrenme, kültürünü öğrenme, kültürel malzemeleri toplama, belgeleme ve koleksiyon oluşturmanın önemini kavratır. Çalışmanın amacı, bilimsel veriler çerçevesinde okulların müze nesnelerini öğrenciler işbirliği ile koleksiyon haline getirme, muhafaza etme, içerik oluşturma, kültürel değerlerin öneminin farkındalığına varma, sanat eseri oluşturabilmesidir. Bu bağlamda okulda müze projesinin sanat eğitimine etkisini incelemektir. Araştırma verileri, Betimsel araştırma Abstracti uygulanarak araştırılmak istenen mevcut durumda ki sanat eğitimi dersinin okulda müze uygulaması ile kendi koşulları içerisinde olduğu gibi yansıtmaktır. Bu araştırma ilköğretim 1. kademe 4. sınıfa devam eden 235 öğrenci ve 7 öğretmen katılmıştır.

Emin Boşnak Kadıköy Halk Eğitimi Merkezi

Defne/ HATAY Art Events

The project is aiming at helping 3, 5, 8-year-old earthquake victim children in Defne neighborhood of Hatay province to overcome the dramatic experience they had in February during the major earthquake that hit the south of Turkey and killed ten thousands of people, by making them participate in art events. Events are scheduled as 60 minutes and 7 days. Program has two phases. Working hours: 10:00- 11:00 a.m and 8:00-8:20 p.m. Materials: Canvas, Painting Paper, Water-based Acrylic Paint, Oil Paint Brushes, Glass Jars, Tree branches, Wood Sandpaper, Sculpture pedestals etc. FIRST study: Interpreting Space
One of the oldest field of interests is space studies. Countless telescopes have been sent into space for this purpose. It led astronomers to find solutions to their fundamental problems. The workshop led the children reproduce the geometric forms and create their own planets.
SECOND workshop: My family in tent
The children were asked to indite the names of the family members and kinspeople with paints.
THIRD workshop: SCULPTURE DESIGN
Children designed sculptures made of branches of different trees that children collected from the nature by their owns. The branched were cleaned with sandpapers and colorized with acrylic paints.
FORTH workshop: Forms by colours
Perspective and volume; In this study, the children went beyond traditional painting practices. The children used pure colors freely and they painted with sudden and broken brush After the workshops, an exhibition was held.

Session 02.19 Rethinking Art Education

Chair: António Meireles

António Meireles Polytechnic University of Bragança

Art Education – Connecting Lines

This presentation addresses social and community engagement through Art Education, exploring a structured work on four levels regarding access, engagement, co-creation and dissemination. By access it is understood the need to have wide and effective access to creative activities and products by art education students and teachers, but equally as important, to allow artists to access students and teachers work. Engagement regards the meaningful connections that involve the participants and the art processes and products, allowing the previous stage of access to make sense. Co-creation refers to the inclusive participation on creative processes for all the members, establishing new connections between them. By dissemination it is understood the connection between the art education participants, both students and teachers, artists, and the general community, providing a fruitful development for all. Art Education deals with the best that a society has to offer, such as the education of students, the development of art processes, and taking into account the power to stimulate individuals and society into a an inclusive, creative, sustainable and happier future, we as a community have the responsibility to make it happen.

Tereza Sikorova Masaryk University

School is Dancing

'The School is Dancing' project is based on the premise that using the moving body as a tool for learning can enhance creativity, imagination and cognitive skills. It seeks to foster a deeper understanding of academic topics including math, physics, grammar, art and history and addresses current challenges in primary education in the Czech Republic by providing an innovative approach to learning that can benefit both students and teachers. The aim of this project is to enable students to develop their creativity and critical thinking skills through movement-based learning. In this way, students will connect school subjects with their own experiences and find their way to what they learn in school. I take inspiration from Anna Halprin's creative methodology and the artwork ‚Planetary Dance', which incorporates the idea of scores, which I then apply in various modifications based on the discussed topic. At the same time, students will explore a variety of musical and visual materials. I will intervene in the classroom periodically over the course of the project for one to three months. A teacher will always be present throughout the implementation, who will be will be inspired by our approach and will continuously build on this intervention in other lessons. At the end of the project, students will present their work through a public presentation of the results, which will provide an informal space for sharing ideas, suggestions, and comments. The project takes the form of case studies in three primary schools in different cities across the country.

Elly Yazdanpanah Concordia University; **Siavash Farkhak** Concordia University

Walking-with the Wind: A Transnational Practice of Belonging

In this paper session, we will present an arts-based inquiry, examining the emerged pedagogic moments of walking-with and thinking-with the wind transnationally in our homeland (Iran) and Canada. We will demonstrate how the relationality formed between the continuous movements of our bodies and wind by communicating with a handcrafted wind vane, provide a chance for us to re-consider and re-think the notion of belonging. Through aligning our walks with the wind's movements, we will discuss the entanglement of human and non-human entities in our inquiry and how this entanglement creates a possibility for this practise to transcend geographical boundaries. Collaborating with the wind to direct our walking paths with its movement enables us to live *with* the environment rather than *in* the environment and attend to a process of re-thinking, re-viewing and re-understanding the concept of belonging to a land not just as a human being's subjective experience but also as meaning that has been already existing in the world. Documentation of our inquiry includes poetic manuscripts, images, and videos of our walking practices taking up in both places. This study reveals the pedagogic potential of more-than human and new materialism discourses in formation of transnational art practices regardless of ethnic, cultural, social, and even linguistic differences.

Jason Wright Kwantlen Polytechnic University

Doing it Wrong: Teaching Amateurism

In Fall of 2021, I taught a university studio course that explored the recent rise in popularity of amateur and DIY culture and its relation to contemporary art practice. Students were asked to consider the role of the artist-expert (the professional artist), to examine the status of technical skill and virtuosity in the arts and to explore new or neglected ways of making and presenting work. From 'Nailed it' and YouTube How-To videos, to the 'Great British Bake Off' and life hacks, contemporary culture seems to be obsessed with an earnest and dedicated amateurism, and the pleasures of 'doing-it-yourself'. In the age of constant and ubiquitous data, where knowledge of any topic can be readily accessible, what does it mean to be an expert, or rather, what does it mean to be a “professional?” The artworld has long been a contested ground of what may constitute technical competency (“My kid could do that.”), but this recent excitement towards amateurism and DIY culture may have more to do with a *hopeful* examination of new or neglected (often gendered) ways of making and thinking of the world (foraging, book-making, knitting, mycology, astrology, cooking, etc) than of mere cynical, deconstructive de-skilling. This talk will showcase the pleasures and difficulties of this course and will be presented as a week-by-week narrative through PowerPoint, showcasing classwork, pedagogical strategies, successes and failures. Were the students able to de-center their own art training? Were they able to do it wrong?

Session 02.20 Material Agency, Sustainable Design & Arts-Based Research

Chair: Susan Coles

Jennifer Ruth Hoyden Columbia University

Material Agency: Controlling the Narrative

Art education scholarship has been expanding its focus on materials and the experience many artists report of feeling that material is a partner and influence in their arts practice. Philosophies of new materialism, and agential realism, which acknowledges that agency is often determined by how we delineate the parts that form a productive entanglement, support that material is agentive. This has led to an intuitive leap that it would be beneficial to make art students more conscious of materials as agentive. However, new materialism does not propose that the human awareness is necessary as either a component or confirmation of material’s agency. Meanwhile psychology research has established the significant self-regulating benefits of experiencing *personal agency*, with effects on important aspects of learning, such as motivation. This raised the question, for me, what are the possible effects of recognizing material agency on artists’ own sense of agency, and what implications for education can we draw from this? I am interviewing artists to capture their own constructed narrative around their arts practice specifically to explore how and when they assign agency to materials versus to themselves. Presenting from this ongoing investigation, I will report on my early observations on artists’ attribution of agency to materials. Importantly, I am working towards determining whether detecting material agency is a universal skill to be taught or a strategy to be used sometimes to support artistic breakthroughs.

Helena Malm Malmö University

From Non-Site to Sustainable Design Challenged by Material Transformations and Oral Receptions

This visual paper discusses some students’ different processes in a project about sustainable site-specific design, carried out with students in a second-year module in a visual arts teacher BA course at a University in southern Sweden. As a basis a selection from their visual presentations, reception-calls and interviews are used. The purpose of the project was to problematize different ways of organizing teaching in Art as a school subject but also using visual arts methods to organize cross discipline education. During the project the students were invited to consider the concepts of their work from documentation, abstraction, transforming, synthesising and reception-calls to a sustainable site-specific design proposal. What does the possibilities mean and what are the limits for the process, working with different tasks and materials? Maybe some students will be inspired to take risks and be curious of the unexpected together with pupils and colleagues in their future

Anniina Suominen Aalto University; **Mira Kallio-Tavin** University of Georgia

Interspecies Relationships in Artistic and Arts-Based Research and Pedagogy

By sharing examples from contemporary art, and their artistic and pedagogical research, the presenters demonstrate how they have explored ontology, epistemology and ethics in relation to the emotional and 'rational' treatment of animals as well as humans dealing with complex issues and rapidly changing environmental and geopolitical situations. The presenters begin to unpack these notions by delving into the animal-human relations. They demonstrate through examples from contemporary art, sustainable (arts) education and artistic research how they have explored ontology, epistemology and ethics in humans’ relations with animals. Throughout history, humans have formed relationships with animals for various, often self-serving, reasons and people continue to misuse animals as partners but also as disposables. Animal studies and work against speciesm add to and partially align with the social movement of disability studies, contemporary civil rights activism, feminism, and environmentalism focused on post-anthropocentrism, and activism for sexual and gender diversity. In this presentation, we begin by questioning 'how research and art education might rethink the human - animal relationship and how this would contribute to the move

towards more humane and democratic education and society'. While critical animal studies perspective is an important addition to social movements, we argue that the issues should be considered from a nonhuman perspective. Hence, there is a difference between animal studies and other social movements due to the historical divide between human and animal. Rather the exploration and the argumentation is expanded to intersectional approaches with the aim of finding hopeful articulations and changed arts education pedagogies.

Sylvia R. Erlichman-Gross Concordia University; **Melissa Joy Granovsky** Concordia University

Reframing the Future of Collaboration: Engaging Process-Focused Co-Creation in Transitional Times

This presentation co-imagines the future of collaboration while navigating challenges during the global pandemic. These hurdles and opportunities for growth prompted us to reflect on the questions: How do we stay connected and productive amidst disruption and transition? How do we forge strong interpersonal bonds and co create quality work with the same rigour and standards when in person work is not promised? Our reflections and cumulative takeaways from working together this fall semester take shape as collaborative fibre based artmaking and reflections. Is collaboration in pursuit of a product or process? The personal and collective themes are inexplicably linked and unavoidable; the context of our shared experience of taking this course and continuing our studies during the pandemic. With the identification of empathy and belonging as fuel for our speculations regarding the future of collaboration in art education and educational research, themes of Post Humanism (Haraway, 2016), Transformative Learning Theory (Mezirow, 1978), and Peeragogy (Rheingold, 2012) capture the theoretical framework for this study. Creation as research (Sawchuck & Chapman, 2012) informs the structure of this inquiry. Our experiences working together on this group project this semester taught us the importance of flexibility, adaptability and compassion. Working together to create brighter futures will require a deep understanding of the self, exceptional communication skills, empathy, and compassion for others. Competition within groups will hinder future progress as we are all working toward a common goal: To make educational spaces a place of refuge, learning and growth for all.

Session 02.21 – Theory-based, Thematic Workshop

Kate Wurtzel Appalachian State University

Getting Ready to Get Ready: A Preservice Workshop on Learning to Trust Yourself in the Fault Line

In this workshop, we will dig into what it means to trust yourself in the handling of cracks, fissures, or fault lines that appear within your teaching and learning spaces. The workshop is designed as a time to explore your ability to handle any fault line encounters and determine where to build more trust in yourself or your capabilities. Specifically, we will look at strategies for working with-and-through moments of discomfort and times when unexpected fissures occur. Additionally, we will discuss ways in which our everyday lived experience is part of the getting ready for unanticipated fault lines. Using Donna Haraway's (2016) 'Staying with the trouble' as an underlining guide for getting ready for any fault line encounters, we will collectively investigate what it means to be-with fault lines, how being-with fault lines might force us to be present in our thinking-doing and consider alternative possibilities/collaborations that might emerge from this newly created fault line space. This workshop will consist of some interactive activities, as well as time for personal reflection and group discussion.

Session 02.22 – Panel

Chair: Jun Hu

Jun Hu Hangzhou Normal University; **Huaqiao Huang** Hangzhou Normal University; **Yao Chen** Hangzhou Normal University; **Xuanyu Ye** Hangzhou Normal University

Reverse Inclusion as Weak Pedagogy to Bridge Social Fault Lines

Reverse inclusion is a *weak pedagogy* that liberates both the oppressed and the oppressor in social superstructure, especially in aesthetics and curriculum, through participatory and leaner-centered art education. Since firstly applied in the *In/visible* project for the blind children in 2016, which came up with the publication of the first cartoon book by the blind children in 2022, reverse inclusion, as teaching strategy, has hitherto been applied in *inter-generational art education* for the elderly, *digital photo collage* for village school kids, *Light-through-Wall* graffiti at the Home of the Disabled, etc.

Having been adapted into the curriculum for art teacher training at undergraduate and graduate level of Hangzhou Normal University since 2017, reverse inclusion encourages art teacher candidates' self-identification with a/r/tographer through "/", shifting identity between the weak and the strong, along with that among the artist, the researcher and the teacher, to raise social awareness, community engagement skills, and flexibility in art teaching.

Between 2017 and 2019, a series of "Inter-generational Art Education" projects were conducted at Hangzhou Normal University, with a focus on carrying down the heritage of the traditional Dragon Boat festival. The projects were implemented in three primary schools as art courses for the first-grade pupil with HNU undergraduates acting intern teachers and community elderly volunteer participants. Taking two hours a day for three days in each session, the project fostered communication, exchange, and mutual learning among three generations, involving around 80 pupil, 20 elderly, and 40 university students. Despite being a marginalized group in society, the elderly inspired the younger generations with their life wisdom, social skills, and meticulous and rigorous attitude, while feeling their spiritual and cultural lives enriched by the creativity and imagination of the younger. Through inter-generational art education, traditional values were passed down to the children through a collaborative effort to develop new ways to celebrate the festival. The participation of the elderly played a critical role in creating a highly effective learning situation that seamlessly combined inheritance and innovation, life and art, intuition and reflection.

In 2021, two projects, namely *Ink Songxi village* and *digital photo collage*, took place in two remote villages, that were arts-based educational researches to explore how to transform rural values into educational resources. With the presumption that rural region is short of art and educational resources, the traditional mode of rural art education is basically a one-way transmission of value from the urban to the rural, with the following problems: Firstly, the inequity between the urban and rural art education cannot be fundamentally changed; Secondly, rural values are marginalized and endangered by culture colonization. With the strategy of "reverse inclusion", marginalized and endangered rural values, such as the sense of close relatedness in a community, the traditional rituals and craft arts, and awareness of nature and ecology, are taken as art educational resources that are scarce and precious, and the fun art activities are designed out of them for both rural and urban participants. Developing village-centered aesthetics through rural art education, the projects defend villages values from colonization and make village high ground of educational innovation.

In 2022, 45 undergraduate students of the art education program of HNU had a two-week course of a/r/tography, during which they spent 4 afternoons off campus to visit the Home of the Disabled, a community rehabilitation institution where the seriously disabled are kept during the day to release the burden of their family as governmental social welfare. Students are required to develop an art curriculum that motivates and enables 60 disabled adults, mostly from nearby villages and inexperienced with art, to draw with their own hand mural painting to decorate the walls of the courtyard of their institution with their own design. The difficulty of mission and the ultimate success strengthened the art teacher candidates' self-confidence in creative art education by means of group-learning and learner-centered teaching. For example, the vitality of the body movement of some of the disabled fascinated HNU students and inspired their innovation in art teaching based on the individual talents of the disabled. According to the follow-up visit six months after, this project was of great help to the disabled, for the fight and quarrel in the institution had reduced by around 30 percent, and the disabled demonstrated enthusiasm to try anything novel, which had not been the case before. As HNU students had accomplished what they could not imagine of before, their confidence in teaching peaks and their identification with a/r/tographer is strengthened.

Session 02.23 – Studio / Experimental Workshop

Wolfgang Schreibelmayr University of Arts Linz

Dancing Lines - A Collaborative Work of Art

In this experimental workshop, several large-format, graphic compositions, approx. 125 x 700 cm, will be created in a collaborative effort. Several groups of 3-4 people work together on the ground. Various types of brushes, black gouache paint and white paper are available. At the beginning, the participants try to feel their current inner movement and mood. The individual sensations are then represented by lines and other graphic traces on the paper webs. In the further process, the different traces of the participants come into contact with each other. They react to each other, and relationships are formed. From the individual elements, which were initially randomly placed next to each other, a rhythmic work gradually grows through specific compositional interventions. A sensitive human encounter can be stimulated through this joint creative process. At the end, the participants talk about the potential that lies in the experienced process and what further joint activities the products could encourage. Attempts will be made to establish links with the topics of the "Fault Lines" InSEA Congress. In particular, it should be discussed whether the experiences made together can give an impulse to learn more about yourself and your interaction with your colleagues. References can be made to the studies of Wassily Kandinsky and to the style of Abstract Expressionism.

Workshop I: Traditional Calligraphy Art / Geleneksel Hat Sanatı Çalıştayı

İsmail Öztürk Çanakkale Onsekiz Mart University

"Hüsn-i Hat" is the art of beautiful writing created with Arabic letters. The word "hat" means line in Arabic and corresponds to calligraphy. A person who writes in this script is called a "hattat" or calligrapher. The art of calligraphy, also known as "hüsn-i hat" emerged during the 6th to 10th centuries with the development of Arabic letters. In "hüsn-i hat" Islamic writing styles are written according to specific measurements and rules. The founder of the art of calligraphy in the Ottoman Empire in the 16th century, was Şeyh Hamdullah. Turkish calligraphy art continued its brilliance in the 19th century and the beginning of the 20th century. However, with the transition to the Latin alphabet in 1928, it ceased to be a common art form and became a traditional art as it is today. The workshop aims to allow participants to experience copying some of the elementary letters of calligraphy. This way, participants experience the materials and educational processes of the art of calligraphy (Number of Participants: 20).

Workshop II: Traditional Turkish Tile Art / Geleneksel Türk Çini Sanatı Çalıştayı

Zeynep Arol Çanakkale Onsekiz Mart University

Turkish Tile Art arrived in Anatolia with the Anatolian Seljuks in the 13th century, coming from Central Asia and Iran. Animal symbolism seen in Seljuk tiles gave way to a naturalistic style in the 16th century Ottoman Tile Art. Tiles designed by palace artists adorned the Ottoman kitchen and the walls of palaces, mosques, and mausoleums. Today, this art continues in workshops located in Iznik and Kütahya. In this workshop, participants will transfer patterns onto tile squares and paint them with underglaze colors, experiencing the traditional Turkish tile art practice (Number of Participants: 20).

Workshop III: Collaborative Ceramic-Panel Artwork "Key Concepts in Art Education" / "Sanat Eğitiminde Anahtar Kavramlar" Seramik Pano Uygulaması

Ayşe Güler & Graduate Students Çanakkale Onsekiz Mart University

The purpose of this workshop is to create a permanent ceramic panel work to be completed with the contribution of congress participants in memory of the InSEA World Congress 2023 in Çanakkale. Using a scratching technique, congress participants will write one or more words, emphasizing their ideas and concepts of 'Art Education'. This will establish a relationship between structure and texture in terms of form and content. The writings to be inscribed on the panel will not only complete a work with aesthetic and semantic values but also serve as a living organism to remind, internalize, reflect upon, and develop ideas through repetitions.

Programme Overview, Day 3

Wednesday, Sept 6th, 8:00 – 9:15

WAAE – World Alliance for Arts Education PANEL

Teresa Torres de Eça

WAAE – World Alliance for Arts Education – Panel	**8:00 – 9:15, Istanbul (GMT+3)**
Zoom Link: https://us02web.zoom.us/j/83839665795	
'What is the World Alliance for Arts Education (WAAE)? Talk about WAAE Structure, Mission, and Purposes of WAAE.	
Teresa Torres de Eça InSEA Past-President (International Society for Education through Art) Sanja Krsmanović Tasić, IDEA President (International Drama/ Theatre and Education Association) Bo Wah Leung, ISME President (International Society for Music Education)	

Wednesday, Sept. 6th, 9:20 – 10:40

SESSION 03.01 Walking, Writing & Visual Diaries	9:20 – 10:40, EN, **108**
CHAIR: Anita Sinner	
Wayfinding: Walking with Public Art in Homelands	Elly Yazdanpanah, Anita Sinner
A "Way of Seeing": Constructing the Meaning of Images Through Walking Practices and Visual Diaries	Edita Musneckiene
Material Flow Project	Lucia Horňáková Černayová
Crafting Visual Life Writing: The Journey of my Grandmother's Wedding Ring	Melissa Joy Granovsky

SESSION 03.02 Heritage, Diversity & Critical Thinking	9:20 – 10:40, EN, **109**
CHAIR: Asuncıon Jodar-Mınarro	
Diversity, Interculturality and Critical Thinking in a Master of Arts Education	Manuel Kingman
Preparing for Diversity in Art and Design Classrooms: Conversations with Student Art Teachers in UK	Kanae Minowa, Andrew Ash
Fostering Wide-Awakeness in Pre-Service Art Education Through Celebration and/or Resistance	Boyd White
Art Education and Heritage. Contemporary Artistic Creation from the Material Culture of the Past: The Cases of Pharaonic Egypt and the Alhambra in Granada	Asuncıon Jodar-Mınarro

SESSION 03.03 Popular Culture, Critical Thinking & Visual Arts Education	9:20 – 10:40, TR, **346**
CHAIR: Gonca Erim	
Evaluation of Drawings Related to the Field of Science in Terms of Scientific and Artistic Accuracy	Nergiz Üçüncü Altuğ
Contribution of Ahe Art of Photography to the Development of Critical Thinking Skills on University Art Design students	Ruhi Oğuz Sağdıç
Questioning Social Issues Through Comparative Work Analysis in Visual Arts Education	Asuman Daşdemir, Sevcan Saribaş
Popular Culture Elements in Visual Arts Lesson	Gonca Erim, Derya Aydın

SESSION 03.04 Visual Culture, Professional Development & Citizenship Education	9:20 – 10:40, EN, **347**
CHAIR: Hyungsook Kim Margaret	
Drawing a Line Under Continuing Professional Development of Art Teachers in Ireland	Patsey Bodkin
The Teaching Model Construction of Art Courses Integrated into Group Expressive Art Therapy	Zeyu Ho, Yueh Hsiu Giffen Cheng
Problems and Directions of Global Citizenship Education in Art Education in Universities	Hyungsook Kim Margaret

SESSION 03.05 – Theory-based, Thematic Workshop	9:20 – 10:40, EN, **352**
Artistic Fault Lines: Teaching Difference through Repetition	Adrienne Boulton, Natalie Leblanc, Renee Jackson, Alison Shields, Jennifer Wicks

SESSION 03.06 – Panel	9:20 – 10:40, EN, **353**
CHAIR: Samantha Goss	
Traversing Faults & Flashpoints	Samantha Goss, Tatiana Schaapherder, Sara Howe, Bella Epstein

SESSION 03.07 – Studio / Experimental Workshop	9:20 – 10:40, EN, **110**
The Experience of Traditional Japanese ORIGAMI that Young Children Can Make	Motoko Matsuı

SESSION 03.08 – Studio / Experimental Workshop	9:20 – 10:40, EN, **143**
A Human-Centred Approach to Solving Problems in Creative and Innovative Ways: Design Thinking	Şahin Idil, Rukiye Dilli

10:40 – 11:00 | Coffee Break

Wednesday, Sept 6th, 11:00 – 12:00

KEYNOTE II – Sara Burkhardt NFK Theatre Hall

COLLECTING — MAKING — TRANSFORMING: Unfolding a Material-Based Art Education

Chair: Glen Coutts

Wednesday, Sept 6th, 12:00 – 13:00 | Lunch University Cafeteria

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Wednesday, Sept 6th, 13:00 – 14:20

SESSION 03.09 Sustainability, Climate Crisis & Eco-Art Pedagogy	13:00 – 14:20, EN, **108**
CHAIR: Patsey Bodkin	
Facing Climate Crisis: Developing Artistic Workshops with Students	Marie Johanna Trautmann
Eco-Art Pedagogy: Co-Creating for Ecological Transformation	Nuray Mamur, Tülay Çelik
Artistic Actions for Sustainability in Botanical Gardens	Asthildur Jonsdottir, Patsey Bodkin
Research through Artmaking on the Shore of the Great Salt Lake	Joshua Graham

SESSION 03.10 Spirituality, Mindfulness & Self-Transformation	13:00 – 14:20, EN, **109**
CHAIR: Steve Willis	
Mindfulness and Meditation for Student Stability in the Classroom	Steve Willis, Allan Richards
Built Environment: Enhancing the Connection between Man and his Environment	Judit Skaliczki
Can Spirit of Place Transcend? A Research Creation Exploration of New Materialism Inspired by Okakura Kakuzo	Amy Atkinson
Rethinking the Meaning of Making as an Event of Self-Transformation	Jeongeun Seo

SESSION 03.11 Inclusion, Visual Arts, Special Education	13:00 – 14:20, TR, **346**
CHAIR: Candan Dizdar Terwiel	
OSB'li Bireylerde Sanat Eğitimi	Candan Dizdar Terwiel, Işıl Tüfekçi Ardıç, Hikmet Mutlu Başkaya Yağcı
Accessible Ways of Exhibiting Two-Dimensional Visual Artworks for Blind and Visually Impaired Individuals	Ayşe Ekici
Sculpture Education for Visually Impaired Individuals	Aslı Gökalp
Dezavantajlı Okul Öncesi Öğrencilerinin Reggio Emilia Yaklaşımıyla Tasarlanmış Sanat Eğitimi Modeline Dair Deneyimleri Üzerine Bir Eylem Araştırması	Semanur Kulan Alagöz, Martina Riedler

SESSION 03.12 Inclusivity, Socially Imposed Fault Lines & Arts Education	13:00 – 14:20, EN, **347**
CHAIR: Angela La Porte	
Navigating Socially Imposed Fault Lines: Critical Explorations of a Neurodivergent Autistic Identity	Laura Hetrick
Inverse Inclusion: Understanding Hierarchical Shifts and their Educational Implications for the Future	Angela La Porte
Inclusivity in Developing Analogical Reality in Media Arts Education, Considering the Aphantasia to Hyperphantasia Spectrum	Osamu Sahara

SESSION 03.13 – Theory-based, Thematic Workshop	13:00 – 14:20, EN, **353**
Questioning One-to-One: Creating Collectively through Digital Technology in Arts and Crafts Education in Elementary School	Tor Jørund Føreland Pedersen

SESSION 03.14 – Panel	13:00 – 14:20, EN, Room **352**
CHAIR: Rita Irwin	
An Invitation to Contribute: How to Publish your Peer-Reviewed Article and Book Anita Sinner, Rita Irwin, Patricia Osler, Victoria Pavlou, Elly Yazdanpanah, James Campbell	

SESSION 03.15 – Studio / Experimental Workshop	13:00 – 14:20, EN, **110**
Exploring the Teaching of Traditional Crafts as Heritage through Designing and Making Semamori	Maho Sato

SESSION 03.16 – Studio / Experimental Workshop	13:00 – 14:20, EN, Room **143**
Social Emotional Learning through Arts Integration	Lisa Donovan

14:20 – 14:40 | Coffee Break

Wednesday, Sept 6th, 14:40 – 16:00

SESSION 03.17 Empathy, Sensibility, Arts Education	14:40 – 16:00, EN, **108**
CHAIR: Lisbet Skregelid	
Dissens and Sensibility	Lisbet Skregelid
Demedarts- Dementia. Empathy. Education. Arts	Ruth Mateus-Berr
The Many Forms of a River – Fault Lines as a Disaster, or a New Beginning	Kateřina Mesdag, Petra Sobanova
Knowing Myself by Drawing What I Care about: Innovative Guidance for Self-Portrait Teaching	Hsien-Chun Wu, Ying Hsun Chen

SESSION 03.18 Decolonisation, Empowerment & Peace Education through Art	14:40 – 16:00, EN, **109**
CHAIR: Mousumi De	
(Re)Envisioning the Goals of Art Education amidst War and Conflict and (Re)Examining Art Education for Peace and Peace Education through Art	Mousumi De Ernst Wagner
Lost in Translation: Investigating Contemporary Indigeneity, Photovoice and Nationhood in Art Education	Melissa Joy Granovsky
Decolonisation as a Way forward within Museum Culture and Beyond	Jana Jiroutová
Educational and Artistic Practices in the Humanitarian Field: Accompanying Professionals and Young People in their Aim at Resilience and Empowerment (in Iraq, Bulgaria, Romania)	Albane Buriel

SESSION 03.19 Reflection, Aesthetic Immersion & Holistic Pedagogy	14:40 – 16:00, EN, **347**
CHAIR: Sarah Travis	
Holistic Pedagogy: Working with Discomfort in Times of Disruption	Rebecca Bourgault
Reflecting on Reflection: What Reflections of Pre-Service Teachers Tell Us	Jenny Evans
Steps into Aesthetic Immersion: Theory of Immergence	Wilfried Swoboda
Flashpoints as Moments of Embodied Unsettling in Art Education	Sarah Travis

SESSION 03.20 – Theory-based, Thematic Workshop	14:40 – 16:00, EN, **353**
Digital Image Archives as Sites of Negotiation for Critical Art Education	Eva Greisberger, Petra Weixelbraun, Eva-Maria Schitter

SESSION 03.21 – Panel	14:40 – 16:00, EN, **NFK Theater Hall**
CHAIR: Ruth Mateus-Berr	
"Turning the World Upside Down - We Are ALL Disabled!" in Cooperation with the Griessner Stadl (Art Association Stadl-Predlitz, Austria)	
Ruth Mateus-Berr, Amelie Bosse, Julia Grandegger, Miriam Zwinger, Sophia Widmann Bellouhassi, Peter Schlager, Alexandra Leitgeb, Andreas Oberweger, Anita Winkler, Anna Rainer, Elke Brunner, Gerhard Url, Gert Engelbrecht, Manfred Daros, Marina Trippl, Miriam Sumann, Philipp Rirsch, Sandra Grashoff, Tamara Hotter, Daniel Wiedemaier, Ferdinand Nagele	

SESSION 03.22 – Studio / Experimental Workshop	14:40 – 16:00, EN, **110**
Building an Inclusive Pedagogy	Viola Rekvényi, Gabriella Pataky, Judit Skaliczki, Vera Szrenka, Györgyi Bokor-Bacsák

SESSION 03.23 – Studio / Experimental Workshop	14:40 – 16:00, EN, **143**
Returning Art to Earth Through Sustainable Practice in Ceramics	Dianna Pantano

SESSION 03.24 – Studio / Experimental Workshop	14:40 – 16:00, EN, **239**
Co-creating Sensorial, Immanent Encounters with Agential Things and Entities of the Human and Non-Humankind	Fiona Phillips, Merinda Kelly

16:00 – 16:10 | Break

Wednesday, Sept 6th, 16:10 – 17:00

InSEA REGIONAL MEETINGS	Zoom codes provided by InSEA General Secretary	
Region I Africa & Middle East		108
Region II Asia		109
Region III Europe		110
Region IV North America		352
Region V Latin America		353
Region VI South East Asia & the Pacific		346

Wednesday, Sept 6th, 16:10 – 17:10

Hands-on Workshops & Introduction to Traditional Turkish Art	16:10 – 17:00, EN+TR
Workshop III: Collaborative Ceramic-Panel Artwork "Key Concepts in Art Education" / "Sanat Eğitiminde Anahtar Kavramlar" Seramik Pano Uygulaması	Ayşe Güler Room: Z02 Drop by ANY TIME
Workshop IV: Traditional Paper Marbling Art / Geleneksel Ebru Sanatı Çalıştayı	Zerrin Güzel Room: 136
Workshop V: Pottery Wheel Throwing Demonstration / Çömlekçi Çalıştayı	Mehmet Coşar & Şeref Doğan Pottery Atelier
Workshop VI: Traditional Çanakkale Ceramics Production Process Workshop / Geleneksel Çanakkale Seramikleri Üretim Süreçleri Çalıştayı	Yeşim Zümrüt Room: Z-Door A

Abstracts, Day 3, Wednesday

Session 03.01 Walking, Writing & Visual Diaries

Chair: Anita Sinner

Elly Yazdanpanah Concordia University; **Anita Sinner** University of British Columbia

Wayfinding: Walking with Public Art in Homelands

In this paper presentation, we map how a visual journal activity of walking with public art as a pedagogic practice in art education evoked an emerging disposition of transnational a/r/tography, shaped by trait renderings that build upon an established body of a/r/tographic research. Rana, Elly and Susana undertook individual walks in home-lands as expressions of geographies of self-in-relation, and in turn, our dialoguing about walking with public art diffractively transformed our community of inquiry, co-creating new understandings and worldviews by drawing on underlying geomorphic energies that connect the body to discrete physical landscapes through public art. Unfolding inquiry, we stepped from material practice to conceptualising theoretical propositions, attending to movements between reflective and diffractive discourses by focusing on conjunctive spaces as a space of becoming-with, where concept-creation, in homage to Deleuze and Guattari (2005), embraces the potential influence of geography as philosophy in art as research. In doing so, we improvise allegorically our more-than-humanness by purposefully selecting natural forces as openings to our ongoing exchanges, resulting in a geo-architecture for artwork scholarship to articulate our “response-ability” to read our encounters with public art diffractively, and to speculate on the potential development of the oeuvre of transnational a/r/tography as diffraction-in-action.

Edita Musneckiene Vilnius University

A "Way of Seeing": Constructing the Meaning of Images Through Walking Practices and Visual Diaries

The original idea starts with the idea of J. Berger's book "The Ways of Seeing“ where he claimed that "every image embodies a way of seeing, our perception or appreciation of an image depends also upon our own way of seeing“. This paper presents a learning strategy in art education using walking practices and visual diaries. The popular method of creating visual blogs (creating visual texts, stories, personal drawings, analyzing the images and artworks,) develops students' visual literacy and visual and artistic thinking, allowing them to express their experiences, feelings and thoughts in a visual and creative way. Berger argues, that „we never look at just one thing; we are always looking at the relationship between things and ourselves“. According to this, students learn to recognize and interpret the objects, images, and symbols, discover the multiple meanings and express their thoughts. The aim of the walking practices and visual diary method is to construct meaning and conceptualize the aesthetic and visual experience of everyday life as learning issue or creative task. This study presents students' experiences exploring new environments, identifying meaningful topics, and finding the relationships between the visual, social world, nature and themselves.

Lucia Horňáková Černayová Academy of Arts Banská Bystrica

Material Flow Project

Material Flow Project is a participatory and processual work developed and created in collaboration with Andrea Kaňkovská. Formally, it consisted of a material workshop for students and a resulting site-specific procedural installation that took place in the galleries. The intention of the project was to initially realize a soft materials workshop led by the authors of the project. The outcome of the workshops was an agreed form of participatory procedural site-specific installation in the gallery space. The site-specific installation was open to visitors and passers-by (participants), giving them the opportunity to transform it, document it and share it. The invitation to transform the work, photographing and to flourish on social networks was present in the space in the form of audio, as part of the work. This was a remediation of the form of a site-specific installation to a photograph, which they were asked to share with the hashtag #materialflowproject and on the IG profile @materialflowproject as a new exhibition platform. The first two were devoted to a collaborative workshop for art school students focused on working with soft sculptural materials (remnants of cotton brocade production, old clothes and brocade, non-woven fabrics, foams- both figurative and abstract forms, felt, ropes and cords, tubing), their properties, possible uses, their relationship to each other and their relation to the specific gallery space and also working with natural light. Participants had the opportunity to transform these materials by finding various ways to join them.

Melissa Joy Granovsky Concordia University

Crafting Visual Life Writing: The Journey of my Grandmother’s Wedding Ring

Object itineraries are essential tools for art educators to connect with objects they encounter that hold sentimental significance. Conducting an object itinerary created space for me to reflect on the life cycle of my grandmother's wedding ring and the values passed onto me over multiple generations. Exploring the stories embedded within the ring provided an entry point for visual life writing to unfold. Family heirlooms contain many facets for analysis: the raw materials, material culture, geographical itineraries, and cultural knowledge. New materialism emerges from this itinerary because stories connected to the object continue to unfold and are active as the object moves from generation to generation. New materialism demonstrates the agency of objects for meaning-making and social and cultural change. The implications of conducting this object itinerary are far-reaching to identity, value formation, and connection to culture. Knowledge objects with heirloom qualities signify the deep connection between family members and the trajectory of the family line through stories and artefacts. Despite heirloom rings being relatively small compared to other forms of legacy, they have the potential to last over generations. Objects hold so much more than their raw materials. This ring is a tangible reminder that we are here for a limited time, but our values and actions can impact and shape future generations. The ring is merely a physical artefact of something much more significant.

lucia

Chair: Asuncıon Jodar-Mınarro

Manuel Kingman Universidad Pontificia

Diversity, Interculturality and Critical Thinking in a Master of Arts Education

The paper deals with the design process of a Master's Degree in Art Education of the Visual Arts Department of the Universidad Pontificia. It is based on an analysis of the artistic and cultural field of Ecuador and the needs and problems of this context. These problems are related to the debates of the Visual Arts Department of PUCE and the actions and positions of its professors about art education. The university's social responsibility and research projects, publications and meetings organized by the Visual Arts Department are important antecedents for the creation of this Master's Program. For example, the organization of the II Meeting on Art, Education and Interculturality and the publication of the proceedings of this meeting: Art, Education and Interculturality: Reflections from the Artistic and Teaching Practice (edited by Jaime Sanchez in 2021) show a sustained reflection from the Visual Arts Career. In this sense, the paper also works on the relationship between the educational processes of the Visual Arts Career and the curriculum of the Master's Degree. It is shown how many of the pedagogical proposals present in the Visual Arts Career dialogue with the contents proposed in the Master's Degree. Finally, the correlation between diversity, interculturality and critical thinking is explained from the analysis of the curriculum and the contents of several subjects of the Master's Degree.

Kanae Minowa University of Tsukuba; **Andrew Ash** UCL

Preparing for Diversity in Art and Design Classrooms: Conversations with Student Art Teachers in UK

In this presentation we will explore the experiences of training Art and Design secondary teachers in preparation for a culturally and racially diverse school environment. We will investigate some of their stories and experiences prior to starting the initial teacher education course and inquire into their concerns around what they feel they need to support their inclusive teaching in intercultural communities. We will consider several different projects and resources that are currently designed to focus on Art and Design teacher development in ‘diversity’ and ‘anti-racist’ teaching. The training teachers will share and analyse different inclusive approaches and materials they have used in the classroom. These outcomes may contribute not only to UK teacher training but other countries where discussion on diversity and inclusion are being considered. Dr Minowa who is currently visiting UCL attempts to find practical ways of structuring visual art education from ‘anti-racism’ perspective which would suit the cultural and racial diversity situation in her own country.

Boyd White Mcgill University

Fostering Wide-Awakeness in Pre-Service Art Education Through Celebration and/or Resistance

This presentation uses the conference theme, Fault Lines, to explore two directions that the arts take, that of celebration and resistance. While most artworks favour one orientation or the other, some works manage to combine the two. I use these orientations as a basis for fostering Maxime Greene’s “wide awakeness” in art courses—some studio, but primarily courses in aesthetic engagement— with graduate and undergraduate pre-service generalist teachers who will be required to teach art in elementary classes as part of their curricular responsibilities. Greene’s “wide-awakeness unfolds as children construct their worlds. Hannah Arendt argues that the starting point of children’s awakening is one of innocence, which should be cherished and celebrated. A passage from Seamus Heaney’s 1995 Nobel Address exemplifies that innocence and emerging awareness of the world beyond the confines of his home. Heaney is justifiably famous for his capacities at verbal expression. Likewise, my students need to hone their expressive capacities in their attempts to articulate their interactions with artworks, to provide potential pathways for their own students to explore. Thus, they are required to move from private perceptions to public reflections. I encourage attempts at experiential (as opposed to evaluative) art criticism, through evocative writing that strives toward showing, not telling. To that end, we often look to poetry. As an example, this presentation includes one of Heaney’s well-known poems that, arguably, takes both a celebratory and resistant stance, and in doing so, treads the fault lines of daily life.

Asuncıon Jodar-Mınarro University of Granada

Art Education and Heritage. Contemporary Artistic Creation from the Material Culture of the Past: The Cases of Pharaonic Egypt and the Alhambra in Granada

According to UNESCO ancient material culture is an essential resource for developing the identity and cohesion of human communities, mutual respect between cultures and societies and the search for a better world for all people. Heritage conservation is fundamentally an educational issue. If people do not know and enjoy their own heritage and that of other peoples and cultures, the material heritage will disappear either by deliberate destruction, abandonment, or simple neglect. The concepts of 'Visual Hypothesis' and 'Visual Interpretation' emerged in my artistic research on Egyptian heritage, which I started in 2005. My last project focused on the wall paintings of the ‘Hall of Fruits’, a room in the northeastern part of the Nasrid palaces in the Alhambra (Granada), painted by Julio Aquiles and Alejandro Mayner, between 1535 and 1537. The walls paintings were completely covered with plaster in 1729. A visual hypothesis is a dialogue between two artistic creations, is an image that shows what the original painting must have looked like, based on (a) the surviving remains, (b) analogous artworks by the same artists, and (3) any other similar pictorial ensembles. A visual hypothesis creates a new image, it never touches or interferes with the original image, nor does it seek to assert the exact authenticity of the outcome, but rather its plausibility or believability. One of the most important tasks in the creation of a visual hypothesis is the demonstration of the result.

Session 03.03 Popular Culture, Critical Thinking & Visual Arts Education

Chair: Gonca Erim

Nergiz Üçüncü Altuğ Uludağ University

Evaluation of Drawings Related to the Field of Science in Terms of Scientific and Artistic Accuracy

This study includes the interdisciplinary approach of science and visual arts courses. We aimed to determine the students' drawing skills in an interdisciplinary dimension with the visual arts course in the subjects that meet the expressions "showing by drawing, designing, and drawing

their designs" in the science lesson light spreading unit acquisitions. The study conducts with 17 fifth-grade students attending a public school in Istanbul in the second academic year of the 2019-2020 academic year. The light and shadow perspective determination tool developed by the researchers uses as a data collection tool. The data were analyzed in a disciplinary way by a visual arts education specialist and a science teaching specialist. These analyses were discussed and re-evaluated in a joint session of both experts. As a result of the study determined that there were deficiencies in the perspective perception development of the students in the visual arts dimension; On the other hand, in the science dimension, it was determined that scientific errors were intense in the drawings. This result shows that visual arts education and science courses should be handled interdisciplinary, and studies should be carried out that the study will contribute to the integration of the Science and Visual Arts disciplines.

Ruhi Oğuz Sağdıç TOBB Ekonomi ve Teknoloji University

Contribution of Ahe Art of Photography to the Development of Critical Thinking Skills on University Art Design students

In art and design education, creative thinking is defined as the necessity to go beyond limitations and to have original and innovative ideas, while critical thinking is judgmental and analytical in nature. It is evaluative and analyzes a particular issue in depth. Therefore, creative thinking is expected to be productive for purpose, while critical thinking feeds the same purpose analytically. In this context, designers and artists need to have the ability to think critically for creative thinking. In today's environment of finding information digitally, critical thinking laziness-deficiency is observed even in university level students. In this study, it was aimed to improve the critical thinking skills of the students who took the 3rd year Visual Media course at the METU Industrial Design Department. At the beginning of the semester, photographs selected from the works of a master art photographer were shown to 20 students who took this course. Then, 4 questions were asked to criticize the photographs and the answers were recorded. In the next phase, At the end of the training period, in-depth interviews were conducted with eight people selected among them and they were asked to criticize the relevant photographs. The answers given in both phases of the study were compared and their critical thinking gains were examined within the framework of the photography education they received. Critical thinking practices that foster creative thinking in the photography education program of design students were examined and suggestions were made in this direction on methodology.

Asuman Daşdemir Kırıkkale University; **Sevcan S**aribaş Anadolu University

Questioning Social Issues Through Comparative Work Analysis in Visual Arts Education

Today, many contemporary artists use their works as a tool for social transformation, envisioning a socially just and inclusive world. Therefore, art is seen as a power to interact with the society in which one lives. Visual arts education also deals with problems in national and global societies and tries to understand what is going on in the educational context. In this context, contemporary educational discourses such as disability justice, social and environmental justice, social reconstructivist arts education, critical pedagogy, feminist pedagogy, and liberatory pedagogy have influenced the research of many art educators. In this study, two activities with the themes of women and the environment have been designed within the framework of social issues of social justice education. The participants of this study consist of 15 students aged 10-15, who are defined as gifted in visual arts. This study will examine the opinions of these students on how they interpret social issues and reflect them in their artistic works through comparative artwork analysis. The study has been designed with a basic qualitative research design. Data will be collected through focus group interviews and document analysis and analyzed through thematic analysis. It is thought that the study will help students to recognize the social context in which the work of art was created and to critically approach the social problems of the period they live in.

Gonca Erim Uludağ University; **Derya Aydın** Anadolu University

Popular Culture Elements in Visual Arts Lesson

As popular culture becomes an increasingly influential force in shaping society, particularly in its impact on children, it has become a topic of discussion in education. . In this research, the master thesis “Secondary School Art Teachers’ Manners In Using Popular Culture Elements In Achieving Of Seventh Grade Lesson Objectices” will be used and the 3rd question of this thesis, which is “How are popular culture objects added to visual arts lessons?” will be answered in detail. In order to determine the methods by which popular culture elements are used in the secondary school visual arts lesson, a multiple case study model, one of the qualitative research methods, was designed. The study group of the research consisted of 11 visual arts teachers who worked between 2018-2019 in 2 private schools, 2 public schools, and which were worked in 3 different districts. Data was collected using 2 interview forms, observation, and document review. The findings were analyzed thematically and grouped under the theme of the education process. The study determined whether visual arts teachers utilized popular culture objects during their lessons, the methods they employed, how the applications progressed, and the solutions they offered to problems encountered. This research identified the positive effects of using popular culture elements in visual arts lessons and recommends informing teachers and parents to encourage the use of popular culture elements in art education for future generations to enjoy art more.

Session 03.04 Visual Culture, Professional Development & Citizenship Education

Chair: Hyungsook Kim Margaret

Patsey Bodkin National College of Art and Design

Drawing a Line Under Continuing Professional Development of Art Teachers in Ireland

Due to the recent changes in the Visual Art curricula at second (post-primary) level in Ireland, continuing professional development (CPD) is of the utmost importance to Art teachers. The transition between an art curriculum known and taught by a teacher and a new curriculum can be very daunting. This study outlines the changes in the Art curriculum at senior cycle in Ireland. The researcher aims to determine if the current CPD provision meets the needs of Art teachers in Ireland to implement a new art curriculum successfully. The desired outcome of this study was to establish the exact CPD needs of Irish Art teachers that are not being met by current CPD provision, in order to inform the continuing professional development programme for second level Art teachers in the National College of Art and Design. The literature associated with the study involved an examination of continuing professional development for second level teachers internationally with a specific focus on CPD for

art teachers. The current forces shaping the provision of CPD in Ireland were examined as was CPD provision for second level teachers in Europe and internationally. The Continuing Professional Development Framework for teachers of Visual Art in the National College of Art and Design is defined. A rationale for choosing Action Research as a research strategy is outlined. The research design is explained. The sample is described and related ethical concerns are highlighted. Validity and reliability issues are discussed. The modes of analysis are indicated, and the results are defined.

Zeyu Ho National Yunlin University of Science and Technology; **Yueh Hsiu Giffen Cheng** National Yunlin University of Science and Technology

The Teaching Model Construction of Art Courses Integrated into Group Expressive Art Therapy

The core competencies emphasized in Taiwan's current education policy aim to cultivate students into successful, responsible individuals who can face future challenges and solve problems. In this context, students' emotional well-being development cannot be ignored. This study uses action research to combine art and humanities curriculum with art therapy for elementary school students in the upper grades who are about to enter secondary education. The research process includes the exploration phase, the execution phase, and the reflection phase, with curriculum planning, action, observation, and reflection as crucial components. The feedback and data collected during the reflection phase are then analyzed to explore the factors involved in integrating art therapy into the art curriculum, with the hope of contributing to establishing a teaching model that integrates art curriculum and art therapy. Different forms of expressive arts are used as teaching materials in the instructional units, aiming to present students' inner experiences through creativity and expression, enhance social-emotional learning, and develop students' abilities to contribute to academic achievement, social skills, and job performance in the future. By constructing this teaching model, it is hoped that curriculum planners can better understand the elements that must be considered and evaluated at different stages of curriculum planning and implementation.

Hyungsook Kim Margaret Seoul National University

Problems and Directions of Global Citizenship Education in Art Education in Universities

The purpose of this study is to consider the limitations of Art Universities and to seek the development direction of Art universities to foster innovative convergent artists. In the 2022 revised art curriculum, learners' global citizenship is considered important, such as adding new community capabilities, and in the elementary and secondary curriculum, various global citizenship education research and practice are active. However, universities, which are higher education institutions, agree on the need for global citizenship education, but research on specific directions of practice can be seen as an early stage. Therefore, in this study, research on the higher global citizenship curriculum and actual university cases are analyzed, and based on this, the direction of Art university education is presented. In the case of the curriculum, a theme-oriented convergence class curriculum is needed, and the ability to cultivate global citizenship through art was presented. In addition, subject-oriented class learning areas and modules were presented to be developed for use in the actual educational field. It is meaningful as a basic study for the development of global citizenship education in Art universities by introducing examples of classes conducted at actual universities.

Session 03.05 – Theory-based, Thematic Workshop

Adrienne Boulton Kwantlen Polytechnic University; **Natalie Leblanc** Art Education University of Victoria; **Renee Jackson** Tyler School of Art and Architecture; **Alison Shields** University of Victoria; **Jennifer Wicks** Université Du Québec En Outaouais;

Artistic Fault Lines: Teaching Difference through Repetition

What emerges through acts of repetition? What can this offer us, as artists, artist-educators, and scholars? In this presentation, five international colleagues explore what acts of repetition offer their individual art, teaching, and research practices. With a particular consideration to the conference theme “fault lines,” they argue that acts of repetition are vital in creating ruptures in thought and practice, for provoking further experimentation, exploration, and aesthetic attunement with infinite possibilities. Drawing on a collective event for which we taught one another an artistic approach through simple acts of repetition, we will invite the audience to ponder how these acts provoke 'difference'. Deleuze (1994) argues, “to repeat is to behave in a certain manner, but in relation to something unique or singular which has no equal or equivalent” (p. 1). We take up difference to denote the impossibility of repetition and instead look to repetition as a unique and novel event, a pure creative act. The first approach utilized daily drawing as a means of exploring surroundings through direct observation. The second approach took up repetition through bodily and somatic movement as meditative mark-making. The third approach explored the creation of multiples through a biological perspective. The fourth approach focused on repetitive gestures entangled in ceramic sculpture for the potential of profound reflection. The fifth approach examined repetition through materiality, dialogue, and documentation in the event of memory loss. We invite the audience to consider what these approaches can offer their own artistic, educational, and scholarly practices.

Session 03.06 – Panel

Chair: Samantha Goss

Samantha Goss University of Northern Iowa; **Tatiana Schaapherder** University of Northern Iowa; **Sara Howe** University of Northern Iowa; **Bella Epstein** University of Northern Iowa

Traversing Faults & Flashpoints

College is a formative time in many people’s lives. It may be the first time someone is exposed to other perspectives and ways of living. Many students finally have the distance to contemplate their own beliefs free of the context they grew up with. This experience has always required navigation of various fault lines - some creeping and some rapid. Sadly, the socially focused legislation being pushed and often passed in the United States and especially our home state of Iowa has created rapidly expanding, violent rifts we must now traverse. Sullivan & Gu (2017) stated, “art educators and artists are especially nimble in responding to uncertainties and ambiguities because of the creative capacity to continually seek other ways of seeing - we not only come to know different things, but come to know them differently” (p. 53). Therefore, my students and I will consider, document, and reflect on our lived experiences in these troubling times filled with attacks based on race, gender, sexuality, and more through art. This panel will share the arts-based self-studies of four undergraduates and one professor. We expect to share evidence of the importance of art for critical reflective practice (Hood & Travis, 2023) and for creating knowledge and identity (Eisner, 2008; Kraehe & Lewis, 2018). Each person brings their own lived experiences into these important contemporary moments. Relevant flashpoints,

moments that have significant impact on students' lives, will be captured (Kraehe & Lewis, 2018). We will analyze the variety of experiences and perspectives for places of connection that are important for hopeful recommendations and implications for practice and research in divisive times.

Session 03.07 – Studio / Experimental Workshop

Motoko Matsui Iwaki Junior College

The Experience of Traditional Japanese ORIGAMI that Young Children Can Make

The number of participants in the workshop is 20. I, the facilitator, will bring the materials for the artwork, such as ORIGAMI papers, glues, and materials on how to fold and explain the artwork from Japan. Participants shall bring their own scissors if possible. The number of spectators is limited. Since it is difficult to bring scissors from Japan due to security restrictions at the airport, I would like the organizers to prepare about 20 pairs of scissors on the day of the event. Young children aged 3, 4, and 5 generally enjoy ORIGAMI making according to their developmental stages, thereby enriching their senses and improving their dexterity. The experience will focus on traditional Japanese ORIGAMI making that are ideal for young children's formative education. On Tanabata Day, July 7, when a legend tells that one's wishes will come true, Japanese kindergartners make and display ORIGAMI of various colors and shapes, such as "lantern," "shell," "net," and "stairs". They are made by folding, cutting, and opening a single sheet of colored paper. Next, they fold one type of paper into various kinds of flowers, and then bring them together to make a large bouquet of flowers in a cooperative work, a work that can be played with after it is made, and finally, they can make an origami project for disaster prevention and take home the work they made.

Session 03.08 – Studio / Experimental Workshop

Şahin Idil Scientific Research Council of Türkiye (TÜBİTAK); **Rukiye Dilli** Scientific Research Council of Türkiye (TÜBİTAK)

A Human-Centred Approach to Solving Problems in Creative and Innovative Ways: Design Thinking

In the century we live in, it is important to raise individuals who can realize the problems they face in daily life and offer solutions. In this context, various approaches are used in educational processes. Design Thinking is one of these approaches, offering a new way of thinking and a new approach that challenges assumptions in a shift as a problem-solving skill. This approach takes its philosophical foundations from pragmatism, which emphasizes the student's learning by "doing and living". In this context, approaches such as reflective thinking, active learning, cooperation, creative thinking, and critical thinking will also be used with the activity to be held within the scope of this workshop. In this workshop, it is planned to hold an activity titled Journey in My Dreams, which includes all the processes of design-oriented thinking. With this workshop, it will be ensured that the participants gain empathy at the Empathy stage, which is the first step of design-oriented thinking. Understanding your next friend coincides with the Define step in design thinking. Then, the participants will develop ideas according to this definition they made. They will see that a design problem can be solved in more than one way. Afterwards, the participants will take the opinions of their teammates and detail their ideas and move on to the Prototyping step. Finally, participants will test their prototypes with their teammates.

Session 03.09 Sustainability, Climate Crisis & Eco-Art Pedagogy

Chair: Patsey Bodkin

Marie Johanna Trautmann University of Kaiserslautern-Landau

Facing Climate Crisis: Developing Artistic Workshops with Students

The climate crisis is one of the most urgent and all-encompassing challenges of our time, requiring not only scientific investigation and technical solutions. Tackling this crisis also seems to require major social change and cultural entanglement, which is why we also need to ask ourselves in art education how a disciplinary approach to the climate crisis can be achieved. What can an art education approach to the climate crisis look like in practice? How can the openness and ambiguity of art still be taken into account? How can we simultaneously point out possibilities for action? I asked myself these questions together with students in a seminar at the university in Landau in Germany. Under the title "a r t m o s p h e r e s" we developed workshops together and tested them publicly in a socio-cultural project space in Karlsruhe with other participants. I would like to present examples and results of these workshops and embed them in my theoretical reflections on art education in times of climate crisis. In my opinion, this must be based on participation and the consideration of fragility. This may set it apart from art education concepts that focus primarily on sustainability in the material sense or experiences of nature. I would like to discuss the examples from the workshops together in the light of my brief theoretical remarks.

Nuray Mamur Pamukkale University; Tülay **Çelik Kocaeli** Science and Art Center

Eco-Art Pedagogy: Co-Creating for Ecological Transformation

The Intergovernmental Panel on Climate Change, established in 1988 to assess the risks of climate change caused by human activities, has warned of the increasing global average temperature towards the 1.5°C threshold. It is cautioned that if the current trend of temperature increase over the past two decades continues, there will be a rise in heatwaves, heavy rainfall, droughts, a decrease in biodiversity, and global epidemics. Climate change is considered as the most important problem of the ecological crisis. However, many scientific studies do not discuss the risks posed by climate change not only in the context of environment, such as the depletion of resources and the reduction of species, but also from the perspective of poverty, migration, and social justice, and develop suggestions that something should be done urgently. There are serious concerns that environmental problems will exacerbate existing inequalities. Studies draw attention to the fact that scientific and economic information about the dangers that await the planet does not provide sufficient motivation for people and cannot awaken their hearts. For this reason, it is stated that artistic inquiry approaches can be a good stimulant in conveying this problem to the heart, awakening emotional awareness, and creating a collective consciousness. This study first examines the role of art in creating environmental awareness, discusses the pedagogical connections between ecological art and eco pedagogy, and focuses on how an ecological art project, created through these connections, is reflected in the artistic narratives of children aged ten to thirteen years old.

Asthildur Jonsdottir Iceland University of The Arts; **Patsey Bodkin** National College of Art and Design

Artistic Actions for Sustainability in Botanical Gardens

The presentation reports and reflects on the interdisciplinary project ABCDE. The project is an attempt to integrate experiential learning, participatory pedagogy and artistic actions in Botanical Gardens in Reykjavik, Vilnius and Dublin to create innovative educational workshops for in-service teachers and develop teaching material for primary schools. This material combines creativity and in-depth analysis of the natural world, thus providing teachers with tools to increase student engagement and interest in natural sciences and sustainability. The artistic activities will be explained in connection to theories. Helping people to discover the joys of taking part in artistic actions in Botanical Gardens is one way to encourage it. There is growing societal awareness of the importance of getting people outside to connect with nature with both body and mind. Through different artistic actions that are based on natural science in botanical gardens, i.e., the soil, water and biodiversity, the participating teachers learned to draw on natural and built environments. Knowing their local environment more fully increases the potential to become active members of society because it increases care about the places people live. Using experiential learning in Botanical Gardens as a pedagogical tool, results in more engaged students, diverse learning opportunities and aesthetic experience. With a focus on participatory pedagogy, there has been a focus on students' voices and their choices. This focus is under strong influence from the informed action that characterizes Freirean praxis, in which it is assumed that everyone has knowledge, both tacit and explicit.

Joshua Graham University of Utah

Research through Artmaking on the Shore of the Great Salt Lake

The historical rights to water and land use in the Western United States has become foregrounded in recent years due to the dramatic rise in population and impact of a decade's long drought. Questions of ownership arise as reservoirs dry up and lakes recede to new lows. Tensions increase at the borders of public and private lands as communities grapple with issues of sustainability. My workshop addresses these concerns by demonstrating the efficacy of a place-based approach to arts education through a university and public school partnership. In 2021, I began a three-year project with my undergraduate students enrolled in the University of Utah's Art Teaching program. We partnered with a local secondary school on the shore of the imperilled Great Salt Lake. Highlighting the complex cultural and ecological interplay between people and place, my university students designed and implemented place-based arts curricula for the secondary education students. Since 2021 this project has brought hundreds of students and teachers together into a closer correspondence with the natural world. The workshop will introduce participants to the specifics of the project and give them strategies for building bridges across institutions. We will engage in an alternative map making activity that explores the often hidden ideologies of demarcation and then discuss our relationship to place and the role of art in understanding local ecologies. In this theory based thematic workshop participants will reflect on the significance of community engaged pedagogy and the relevance of the arts in contemporary culture.

Session 03.10 Spirituality, Mindfulness & Self-Transformation

Chair: Steve Willis

Steve Willis Missouri State University; **Allan Richards** University of Kentucky

Mindfulness and Meditation for Student Stability in the Classroom

Chaos and turmoil are difficult for the students we see every day who may have had many experiences in difficult times such as physical or emotional abuse, social unrest, economic crisis, food insecurities, and health concerns like COVID-19. This panel presentation will focus on strategies all teachers can use to help their students by using Mindful Meditation (MBSR) protocols that can help stabilize the students and their environments. Mindful Mediation provides the practice in students' lives to stabilize an overly active, chaotic, and fearful mind. Mindful Meditation is practiced in a wide variety of schools. Research indicates that this practice of even a few minutes a day has produced amazing results and has emerged as a way of treating children and adolescents with conditions ranging from ADHD to anxiety, autism spectrum disorders, depression, and stress (Garey, 2022). According to Winston (1993), "Teens benefit tremendously," she says. "Kids talk about their lives being transformed." Current research by Shapero and Desbordes (2022) explores how mindfulness can help depression. Mindfulness' popularity has been bolstered by a growing body of research showing that it reduces stress and anxiety, improves attention and memory, and promotes self-regulation and empathy (Lazar 2022). The strategies in this presentation are designed so that all students, teachers, administrators, and community members can support educational protocols like Mindfulness Meditation (MBSR) that are easy to teach and understand to provide a supportive classroom for all.

Judit Skaliczki Eötvös Loránd University Budapest

Built Environment: Enhancing the Connection between Man and his Environment

The aim of built environmental education is to create a connection between the built environment and people. Spatial congruence can only be realized if society can actively participate in shaping its own environment. Therefore the possession of spatial abilities and spatial shaping skills is essential. Built environmental education can shed light on complex social issues such as social inequality, migration, mixing of cultures or inclusion. It uses a wide range of tools, from learning through art, learning-by-doing, promenadology, hands-on activities and building workshops. As architecture is a public matter, the focus is always on group work and common experience. The presentation is structured along a specific interpretation of fault lines. Sometimes, a gap can arise between the space and its users. Some of these come from misunderstanding, when the two sides exist in parallel realities, and some of them come from paradigm shifts. Such a cultural break was caused by the Covid, and the long forced confinement, but it can also be caused by the change of the accepted norms and period style. Understanding our built heritage can be a bridge over fault lines and pave the way for future. Resilience has become an important skill nowadays. Due to its materialistic nature, our built environment is less capable of flexibility, so we need to achieve a more flexible thinking about space in general. The presentation illustrates the previous statements with examples from various educational programs, in which we involved children, architecture students and students on teacher training programs.

Amy Atkinson Concordia University

Can Spirit of Place Transcend? A Research Creation Exploration of New Materialism Inspired by Okakura Kakuzo

Okakura Kakuzo's belief that "art was a realization of life produced through the ages" is the inspiration to research that aims to disrupt the conversation about the co-constitutive intra-actions between meaning and matter. By considering impacts and previously unconsidered connections to Haraway's 'collective knowing' and 'spirt of place' a practice of research-creation primarily in the form of mediative art-making and writing was conducted on location Rokkakudo in Izura, Japan honouring spirt of place's reliance on presence to accurately experience and record thoughts, feelings and intuitive contemplations. This practice was informed by grounded theory and a qualitative research study into the history and artistic practice of Okakura Kakuzo. The research discusses expansions within conceptual understandings of new materialism. As an ancient yet also evolving practice of indigenous knowledge, Shintoism exerts a rhizomatic influence on artistic practices that asks us to consider Deluzean ideas of nonhuman agency, Baradian theories of agency - as doing or being in its intra-activity - and Haraway's "response-abilities" which are shaped by things and living beings inside and outside human at different scales of time and space, evoking, triggering and calling forth what and who exist within new realms of spirt of place. The presentation will share evidence of the relevance of the growing mesh of indigenous knowledge and art education, whose budding fibers are opening new lines of inquiry mushrooming in and across ideas of time, creative energy and cellular memory.

Jeongeun Seo Seoul National University

Rethinking the Meaning of Making as an Event of Self-Transformation

'Making', as a bodily activity in which humans are related to materials, has been considered a cornerstone of arts education. Interestingly, however, the concept of making traditionally tends to be poorly illuminated because it accompanies carnal and repetitive performance compared to the concept of 'creation' that accompanies intelligent novelty. In this sense, this essay attempts to rethink the concept of making in order to clarify the meaning of making and articulate our self-transformation in the process of making, by assuming that making is the correspondence between human and non-human/materials rather than assuming it as hylomorphism. To do so, this essay introduces Tim Ingold's material theories based on the New Materialism philosophy, which understand the meaning of making in the aspects of materiality rather than mentality. Finally, the essay attempts to show how the act of making can be educationally resourceful, exemplifying a post-humanistic approach to teaching and learning of arts education.

Session 03.11 Inclusion, Visual Arts, Special Education

Chair: Candan Dizdar Terwiel

Candan Dizdar Terwiel Hacettepe University; **Işıl Tüfekçi Ardıç** Hacettepe University; Hikmet Mutlu Hacettepe University; **Başkaya Yağcı** Hacettepe University

OSB'li Bireylerde Sanat Eğitimi

Gelişimsel bir farklılık olan otizm spektrum bozukluğunun çeşitli Abstractlerle kontrol altına alınabildiği, özellikle de sanatsal etkinlik ve sanat eğitimiyle de bu gelişime önemli ölçüde katkıda bulunulabildiği pek çok örnekte gözlemlenebilmektedir.Hacettepe Üniversitesi Güzel Sanatlar Fakültesi Seramik ve Cam Bölümü'nün izniyle, yaptığı çizimleri kilden heykellere dönüştürdüğü çalışmalar yaparak akademiyle ilişkisi başlayan Remzi Yılmaz,2019 yılında Güzel Sanatlar Fakültesi özel yetenek sınavıyla aynı bölümde lisans eğitimine başlamıştır.Üniversitede başladığı sanat eğitiminin 4. yılına gelen Yılmaz, süreç içerisinde beceri ve ilgisine göre planlanan derslerin birçoğunu almış ancak mezuniyet için gerekli olan teorik dersleri alamaması nedeniyle gereken kredi toplamına normal sürede erişememiştir. Bu güçlük ileri düzeyde OSB'li bir birey için programdaki tüm dersleri alamayacağı anlamına gelmekte, halihazırdaki eğitim öğretim sisteminin bu tür bireyler için çok da uygun müfredatı bulunmadığını göstermektedir.Bu çalışmada seramik eğitimine gönüllü başlangıç ve kayıtlı devam edilen yaklaşık 8 yıllık bir sanat eğitimi sürecinin bir OSB'li birey üzerinden değerlendirilmesi ile varılan sonuçlar ve öneriler ele alınmaktadır.

Ayşe Ekici Çanakkale Onsekiz Mart University

Accessible Ways of Exhibiting Two-Dimensional Visual Artworks for Blind and Visually Impaired Individuals

The accessibility and inclusiveness of art is linked to fundamental human rights and freedoms. Blind and visually impaired individuals are often at a disadvantage when it comes to independently accessing visual artworks in museums, galleries or various exhibition sites. The reason for this is that in addition to the problems experienced in terms of transportation and physical facilities, these works are created and exhibited for the sense of sight and visual perception. According to the World Vision Report published by the World Health Organization in 2019, 2.2 billion people are blind or have visual impairment globally. It is observed and determined through various studies that these individuals are generally interested in visual arts. The number of studies conducted to increase the accessibility of art is increasing day by day and various technologies have been developed in this process. In this study, based on the literature review, auditory, tactile, haptic or hybrid assistive technologies that can be used in the exhibition phase for blind and visually impaired individuals to access two-dimensional visual artworks such as paintings, photographs and prints are examined. In this way, it is aimed to create a general awareness as well as a guide for increasing the accessibility of visual artworks.

Aslı Gökalp Fethiye Science and Art Center

Sculpture Education for Visually Impaired Individuals

Art is one of the means of fulfilling emotional needs, developing aesthetic perceptions and expressing oneself in addition to basic needs of human beings. There is an understanding that making art or progressing in art is important in many societies, and even that it should take place especially in a programmed manner. Individuals with disabilities have an important place in this understanding. The fact that every individual should benefit from art education and opportunities like other individuals is a fact that should be taken into consideration in terms of human rights. For a more qualified and holistic visual art education, the main purpose of the study is to examine the issue of how sculpture education can be done in addition to many types of art, to find answers and to develop scientific suggestions. In this context, is the age of the relevant individual effective in starting visual art and sculpture education for visually impaired individuals, is this situation parallel to sighted individuals? What is the importance of the training characteristics and experiences of teachers who will provide visual art and sculpture education for visually impaired individuals? How should sculpture education be given to visually impaired individuals? Questions were asked. In this direction, the question of how to create environments where the sense of touch can be used more qualitatively against visual impairment and how to

provide more qualified art education to visually impaired individuals with sculpture studies in these environments can be answered. On the other hand, this study will also reveal the deficiencies and inaccuracies, if any, in the education process. Data was obtained and analysed with interview technique, which is one of the qualitative methods. According to the data obtained, it was concluded that visually impaired individuals successfully produce works with sculpture art. As a result, it was suggested that visually impaired individuals should be more involved with the art of sculpture, which is a field of visual arts that increases the development of the sense of touch in their education.

Semanur Kulan Alagöz Çanakkale Onsekiz Mart University; **Martina Riedler** Çanakkale Onsekiz Mart University

Dezavantajlı Okul Öncesi Öğrencilerinin Reggio Emilia Yaklaşımıyla Tasarlanmış Sanat Eğitimi Modeline Dair Deneyimleri Üzerine Bir Eylem Araştırması

Bu çalışmanın amacı, çocuklara doğa ve günlük yaşamla iç içe geçmiş somut yaşantılar sunan ve bu yolla onların yeni keşifler yaparak öğrenmelerini sağlayan Reggio Emilia yaklaşımından yola çıkarak bir sanat eğitimi modeli geliştirmektir. Büyüme sürecindeki çocuğun gelişimini engelleyen katı kuralları ve geleneksel eğitim Abstractlerini dönüştüren bu model, dezavantajlı okul öncesi öğrencilerine uygulanmıştır. Araştırma çerçevesinde geliştirilen Reggio Emilia yaklaşımıyla tasarlanmış sanat eğitimi modelinin dezavantajlı öğrencilerin kendilerini ifade edebilme, görsel okuma ve sunu, iletişim kurma, problem tanımlama ve çözme, yaratıcı düşünme ve işbirlikçi öğrenme becerilerini nasıl dönüştürdüğü incelenmiştir. Ayrıca bu modelin öğrenci-veli-öğretmen etkileşimini ve ebeveynlerin öğrenme sürecine katılımını nasıl dönüştürdüğü de analiz edilmiştir. Bu çalışmada araştırma ile uygulamayı bir araya getiren ve araştırma sonuçlarının uygulamaya aktarılmasını kolaylaştıran bir araştırma yaklaşımı olan nitel araştırma Abstractlerinden eylem araştırması deseni kullanılmıştır. Eylem araştırması uygulamada ortaya çıkan sorunların anlaşılmasına ve çözülmesine yönelik olarak uygulayıcıların tek başlarına ya da bir araştırmacı ile uygulama sürecini yürüttükleri çalışmaları içerir.

Session 03.12 Inclusivity, Socially Imposed Fault Lines & Arts Education

Chair: Angela La Porte

Laura Hetrick University of Illinois at Urbana-Champaign

Navigating Socially Imposed Fault Lines: Critical Explorations of a Neurodivergent Autistic Identity

This presentation shares the story of a woman with late-life diagnosed Autism Spectrum Disorder (ASD). This is an opportunity for an autistic to speak and fill the void and absence of critical information to better understand, support, and engage with some autistic individuals, recognizing that no two autistics are alike. Attendees may better understand how to accept and embrace neurodiverse individuals, or at least understand their perspectives with a heightened empathic awareness. The content to be presented will begin with a brief history of autism and its evolution through the current Diagnostic and Statistical Manual of Mental Disorders (DSM-5). Most of the time, the presenter will share selective personal narratives from her childhood detailing what life is like as a neurodivergent thinker in a neurotypical world. These narratives are shared as a way to unfold the unique way in which some with ASD may identify, write, view, and embrace the world—as well as how others' treatment can negatively affect their daily lives, such as being left out of activities, feeling alone and misunderstood, and feeling no sense of belonging. Following through to her current position as a professor, she'll share how her late-life diagnosis completely derailed her sense of self and yet inspired a profound self-awakening. Because autism is often labelled a disorder or disability, many people misunderstand the vibrancy, intelligence, empathy, and creativeness that many autistics, especially female autistics, embody. The presentation will end with some suggested tips about better ways to approach those on the autism spectrum.

Angela La Porte University of Arkansas

Inverse Inclusion: Understanding Hierarchical Shifts and their Educational Implications for the Future

This presentation is a qualitative study of the efficacy and challenges of inverse inclusion during a university service learning course, inclusive art pedagogy. Inverse inclusion is a model for preservice teacher education that breaks down hierarchical teaching structures, where university preservice art teachers rotate roles between teacher and student participant alongside community learners from diverse backgrounds. Collaborative teaching and learning experiences emerge as opportunities to develop relationships among all constituents. The program, a weekly on campus art education experience for 19 cognitively, developmentally, and/or physically disabled adults and 9 university art education students, is an attempt to break down hierarchical structures of preservice teacher education as a means to begin to deconstruct disability bias and better understand positive outcomes and challenges for all learners. Beginning with an introductory dialogical art experience at a local museum around the concept of relationships, and human's relationship with nature, the theme provides a connective thread throughout the course curriculum taught and experienced by university and community participants. Shifting roles include teaching/co-teaching, side-by-side student learning interactions, collaborations, art making, and a collective curation and hanging of an art exhibition. Data from formal and informal interviews, observations, reflections, and artworks reveal implications for learning, self-efficacy, and a better understanding of disability bias.

Osamu Sahara Tokushima University

Inclusivity in Developing Analogical Reality in Media Arts Education, Considering the Aphantasia to Hyperphantasia Spectrum

Social reality has become a situation in which images are overflowing constantly. Therefore, there is interest in Japan in the idea that developing an understanding of analogical reality is one of the key educational protocols we should be considering in teaching media arts education. My own previous research using near infrared spectroscopy showed that "scratching" digital images frequently through interaction such as the work done in digital colorization of old photographs develops an ideation ability of somatic perception in students' brains despite only visually observing photographs. In other words, art education is capable of developing students' perceptional ability. While working on this experiment I discovered that some students do not ideate any mental visual images, which is a phenomenon defined as Aphantasia by cognitive neurologist Zeman in 2015. Related survey research found that 4 percent of respondents had Aphantasia, and this research also showed that there is a spectrum of vividness of visual mental imagination from total Aphantasia, to a dulled form defined as Hypophantasia, to super vivid, described as Hyperphantasia. Individuals with total Aphantasia or Hypophantasia perception seem to rely on tactile, sound, or conversational memory, creating a difference in somatic perception. Through this research, in the case of individuals with Hypophantasia it was possible to develop visual mental imagination levels slightly, though it required a considerable amount of effort and concentration. These

results suggest there is a need to look closely at how art education can contribute to inclusively developing students' artistic ability based on their diverse perception types.

Session 03.13 – Theory-based, Thematic Workshop

Tor Jørund Føreland Pedersen University of Agder

Questioning One-to-One: Creating Collectively through Digital Technology in Arts and Crafts Education in Elementary School

In our workshop we want to explore digital technologies uniting potential by trying out digital group-based exercises connected to arts and craft education in elementary school. The use and justification of digital technology in schools often revolves around the realization and evaluation of students individual learning goals with focus on students' future careers. This is, based on our own encounters with digital technology, both a limited and misleading utilization. Limited because its locks the digital to linear, linguistic, and predetermined processes. Misleading because it conceals potential that the digital has in not only creating but creating together across potential sociocultural polarity in the classroom. Our workshop will look at ways to challenge, and also supplement, the current use of digital technology for individual goal achievement in school. We want to explore the potential for creating collectively, and the possibilities that arises when we come together. By meeting others in a creative process, the students can be subjects together as part of the world, instead of separate individuals who stand on the side or above the world. Through the undo button and the mobility that many devices hold, digital technologies open for a both playful and bodily encounter which we want to explore further in a workshop. In our workshop we want to give an insight to possibilities and challenges that different ways of creating collectively through using digital technologies, also emerging ones - like artificial intelligence image making - can offer.

Session 03.14 – Panel

Chair: Rita Irwin

Anita Sinner University of British Columbia; **Rita Irwin** University of British Columbia; **Patricia Osler** Concordia University; **Victoria Pavlou** Frederick University; **Elly Yazdanpanah** Concordia University; **James Campbell** Intellect Publishing

An Invitation to Contribute: How to Publish your Peer-Reviewed Article and Book

Join us for a conversation about how to publish your chapter and/or book and share in tips and suggestions on preparing your research for publication in arts education, with perspectives shared by series editors, book editors, authors and publisher, with particular focus on creative research involving visual, literary and performative arts. This session is hosted by editors Drs. Rita Irwin (The University of British Columbia), Victoria Pavlou (Fredrick University), Anita Sinner (The University of British Columbia), Patricia Osler (Concordia University), Elly Yazdanpanah (Concordia University) and James Campbell, International Marketing and Acquisitions Manager for Intellect Publishers. We will discuss all aspects of the process: Book proposals, review boards, subventions, project management and completion; what is expected of authors, best practices, revisions and copyediting; what editors and publishers can do for you; how to promote, distribute and market your book on social media, at conferences, with book reviews; the role of indexing, and more. In addition, we will discuss how to build strong partnerships, quality in publication, and the importance of sustainability. We will have an extended question period and our panel will be happy to meet with you one-to-one as part of this session. You are welcome to visit us at the Intellect booth at the book fair, where we will profile art and education books each day.

Session 03.15 – Studio / Experimental Workshop

Maho Sato Chiba University

Exploring the Teaching of Traditional Crafts as Heritage through Designing and Making Semamori

Participants will explore ways of teaching and learning a traditional craft in globalised society by making semamori, stitched decorations traditionally placed on the back of a new-born's kimono (a traditional piece of clothing) under the collar. In contemporary Japanese society, semamori are seen in children's kimonos when babies are taken to shrines and stitched onto western-style clothing. Semamori are good luck and a way to protect against evil spirits and insects traditionally thought to cause disease. They are created using reverse stitching and take surprisingly diverse forms—they may include plain and simple stitches, multi-coloured embroidery in auspicious patterns, and endearing sayings. Since this craft is still appreciated in Japanese society, it is a good way to teach traditional craft and heritage education to foster children's cultural competencies. However, semamori have not yet been taught as art in schools and there are no resources for teaching them. This is likely because textile crafts are not recognised as art in Japan because of the strong emphasis on a western fine art. Additionally, textile crafts are typically practiced at home and by women and understood as armatures or hobbies. As an art teacher, I collected information from private museums and magazines to develop a craft curriculum for teacher training and schools. In this workshop, participants will create semamori using simple Japanese embroidery techniques and consider teaching traditional crafts as cultural heritage. This workshop is limited to 8 participants and one art teacher. Materials and tools will be provided.

Session 03.16 – Studio / Experimental Workshop

Lisa Donovan Massachusetts College of Liberal Arts

Social Emotional Learning through Arts Integration

This session will explore the role of arts integration in developing social-emotional competencies including self-awareness, self-management, social-awareness, responsible decision-making, and relationship skills. Through the exploration of flexible arts-based strategies, educators will develop their creative capacities and map how arts learning can bolster social-emotional learning. Participants will: (a) Explore foundational ideas in arts integration (b) Learn through hands-on practice bringing personal insights forward through artistic practice (c) Identify the benefits of making meaning and building social and emotional connections through the arts (d) Develop curricular ideas that can be adapted to meet the needs of particular grade levels and contexts. We will work with a mentor text to spark an arts-based exploration of journeys. As we move through a creative process of visual analysis, sketching and collage we will analyze and discuss how arts-based work naturally engages and develops social emotional skills in documentable ways.

Session 03.17 Empathy, Sensibility, Arts Education

Chair: Lisbet Skregelid

Lisbet Skregelid University of Agder

Dissens and Sensibility

The presentation is an introduction to pedagogy of dissensus, an educational approach using the dissensual characteristics of art as an experimental and affective force. The presentation is also an introduction to the presenter´s upcoming book 'Dissens and Sensibility: Why art matters' published by Intellect Books as part of the book series 'Artwork scholarship: International perspectives' in education. The book, set in a Norwegian and Nordic context, is motivated by a long-lasting interest in the role of art in society and education, and is a proposal for arts-based approaches to education. In the presenter´s PhD dissertation, she analyzed secondary school pupils´ encounters with contemporary art in a school- and art museum context to discuss the relations between dissensus and what she terms 'events of subjectivation' which means new ways of seeing, hearing, sensing and acting in the world. From this material she developed pedagogy of dissensus. When dissensus is inspiring education the norms and regular ways of teaching are challenged, and possible disruptions of the expected are offered. Risk and uncertainty are welcomed. Equality and the unforeseen knowledge are emphasized. Pedagogy of dissensus might lead to resistance and also changes in perceptions and attitudes, changes and transformations in the subject. In both the presentation and in the upcoming book the presenter hopes to demonstrate the relevance for placing art in the center of education by referring to how pedagogy of dissensus takes place in the different contexts ranging from educational practice to the presenter´s own arts-based research.

Ruth Mateus-Berr University of Applied Arts Vienna

Demedarts- Dementia. Empathy. Education. Arts.

Dementia is a leading cause of disability and dependence in elderly adults worldwide, affecting memory, cognitive abilities, and behavior, and ultimately impairing the ability to perform activities of daily living (WHO 2017). In 2018, 50 million people worldwide are living with dementia. This number will more than triple, to 152 million by 2050. By 2050, 2 billion people will be over 60 years old. A new WHO analysis shows that ageism is widespread. In addition, one-third of young people know someone who has dementia. With more than two million people expected to develop dementia in the next decade, most people will know someone affected by the diagnosis in their lifetime. DEMEDARTS is the first school concept for secondary education that addresses the topic of "Empathy for people living with dementia" through artistic research. Through the interdisciplinary creative approaches, students are confronted with the complex topic in a creative way. Despite Covid-19, numerous mediation projects with and by students of art education for the interdisciplinary examination of the topic of dementia have been developed, carried out at schools. The goal of this paper is to show which artistic approaches can be used to bring the topic of dementia into schools in a positive, productive, and sustainable way. Through the diverse approaches, the topic of dementia can be dealt with creatively. Especially at schools, students can be sensitively introduced to the topic. A versatile offer with an interdisciplinary orientation has the advantage of reaching more people and promoting individual abilities and preferences.

Kateřina Mesdag Palacky University Olomouc; **Petra Sobanova** Palacky University Olomouc

The Many Forms of a River – Fault Lines as a Disaster, or a New Beginning

The contribution presents an educational project entitled "The Many Forms of a River", which reflects on the impact human activity has on the form of rivers, and which interconnects art education with biology, ecological education and geography. The project is intended for school and extracurricular education, and it consists of a methodical minisite with videos, photographs, original illustrations and educational assignments, which aim to make pupils think about the risks of river regulation and the value of the natural environment shaped by the river. The objective of this project is to bring pupils to a holistic perception of the ecosystem, and to reflect on the benefits and risks of human intervention in nature. It shows that rivers play an irreplaceable role in the landscape: they are not only a source of water, but also a key element of the ecosystem. Human activity can have a devastating impact on the entire landscape and the life in it – and in the long term, the effort to control the natural element can turn against animals and plants, and also against humans. The contribution follows one of the thematic areas of the conference, which is "Art, education and sustainability". Here, the "Fault Line" may be the boundary beyond which the industrial landscape ceases to be a living ecosystem and becomes a dead, uninhabitable place. Our project shows that the river has a self-healing ability – if you let it. Reaching the fault line can thus be associated with hope and a new beginning.

Hsien-Chun Wu National Yunlin University of Science and Technology; **Ying Hsun Chen** Overseas Chinese University

Knowing Myself by Drawing What I Care about: Innovative Guidance for Self-Portrait Teaching

The self-portrait unit of Taiwan high school art class is designed to give students the opportunity to promote their mental health through self-exploration. However, the students had no confidence in drawing their own faces. Considering that the purpose of the unit is self-exploration, drawing self-portraits is just a means, and it does not have to be too rigid. Therefore, the scope was decided to expand to allow students to draw their favorite music, stars, cartoon characters or their own wishes, memories, topics of recent concern, and even what kind of person they expect to be in the future. Students are not limited by the medium used and can freely sway. The only requirement is to attach a no less than 20-word self-report about what the self-portrait is drawing when submitting. The comparison between self-portraits and self-reports reveals their drawing ability as well as the things they care about. The eight classes that implemented the innovative guidance last semester have achieved remarkable results in self-exploration. Based on the continuous improvement of action research, when it is implemented in 12 classes this semester, more examples of artists are given, and more emotional descriptions are added, and the teacher's own life experience is also shared. Besides, a group activity has been added. Each group member draws a self-portrait for each other. The results show that students are more likely to master the essentials of self-portrait drawing, and the mental burden is greatly reduced. All of these provide favorable conditions for self-exploration.

Chair: Mousumi De

Mousumi De University of Redlands; **Ernst Wagner** LMU Munich

(Re)Envisioning the Goals of Art Education amidst War and Conflict and (Re)Examining Art Education for Peace and Peace Education through Art

The concept of promoting peace through art and education has a long-standing history, with UNESCO's establishment of the International Society for Education through Art (InSEA) in the early 1950s. Since then, the goals of art education have expanded with changing sociocultural, political, environmental, and educational contexts. It is widely acknowledged that global politics is at a turning point with ongoing wars, conflicts, mass migration, and humanitarian crises. These developments compel a (re)envisioning of the goals of art education and (re)examining our approaches to art education for peace and peace education through art. Within this context, the paper first provides insight into pluralistic concepts of peace, especially positive peace theory, which is a widely used framework for understanding violence and conflict that can further our understanding of how to prevent violence and transform conflicts. Second, it explores the complex processes involved in conflict transformation, peacebuilding, and reconciliation that are interrelated components needed to achieve sustainable peace. Third, it provides examples of how art is strategically used to promote peace through interventions in peacebuilding, conflict transformation, and reconciliation processes throughout the world. Next, it discusses exemplar art pedagogies used in classrooms and communities aimed at addressing peace and peacebuilding issues, with strategies such as scaffolding and addressing culturally sensitive issues in class related to conflict and peace. Finally, it explicates the distinction between teaching art 'about' peace and peacebuilding and art "for" peace and peacebuilding, which can help design effective approaches to art education for peace and peace education through art.

Melissa Joy Granovsky Concordia University

Lost in Translation: Investigating Contemporary Indigeneity, Photovoice and Nationhood in Art Education

Building upon my MAdEd research into my Métis identity, my PhD research dissertation will advocate the Truth and Reconciliation Commission's call for educators to support the Legislation that affords "full participation and informed consent" (TRC, 2015, p.2) to Indigenous peoples within educational research within the Canadian context. My dissertation research aims to adapt Photovoice, a community-based participatory research method, using decolonised and feminist lenses to validate the value and power of all members that engage in the photovoice process equitably. This research study employs a phenomenology lens (Merriam & Tisdell, 2016) and aims to empower and centre Indigenous people, voices, and ways of knowing throughout the photovoice process. This research will utilise Indigenous Methodologies and Arts-based Research, informed by a qualitative case study. Inviting Indigenous worldviews to honour and advance traditional knowledge is critical to crafting a new way of exploring educative relationships and transactions in a post-post research paradigm. Embedding Indigenous knowledge with arts-based and feminist perspectives into this research to centre co-creators' (formerly participants) lived experiences in grassroots, democratic, inclusive methods to revolutionise how we engage in research. The research will occur in three Indigenous communities in Canada, British Columbia, Manitoba, and Nova Scotia, to gain multi-Indigenous perspectives for data analysis. The data for analysis will be the co-creators' reflections, photos, and narratives and the policymaker and knowledge-keeper reflections. At this juncture, it is critical to question researchers' motivation and values that shape practices to assess whether they benefit everyone involved in the research process.

Jana Jiroutová Palacký University Olomouce

Decolonisation as a Way forward within Museum Culture and Beyond

The paper deals with one of the key phenomena of the contemporary museum culture, which is decolonisation. While in the 20th century, decolonisation was associated with the process of gaining political and economic independence from colonial powers, now in the 21st century, it is inseparable from the reflection of how the colonial system influenced the shape and perception of today's world. From the broader perspectives, the process of decolonisation reflects on the impact colonialism has had on the perception of other cultures, on our mind, education, and art. Memory institutions have played an important part in global colonialism, and ethnographic museums in particular represented an instrument of imperial and colonial identity. Today, cultural and educational institutions aware of their primary role in perpetuating and recreating an identity on individual, local and global level are taking various steps towards reflecting on the colonial past of imperial powers and the colonies subjected to them. But does decolonisation concern also those countries which have never had colonies? The paper presents the specific context of the Czech lands, which though have never had colonies, participated in the system of economic and cultural, transfers of the past and adopted the Eurocentric and imperialist view of other cultures and otherness as a whole. Furthermore, the paper reflects on the ways individual Czech museums and galleries are currently implementing in terms of addressing the colonial past of their institution and selected objects from their collections.

Albane Buriel University Rennes

Educational and Artistic Practices in the Humanitarian Field: Accompanying Professionals and Young People in their Aim at Resilience and Empowerment (in Iraq, Bulgaria, Romania)

The field of education in emergencies has developed from the need for humanitarian responses to the needs of populations and, more importantly, from field practices. Arts activities are increasingly used in these humanitarian responses (Boateng, 2017). However, humanitarian actions aimed at resilience and empowerment face contradictions in their effective practices. The objective of the research project is to accompany teams of professionals in the design and conduct of artistic activities contributing to the well-being of the young people they accompany. Our three cooperative engineering projects take place in two displaced Yezidi camps in Iraq and in northern Romania and Bulgaria, among segregated populations living in highly vulnerable situations. The study aims to build a "didactic device" and, in our case, by a community approach. It aims at a joint transformation of the postures and skills of professionals through the design of activities based on artistic biography (or life writing). It aims at the narration through art, of individual and collective life experiences through creative processes (Delory-Momberger, 2019). It is about documenting and transforming professionals' practices so that they better promote the resilience and empowerment of the youth they work with. Analysis of specific descriptions of filmed practices in concrete acts during activities addresses the need for evidence of resilience entry. Evidences and indicators are used to develop professional postures specific to contexts of adversity and

didactic tools. In particular, our paper identifies some issues in terms of expected outcomes for the development of resilience and empowerment of research participants.

Session 03.19 Reflection, Aesthetic Immersion & Holistic Pedagogy

Chair: Sarah Travis

Rebecca Bourgault Boston University

Holistic Pedagogy: Working with Discomfort in Times of Disruption

We live in uncertain times. The sense that we are living in an age of destruction calls for the reorienting of our human "ways of being here." In the current social climate of ideological divisions in America and other world regions, deepening inequities, school violence, and the rise of educational censorship, teachers are facing deep existential and professional fault lines. As an art educator, scholar, and mentor to graduate students who are also art teachers, I am aware of the necessity to reimagine how arts research and teaching can facilitate new perspectives for change within these contingent spaces of interventions. Guided by the question, "what kind of arts research practices and pedagogy would enable us to reflect and respond effectively to the difficulties of our time?", this presentation will use the conceptual model of Intuitive Inquiry (Anderson & Braudt, 2011) to discuss the development of a praxis grounded in holistic pedagogy for arts research. A holistic and integrative pedagogy takes into account the relation between our inner and outer experiences, recognizing that many intangible aspects of one's life are at play in arts research. As a methodology, Intuitive Inquiry provides a transformative approach that facilitates moments of unlearning and unknowing and leads to insightful discoveries. Working through reading, writing, reflection, and applied explorations through cyclical processes, students reshape new-old worldlings, decomposing the past to recompose future "ways of being with". Visual material, notes from students' projects, their research processes and outcomes will illuminate the presentation.

Jenny Evans Valdosta State University

Reflecting on Reflection: What Reflections of Pre-Service Teachers Tell Us

Thanks to John Dewey we know that experience and reflection provide us with new knowledge. As educators we apply that theory to our students, asking them to reflect on their field and clinical experiences, for them to improve their pedagogy prior to becoming teachers. But what do we as professors do with their reflections? How can we improve what we provide to students to make their in class learning more relatable to their field and clinical practices? What is the best way to gather these reflections? This case study evaluates two groups of pre-service teachers, looking at their weekly reflections and comparing them to summative reflection. The hermeneutical phenological (reflection on the lived experience) methodology looks to see how the students reflected and if the students used their reflection to set learning goals. The presentation shares the case study, data, updates to course structure and a discussion to expand ideas internationally.

Wilfried Swoboda Board of Education for Vienna

Steps into Aesthetic Immersion: Theory of Immergence

The presentation consists of a combination of two components: the Theory of Immergence developed by the author and an example of pedagogical aesthetic practice. In the school project *Resonance Spaces*, learners from three Vienna schools completed six workshops at the Museum of Modern Art Vienna and were accompanied in their activities by an art photographer. The three classes all had special settings with pupils from socially vulnerable backgrounds. The research consisted of a triangulation of (1) the teachers' memory logs, (2) image analysis of the photographs and (3) notes from the reflection interviews. The aim was to capture moments of thought-structural immersive absorption opened up within an aesthetic experience. The author defined the term immergence in his basic pedagogical research as mental movement in a state of conscious thought. Immergent learning emphasises the Between: the non-measurable parts of the cognitive, the contingency of the subjective as ambiguity and plurality, and the engagement with the present. In pedagogical action, immergence requires an opportunity within space and time de-limitations - the creation of zones of immergence in everyday school life.

Sarah Travis University of Illinois Urbana-Champaign

Flashpoints as Moments of Embodied Unsettling in Art Education

As art educators and scholars, our ways of being with others are consistently informed by sociocultural positional identities such as race, ethnicity, gender, sexuality, religion, and class. As we navigate the fault lines of our lives, we carry these positionalities within us, and they form our embodied sense of identity. Further, when we hold positional identities of power in relation to others, we often move through the world in an active state of ignorance about how we affect others. Flashpoints, moments of embodied unsettling, have an educational value in that has the potential to shake us out of a state of ignorance into a greater awareness about how the implicit sociocultural knowledge carried in the body impacts how we exist within this world with others. When flashpoints rupture the status quo of our lives, they have the potential to call us out, to disorient us, to wake us up, to take us to task, and to demand active change in us. Situated within critical phenomenology, the author uses flashpoint methodology to excavate examples of such embodied unsettling from her own experiences as a white middle class American female art educator and scholar. Through these examples, the author demonstrates how engaging in critical reflection upon flashpoints is a way for art educators to utilize the unsettling qualities of these moments as catalysts for a transformation of practice that leads towards goals of educational justice.

Session 03.20 – Theory-based, Thematic Workshop

Eva Greisberger University of Applied Arts Vienna; **Petra Weixelbraun** University of Applied Arts Vienna; **Eva-Maria Schitter** Universität Mozarteum Salzburg

Digital Image Archives as Sites of Negotiation for Critical Art Education

In order to meet the demands of the post-digital age from the perspective of art education, it is crucial to take a critical look at the visual imagery of fine arts. Institutions digitize selected imagery primarily for representational and documentational reasons, yet these images become emblematic patterns of the respective culture in a digital realm. Based on Spivak's educational concept of Unlearning, one main set of questions is central: How can we create a sensitivity for the voids in the canonical imagery of art and its history when dealing with digital image archives? How can we, in the context of art education, lead to breaking down the habitualized and learned hierarchies of power and conceive

an anti-discriminatory and power-critical future of art (history)? In the workshop, participants are encouraged to collaboratively explore strategies on how to work with digital image archives and question habitualized viewing habits. Hands on, they conceptualize and develop prototypes for educational tools, to foster a critical and inclusive understanding of the archive in a postcolonial discourse. The workshop aims to highlight the transdisciplinary educational potential that is currently only marginally used and processed in art education. It opens a learning space for future-oriented qualifications that are urgently required in the 21st century. Digital image archives are understood as collaborative educational spaces and will be situated in the course of the workshop as inclusive, power-critical sites of negotiation and renegotiation of historically grown inequalities and necessary reforms.

Session 03.21 – Panel

Chair: Ruth Mateus-Berr

University of Applied Arts Vienna: **Ruth Mateus-Berr**; **Amelie Bosse**; **Julia Grandegger**; **Miriam Zwinger**; **Sophia Widmann Bellouhassi**; **Peter Schlager**
Lebenshilfe Murau: **Alexandra Leitgeb**; **Andreas Oberweger**; **Anita Winkler**; **Anna Rainer**; **Elke Brunner**; **Gerhard Url**; **Gert Engelbrecht**; **Manfred Daros**; **Marina Trippl**; **Miriam Sumann**; **Philipp Rirsch; Sandra Grashoff**; **Tamara Hotter**
Griessner Stadl: **Daniel Wiedemaier**; **Ferdinand Nagele**

"Turning the World Upside Down - We Are ALL Disabled!" in Cooperation with the Griessner Stadl (Art Association Stadl-Predlitz, Austria)

The content of this work is a project within the framework of the artistic teacher training with a focus on extracurricular professional fields and inclusion in cooperation with the Griessner Stadl. Artistic and cultural fields of activity and practices are to be developed that contribute to the diversification of the art and culture scene and social inclusion, or activate an interface between art, culture and other fields. This is because the subject of art is often ascribed a pioneering role in the context of developing inclusive teaching arrangements. The reasons for this are subject-immanent strategies such as creative-expressive procedures, aesthetic-research approaches or boundary-breaking mediation concepts. The aim is to investigate how joint ensemble work and artistic practice with artists with the most severe impairments and without disabilities (artists from diverse disciplines) is possible in a collaborative way. Artistic forms of expression and formats will be experimented, which will contribute to the promotion of sustainable inter/transdisciplinary collaboration. Research will also be conducted on how the different disciplines and participants in the project communicate, find a common language and how this is characterized, what innovative approaches, experiments and possibly new artistic practices emerge when co-ability is implemented. How is inter- and transdisciplinary cooperation promoted in this context, what touch points can be identified in relation to the implementation of new fields of work (transfer) that contribute to the diversification of the art and culture scene and social inclusion? These questions will be explored in an analysis of the pedagogical arrangements.

Session 03.22 – Studio / Experimental Workshop

Viola Rekvényi Elte University; **Gabriella Pataky** Elte Tók University; **Judit Skaliczki** Eötvös Loránd University Budapest; **Vera** Szrenka Association for Inclusion; **Györgyi Bokor-Bacsák** Association for Inclusion

Building an Inclusive Pedagogy

Based on our project 3•6•12+ Incubator: Building an Inclusive Pedagogy, we introduce our method and underlying theories to the participants. The theoretical background here is learning through play and art, the principles of inclusivity. The aim of the project is to familiarize professionals in the teacher education space with the inclusion of those children that have disadvantages regarding quality education. During the start of our project in summer 2022 we introduced participants to disability awareness games, an integral part of which is learning through experience, using plastic building blocks. This experience and internal self-reflection result in empathy through which the inclusive attitude is getting closer to students. The process of building helps integrate participants in the process, ensures free participation without expectation and encourages the flow of creative processes. Utilizing the elements of design thinking, students gain a better image of themselves, while educators might map their way of thinking. In the next stages of the programme we plan to focus on visual storytelling, and how this improves the communication skills of our students. In our workshop, we guide participants through our methods encouraging young adults just starting their teaching path to learn to reflect on their emotions and demanding situations, which help them connect honestly and with empathy to their prospective students, achieving an accepting and inclusive environment.

Session 03.23 – Studio / Experimental Workshop

Dianna Pantano American School of Dubai

Returning Art to Earth Through Sustainable Practice in Ceramics

Clay is one of the most transformative and resilient materials- holding a special place in the hearts and minds of makers globally. Due to the chemical changes in the firing process, this malleable material of the Earth is altered into something far more permanent, with ceramic objects outlasting their makers for millennia. It is important as educators and artists to recognize the implications of this permanence, and to consider, as many artists have already done, must art be permanent to be meaningful? What are ways in which we can engage with this material, or introduce this media to students while acknowledging its environmental impact? In this hands-on workshop, using a clay body blended with seeds of local and native plant species of North Western Türkiye, participants will create small ceramic sculptures with the intention of returning Art to Earth upon the design's completion. These pieces will remain unfired, and participants are asked to leave their sculptures around the campus, or in the city of Çanakkale before the congress closes. As the event ends and participants depart, their sculptures, unfired, will remain in the city. Over time the pieces will naturally deteriorate, and the clay given back to the Earth, will mix with the soil in which the native plants may grow. The aim is for participants to consider ways of engaging with ceramics more sustainably in their own contexts and invites participants to continue this art project in their communities. Teaching Artist: 1; Max No. of Participants: 20

Fiona Phillips Deakin University; **Merinda Kelly** Deakin University

Co-creating Sensorial, Immanent Encounters with Agential Things and Entities of the Human and Non-Humankind

This experimental and embodied arts experience will bring art, sound, music and media into closer relationship with posthuman and new materialist perspectives and other ways of knowing, thinking and doing. Rules-based instructions and event scores will be proposed as participants sensorially attune to and leverage the agential affordances and potentialities of human and non-human objects and things. Doing and thinking collaboratively we will collectively consider if what we have already is enough to make something new in a world of rapid change. All materials will be supplied, and participants will not require any prior arts experience. Participants will experience new ways of thinking, feeling and making as their individual experiments emerge as co-constructed, creative collaborations. This event will be of interest to those interested in posthuman perspectives, sustainable approaches to visual arts, media arts and music composition and education, socially engaged art intergenerational, community engagement. Dr Merinda Kelly is a socially engaged artist, visual and media arts educator and arts researcher. Dr Fiona Phillips is a creative sound practitioner, music educator and arts researcher. Both work in the Faculty of Arts and Education, Deakin University, Australia.

Workshop III: Collaborative Ceramic-Panel Artwork “Key Concepts in Art Education” / “Sanat Eğitiminde Anahtar Kavramlar” Seramik Pano Uygulaması

Ayşe Güler & Graduate Students Çanakkale Onsekiz Mart University

The purpose of this workshop is to create a permanent ceramic panel work to be completed with the contribution of congress participants in memory of the InSEA World Congress 2023 in Çanakkale. Using a scratching technique, congress participants will write one or more words, emphasizing their ideas and concepts of 'Art Education'. This will establish a relationship between structure and texture in terms of form and content. The writings to be inscribed on the panel will not only complete a work with aesthetic and semantic values but also serve as a living organism to remind, internalize, reflect upon, and develop ideas through repetitions.

Workshop IV: Traditional Paper Marbling Art / Geleneksel Ebru Sanatı Çalıştayı

Zerrin Güzel Çanakkale Onsekiz Mart University

The art of Ebru, one of the most important of Central Asian Art and paper decoration arts, has been known for a long time. Marbled papers were used as side pages in the bindings of ancient manuscripts. Today, Ebru is a decorative art made by creating patterns on water thickened with tragacanth, using earth colors prepared with ox-gall, and transferring them onto paper. In the workshop, techniques such as battal, tidal, shawl, combed, nightingale's nest, preacher, and floral marbling will be applied together with the participants. Ebru works will be given to the participants after drying (number of participants: 20).

Workshop V: Pottery Wheel Throwing Demonstration / Çömlekçi Çalıştayı

Mehmet Coşar & Şeref Doğan Çanakkale Onsekiz Mart University

A demonstration of how a form is shaped on the potter's wheel using traditional methods. At the end of this demonstration, all participants will have knowledge about the use of the traditional potter's wheel (number of participants: 20).

Workshop VI: Traditional Çanakkale Ceramics Production Process Workshop / Geleneksel Çanakkale Seramikleri Üretim Süreçleri Çalıştayı

Yeşim Zümrüt Çanakkale Onsekiz Mart University

Established in 2000, *ÇASEM*, our centre’s purpose is to study ceramic art, which has a long history and tradition in Çanakkale, conducts research about ceramics, assist in education, produces Traditional Çanakkale Ceramics, and supports those who want to manufacture these ceramics. Our centre, with its substantial experience about the historical process of Traditional Çanakkale Ceramics, has a vision to be a leader in passing on Traditional Ceramic Art in the region to future generations.

As part of our mission, the centre offers a workshop where the stages of making Traditional Çanakkale Ceramics are demonstrated hands-on for the InSEA World Congress participants. Additionally, a sales stand will be set up for selling Traditional Çanakkale Ceramic products produced in our centre’s ceramic production workshop.

Programme Overview, Day 4

Registration: 9:00 – 12:00

Thursday, Sept. 7th, 9:20 – 10:40

SESSION 04.01 **A/R/Tography, Visual Arts & Arts-Based Research**	9:20 – 10:40, EN, **108**
CHAIR: Sunah Kim	
Unearthing the Process - A/R/Tography within the Secondary Visual Arts Classroom	Amy Atkinson
The Benefits and Challenges of Utilizing A/r/tography in Reflections for Art Workshop Practitioners in Japan	Xitong Liao
The Visual Pedagogical Documentation, a Useful Tool in Contemporary Art Education	Maria Letsiou
Seeing Beyond the Sea: Arts-Based Research on International Relations in the Post-Colonial Era	Sunah Kim, Koichi Kasahara

SESSION 04.02 **Collaborative and Interdisciplinary Art Education**	9:20 – 10:40, EN, **109**
CHAIR: Shei-Chau Wang	
Education through Art? A Leadership Case Study on Promoting Art through Collaborative and Interdisciplinary Approaches	Shei-Chau Wang
Deriving Artistic Actions and Playful Pedagogies from our Histories of Game and Play Experiences	Renee Jackson
Traditional Craft and Identity in Art Education	Maho Sato
Being-with GalleryGardi: Meshwork Learning in Museums and Galleries	Elly Yazdanpanah

SESSION 04.03 **Visual Arts, Aesthetic Experience, Visual Literacy**	9:20 – 10:40, TR, **347**
CHAIR: Vedat Özsoy	
Multiple Perspectives on Walking as an Aesthetic Experience	Ayça Sesigür, Bahar Karaman Güvenç
Hatay the Perennial City of Civilizations	Selma Aslantaş, Hasan Ali Göçük, Sebahat Sönmez, Ibrahim Can Şahan
Common Background of Visual Arts Talented Students	Asuman Daşdemir
Görsel Okuryazarlık ve Görsel Bilgelik İlişkisi Üzerine Kuramsal bir Analiz	Yusuf Mete Elkıran, Serdar Arcagök

SESSION 04.04 – Pecha Kucha	9:20 – 10:40, EN, **345**
CHAIR: Teresa Torres De Eça	
Exploring Tremors and Fault Lines in Ceramic, Driftwood, and Watercolors	Jonathan Silverman
Developing a Local Ecological Connection Through Daily Outdoor Drawing	Alison Shields
Teacher as Curator: Formative Assessment and Arts Based Strategies	Lisa Donovan
Textile Cartographies	Teresa Torres De Eça, Célia Ferreira
Kaleidoscope | Stories & Mediation from the Tube	Iby Paul
Accessibility, Inclusion and Engagement: Foundation Visual Arts Online at NBCCD	Jennifer Lee Wiebe
Spirit, Ink, Memory: Field Notes and Provocations for the Artist Teacher	Mark Graham
Addressing Conflict Transformation in USSEA's Student Art Exchange and Exhibition	Rebecca Shipe

SESSION 04.05 – Studio / Experimental Workshop	9:20 – 10:40, EN, **110**
Studious Drift with Digital Photo-Collage Motivated by Protocol Writing	Jun Hu, Li Xu, Panpan Yang, Yong Zhang

SESSION 04.06 – Studio / Experimental Workshop	9:20 – 10:40, EN, **143**
Exercises in Metacognition; Visible Thinking in Studio Practice	Erin Nicole Power

SESSION 04.07 – Round Table Discussion	9:20 – 10:40, EN, **239**
What Does Decolonizing Art Education Mean to You?	Rebecca Bourgault, Samia ElSheikh, Amanda Alexander, Anita Sinner

10:40 – 11:00 | Coffee Break

Thursday, Sept. 7th, 11:00 – 12:00

KEYNOTE IV – Mira Kallio-Tavin NFK Theatre Hall

The Need for a Dream of Justice through Art Education

Chair: Susan Coles

12:00 – 13:00 | Lunch University Cafeteria

Thursday, Sept 7th, 13:00 – 14:20

SESSION 04.08 Artificial Intelligence, Visual Arts & Digital Arts Education	13:00 – 14:20, EN, **108**
CHAIR: Joaquin Roldan	
How to Teach Art Education with an Artificial Intelligence Photographing Clouds After Alfred Stieglitz?	Joaquin Roldan, Paloma Palau Pellicer, Paola Ruiz Molto
Adapting New Technological Approaches to Sustainable Art Education using Blockchain and NFT	Cansu Ada, Ahmet Fatih Karakaya
Disembodiment in the Digital Era: Somatic and Environmental Approaches in Art Education	Anna Boček Ronovská
	X

SESSION 04.09 Arts, Science & STEAM Learning	13:00 – 14:20, EN, **109**
CHAIR: Kathryn Grushka	
Artification of Learning at the Fault Line in STEAM Learning	Kathryn Grushka
Through Plasmons in the World of the Ultrafast the Concept of Time in Science and in Arts	Ruth Mateus-Berr
Resistance: A Dialogue between Art and Science	Asthildur Jonsdottir
Cognitive Exchange in Human and Post Human Art Education	Rebecca Heaton

SESSION 04.10 Teacher Training, Visual Arts & Museum Education	13:00 – 14:20, TR, **347**
CHAIR: Enver Yolcu	
Öğretmen Adaylarının Eğitsel Podcastler Aracılığı ile Müzeleri Öğrenme Ortamları Olarak Kullanma Deneyimleri Üzerine Katılımcı Eylem Araştırması	Merve Dilşat Çolakoğlu, Martina Riedler
Görsel Sanatlar Dersi Öğretim Programının Uygulanmasında Bir Yöntem Olarak Sanat Terapi	Safiye Beşir
Türkiye'de Disiplin Temelli Sanat Eğitimi Yaklaşımına İlişkin Lisansüstü Tezlerin Betimsel Analizi	Gülcan Erden Kocaarslan
Öğretmen Adaylarının Sanat Eğitimine Yönelik Tutumlarının İncelenmesi	Yusuf Mete Elkıran, Serdar Arcagök

SESSION 04.11 – Theory-based, Thematic Workshop	13:20 – 14:20, EN, **353**
Playing in the Fault Line: Exploring Spaces of Curricular and Pedagogical Uncertainty for the Self	Kate Wurtzel

SESSION 04.12 – Panel	13:20 – 14:20, EN, **352**
CHAIR: Laura Hetrick	
Twitch Streamers at the Fault Lines of Education: Exploring their Approaches to Engage Disinterested Students	Laura Hetrick, Ahu Yolac, Ishan Pal

SESSION 04.13 – Studio / Experimental Workshop	13:20 – 14:20, EN, **110**
Tales of Woo and Woe: An Art Education Game for All	Renee Jackson

SESSION 04.14 – Studio / Experimental Workshop	13:20 – 14:20, EN, **143**
Some Possible Gestures of Shearing and Collapse: A Precarious Ecology of Gesture Drawing beyond Figure and Studio	Chris Moffett

14:20 – 14:40 | Coffee Break

Thursday, Sept 7th, 14:40 – 16:00

SESSION 04.15 Blended Learning, Digital Art & Art Education	14:40 – 16:00, EN, **108**
CHAIR: Natalie Leblanc	
Blended Collaboration: Blended/Hybrid Art Classes in Art Education in Sweden and Japan	Ewa Berg, Koichi Kasahara, Yasuyuki Kiyono, Rieko Take, Shinnosuke Takada, Naoko Kojima
Art Education in Czech Science Centres	Tomáš Arnold
The Role of Using a Digital Interface to Enable Lower Secondary Students to Adopt Good Habits	Vedat Özsoy, Beste Tan
Digital Artistic Practices-in-the-Making and the Entanglement of Bodies, Human and Non-Human	Natalie Leblanc

SESSION 04.16 **Culture Heritage, Participatory Learning & Museums**	14:40 – 16:00, EN, **109**
CHAIR: Marc Fritzsche	
Culture Heritage, Museums, and Lifelong Learning	Leena Hannula
"Not Just for Coal Miners": Unionization in U.S. Art Museums	Amanda Tobin Ripley
Whose Museum? An Exemplary Approach to Audience Participation and to a Multi-Perspective Museum Work	Marc Fritzsche
Let's Meet at the Museum. Young Culture Ambassadors Project for New Age Visitor Experiences in Turkish Museums	Müge Artar, Ayşe Çakır İlhan, Ayşe Okvuran, Ceren Güneröz

SESSION 04.17 **Social Justice, Representation, Anti-racist Art Education**	14:40 – 16:00, EN, **347**
CHAIR: Mara Pierce	
Teaching Art through Engaging Anti-racist Viewpoints: An Indigenous Lens	Mara Pierce
Food Security and Catharsis through Art Making among Refugees from Ongoing Conflicts	Mousumi De
How an Ancient Amphitheatre can inspire Reflection on Social Justice	Dominik Lengyel
Visual Culture and Contemporary Art in the History of Art Education, examples from Croatia	Silva Kalčić

SESSION 04.18 – Theory-based, Thematic Workshop	14:40 – 16:00, EN, **353**
Art (Education) and Engagement	Rolf Laven

SESSION 04.19 – Panel	14:40 – 16:00, EN, NFK Theater Hall
CHAIR: M. Yunus Eryaman	
The Visual Search of the Art Concept and Poster Design of the InSEA World Congress 2023	Çiğdem Demir
Metaversity: Design and Implementation of an Interactive 3D Metaverse Environment for Education, Art, and Communication	Cumali Yaşar, Zafer Karadayı

SESSION 04.20 – Poster Presentations	14:40 – 16:00, Lobby-Registration Area
Sustainable Values: Using Technology and Social Entrepreneurship to Remove School Apathy from the Art Classroom	Lydia Atubeh
Gem Deco Gem: Study of Computer Graphics and 3D Printing in Jewellery Production	Pei Ling Liao
Exchanging their Interests through Art between Japanese Children and Indian Children	Mika Watanabe
A Practical Report on the Exhibition of Paintings by Children from Ukraine, Russia, and Myanmar	Kaori Arai
The Coexistence of Art Education and Computer Science	Sára Lipnerová
Creating an Equitable Classroom: Utilizing Art Education to Increase Multicultural Understandings During Unsettling Times	Lydia Atubeh
Tradition, Culture, and the Role of Art: Exploring the Transformation of Japanese Painting	Miko Niikawa
A Landscape of Art Education in Yogyakarta, Indonesia: A Historical Overview	Shei-Chau Wang, Kun Setyaning Astuti, Dwi Wulandari, Eni Puji Astuti, Arsianti Latifah, Zulfi Hendri

16:00 – 16:10 | Break

Thursday, Sept 7th, 16:10 – 17:30

InSEA WORLD COUNCIL HAND OVER (Organiser: Glen Coutts, Patsey Bodkin)

COMU Rectorate Building First Floor: University Senate's Hybrid Meeting Room

Google Map: https://goo.gl/maps/zdLfhsHiZsGTEiJ49

Thursday, Sept 7th, 18:30 – 23:30

InSEA World Congress 2023 GALA Dinner (City Centre)

Abstracts, Day 4, Thursday

Session 04.01 A/R/Tography, Visual Arts & Arts-Based Research

Chair: Sunah Kim

Amy Atkinson Concordia University

Unearthing the Process - A/R/Tography within the Secondary Visual Arts Classroom

When I was first introduced to a/r/tography within my Ph.D. studies I used it as a form of self inquiry 'a journey over time and a journey in time, synchronous and asynchronous' (Irwin, 2013, p2). I engaged with the process looking to answer, 'how does walking form who I am? (Irwin & Lee, 2019). When I returned to teaching within the Secondary Visual Arts classroom in an international education environment, I decided to engage the artist/researcher/teacher within my students. Since 'artist/researcher/teacher is a continuous recurring encounter of tensionality,' (Sinner, 2020, p60) I encouraged my students to explore a/r/tography as presented by Rita Irwin and Anita Sinner but also to consider Martin Koehler's transect walks, Sacha Kagan's Walking-Based-Transdisciplinary Research, Kevin Lynch's behavioural geography, Phil Smith's Mythogeography and Sarah Pink's Auto-ethnography. To render research is to commit to living inquiry through text and visual images. The roles of artist/researcher/teacher become active processes within a fluid, temporal research process allowing students to create meaning through their experiences. By approaching Secondary Visual Arts studies within the a/r/tographic lens, student's interest and in-class engagement increased as well as collegiality, focus on sustainability and ownership, greater agency and involvement with the art-making process. This study aims to add to the conversation of new avenues for consideration within the curriculum and educational direction of Visual Arts within the secondary education.

Xitong Liao University of Tsukuba

The Benefits and Challenges of Utilizing A/r/tography in Reflections for Art Workshop Practitioners in Japan

This study aims to summarize the benefits art workshop practitioners may gain when attempting to utilize a/r/tography, a form of practice-based research within the arts and education, as a new method of inquiry on their reflections in Japan. In addition, this research introduces the challenges practitioners were faced with when utilizing this new inquiry methodology on reflections for art workshops. Regarding the benefits, two cases of art workshop practitioner's reflections utilizing a/r/tography are included. By examining the fieldnotes of the practitioner's self-reflection on art workshops, it suggests that a/r/tography enhances a deeper reflection going beyond personal experiences of the workshop and extending to his/her experiences on educational practices/art making, compared to the traditional way of reflection (oral reflection) . In group reflection a/r/tography also enhances reflection because people can have intersubjective experiences of the workshop and related practice. Moreover, utilizing both visual and textual expressions, which is one of the most important characteristics of a/r/tography, can improve the understanding between workshop staff in a more multifaceted and sensitive manner. This may further contribute to effective teamwork when organizing workshops. While there are advantages to a/r/tography, practitioners encountered some challenges as well. It takes time for those who have already become accustomed to oral reflections to accept this new reflection method, which utilizes expressions in both visual and textual approaches. It was also challenging to make time for reflections using a/r/tography after every workshop because most workshop facilitators are volunteers, who participated with different purposes and have their own schedules.

Maria Letsiou University of Thessaly

The Visual Pedagogical Documentation, a Useful Tool in Contemporary Art Education

Pedagogical documentation is a term used to describe the process of recording the data of teaching intervention, and Reggio Emila educators have used it. In Reggio Emila, documentation is a pedagogical strategy to collect, interpret and reflect on children's learning. Given contemporary arts educations emphasis on developing students' artistic thinking (e.g., contextual information about art practice) as well as cognitive skills (e.g., creative problem solving, critical thinking), art teachers must develop new teaching tools to record and evaluate students' performance than that of mainstream art education (e.g. artworks, exhibitions, etc.). Art educators need a systematic record of the art learning and creative process in art classes. Currently, scholars propose documentation as a tool for contemporary art education that is consistent with the idea of art as a process while emphasizing the importance of recording students' artistic thinking. This study draws on the literature on art as documentation and pedagogical documentation to explore the potential of visual pedagogical documentation as a useful teaching tool. I will present examples of visual pedagogical documentation created by university students during their internship in kindergarten. The examples demonstrate the potential of this art-based pedagogical tool for reflecting on and evaluating children's performance in art projects.

Sunah Kim Hanyang University; **Koichi Kasahara** Tokyo Gakugei University

Seeing Beyond the Sea: Arts-Based Research on International Relations in the Post-Colonial Era

This study sheds lights on the historical and cultural meaning of the on-going conflicts between Japan and Korea from the perspective of post-colonialism. In addition, it explores the pedagogical methods of art education through arts-based research which lead to mutual understanding and co-existence. This study begins with the premise that the antagonism between Japan and Korea cannot be limited to a prior outcome of the colonial era. Japanese and Korean people living in this present time still see, hear, and reciprocate negative sensitivities and acts toward each other's countries. These negations serve intra- and inter-national political, social, and economic purposes. From a critical point of view, the purpose of this study is to elicit the process of subjecting the neighboring country as 'the other', and to search for the extended roles of art education that enhance social imagination through aesthetic thinking. It is my belief that the interpersonal exchange and informal dialogue within this joint research between Japanese and Korean researchers will result in an in-depth cross-cultural understanding. Considering the complexity and ambiguity of this research topic, this study uses an arts-based research methodology that enables an aesthetic approach to social phenomena. It attempts to first acquire sensory and physical knowledge about the field by 'walking' into the historical places that contain Japan-Korea relations, and then develop a qualitative analysis and visualization of the data. The final writing offers a conclusive interpretation of the text and images that symbolize the repeated themes derived from the data.

Session 04.02 Collaborative and Interdisciplinary Art Education

Chair: Shei-Chau Wang

Shei-Chau Wang Northern Illinois University

Education through Art? A Leadership Case Study on Promoting Art through Collaborative and Interdisciplinary Approaches

Art is essential but unlike the mainstream subjects, it is seldom a "prime" subject in elementary schools because of the higher demands of academic subjects. When there is a need to showcase children's learning achievement, however, art teachers become the "go-to person." Being ignored and marginalized, art teachers usually find it difficult to seek the balance as an insignificant teacher on one hand and that "go-to" persons who have to "perform" miracle, on the other. It is even more challenging if art teachers are to obtain a leadership position because they are often considered the inessential service provider, someone away from the decision-making core. The purpose of this study is to examine how elementary art teachers go beyond their service status to pursue a leadership role that requires organizational knowledge, skillful use of resource, positive beliefs, and high expectations. Specifically in this narrative inquiry, I documented the development of a veteran elementary art teacher, Ms. Hsu in Taiwan, to witness how she became a teacher leader through the innovative, integrated, interdisciplinary, and collaborative art curriculum she developed in twenty years of her career. Data collected include photo and multimedia documentations and analysis about Ms. Hsu's curriculum, her strategies to collaborate with colleagues, and outcomes of her teaching. I use the teacher-leader role defined by Harrison & Killion (2007) to examine Ms. Hsu's personality and dispositions, to summarize the essential characteristics of a successful art leader in school who holds strong believe in the value of education through art.

Renee Jackson Tyler School of Art and Architecture

Deriving Artistic Actions and Playful Pedagogies from our Histories of Game and Play Experiences

The purpose of this interactive presentation is to distill artistic actions and ideas from games and play experiences throughout our lives. Audience members will be invited to reflect about the role of games, video games, toys, and play in their childhood/youth/adult lives, and to create a visual map based on these experiences and memories. The experiences will be shared and further explored for how they might inform our art practices in new ways, and what they can teach us as educators about engagement, motivation, and playful pedagogies. Why did we enjoy these games/toys/play experiences? Having similarly explored her own such histories, the presenter will share derived techniques and approaches that can be applied to contemporary making and teaching practices. Contemporary artists who exemplify similar strategies through their work will also be shared.

Maho Sato Chiba University

Traditional Craft and Identity in Art Education

Globalization is reshaping the landscape of Japan as well as other communities increasing the importance of arts education. In Japan, citizens' diversity is seen as the main driving force for a sustainable society. Thus, art in lower secondary schools includes teaching Japanese traditional art and craft with the intention of enhancing pupils' international understanding, cultural inheritance, and creation, emphasising awareness of the "goodness and beauty of Japanese art and craft" as a premise for international understanding. However, culture seems to be described as having a dynamic, complex, and plural nature in post-modern art education. It is challenging to define one's traditional culture owing to persistent issues in an endless cycle of cultural hegemony within a nation. Therefore, this study examines issues related to teaching traditional crafts and identity in Japanese schools to foster children's cultural competency for creating a sustainable society. This study is a qualitative research based on Eisner's idea of qualitative enquiry (2002). Interviews with art teachers, questionnaire surveys with students, and observations of craft lessons were conducted between 2020 and 2022. The study identified tension between national identity and cultural diversity in educational policy and practice. However, traditional crafts could be a unique learning medium to explore aesthetic values critically through the skilled making of craft objects. This study suggests that decolonised art education approaches and an idea of living curriculum could be introduced in art classrooms in Japan.

Elly Yazdanpanah Concordia University

Being-with GalleryGardi: Meshwork Learning in Museums and Galleries

In this paper session, I will discuss my arts-based research inquiry, investigating a transnational walking practice known as GalleryGardi as an event of being-with, and demonstrating how new possibilities of encounter are enacted within this pedagogical practice as it takes place in the context of galleries and museums. This study illustrates how through embodied experimentation, relationality is formed among body, object, and space; this walking practice opens a creative space to embrace the unknown, the unpredictable, and the might-be-possible – both ontologically and epistemologically – in our dynamic socio-material encounters. Bringing together methodology-practice-theory in the meshwork of connections, I adopted an arts-based research approach to community-based participatory practice, informed by walking and visual ethnographies that will be exhibited in the form of writing, image-making and video installations. Through undertaking eight weeks of walking in Montreal galleries and Museums, GalleryGardi's potential as an event of being-with has been revealed where ethics of care are activated not only for ourselves and others who are in proximity also, by allowing us to attune to the relationality of our bodies with artworks and space of galleries and museums, toward non-human materials. The transnational movement of this art practice from its origin in Tehran, Iran being introduced to Montreal's art scenes opens possibilities for investigating the pedagogical and educational capacities of the public space of museums and galleries in an alternate way that grounded in trans- practices, that is, respectful of diversity in language, race, gender, and ethnic backgrounds.

Session 04.03 Visual Arts, Aesthetic Experience, Visual Literacy

Chair: Vedat Özsoy

Ayça Sesigür Muğla Sıtkı Koçman University; **Bahar Karaman Güvenç** Bartın University

Multiple Perspectives on Walking as an Aesthetic Experience

The act of walking, which is part of our daily lives, evokes many practices such as freedom, journey, escape, wandering, politics, sport, idleness, slowness, solitude, and silence. What distinguishes walking as an artistic practice from the experience of daily life, an anesthetic act, or the walk

of a flâneur? This research aims to enable undergraduate art education students to practice ways of multiplying lines of inquiry based on the artist's work. The aim is to distinguish the act of walking as an aesthetic experience from everyday use and to encourage students to reflect on their experience of taking action for the environment through artistic practice. The importance of this research lies in its potential to uncover stereotypes and understand the factors that inhibit action and social inclusion. By exploring different social issues through art, participants can develop skills necessary for a democratic society, such as critical analysis and thinking. Therefore, the methodology of the research is arts-based research, which involves aesthetic inquiry through activities that subvert the way artworks are usually viewed from habitual life. The expected outcomes of research are that participants will be able to foster appreciative, reflective, cultural, and participatory interactions with art. Through this research, the students can transform their walking experiences into meaningful artistic practices that can lead to positive transformation in their communities. Overall, this research is an innovative approach to exploring the transformative power of arts-based practices and their potential to enhance students' creative and critical thinking skills, social engagement, and environmental awareness.

Selma Aslantaş Mustafa Kemal University; **Hasan Ali Göçük** Mustafa Kemal University; **Sebahat Sönmez** Mustafa Kemal University; **Ibrahim Can Şahan** Mustafa Kemal University

Hatay the Perennial City of Civilizations

With its history, nature and multicultural structure formed by different beliefs from past to present, Hatay contributes a distinct richness to the Anatolian geography. It is a living example of cultural diversity with its countless riches from vegetation to architecture, from streets to living spaces, from art to gastronomy. As one of the oldest settlements in Anatolia, the city has hosted 13 different civilizations and dates back to the hundreds of thousands of years BC. Hatay is one of the geographies most exposed to earthquakes throughout history. However, each time it rose to its feet again in the Amik Plain surrounding the Asi River with its fertile lands and came to life. It is known that the earthquakes experienced by the city date back to 148 BC and many destructive ones have been experienced to this day. Hatay has always managed to rise back with the richness of its land and geography, and the strength of its diversity of culture and belief. After the earthquakes in Kahramanmaraş on February 6, 2023, the city again experienced great destruction and losses. Many cultural values, from historical streets and structures to living spaces, from places of worship to touristic areas, have either been lost or badly damaged. In this study, attention was drawn to the cultural diversity and cultural values of Hatay and the reflections of the earthquake were examined. Video, photographs and different publications were used as data collection tools and document analysis was applied to these data. In the light of this information, conclusions and suggestions have been reached on the reanimation of Hatay's cultural diversity and values after the earthquake.

Asuman Daşdemir Kırıkkale University

Common Background of Visual Arts Talented Students

Science and Art Centers are the only institutions in Türkiye that provide support education to gifted and talented individuals under the Ministry of National Education. Students can receive education in at least one of three different fields, according to their talents, including mental, visual arts and music. Observable and generalized disposition behaviors of students with superior and special talents in visual arts; superior dexterity and good muscle control, independence of ideas and ability to evaluate events from multiple perspectives, individualized differences, high concentration and quick thinking, desire to work alone, and success in other academic fields. While studies explaining the behavioral characteristics that distinguish gifted and talented individuals from their peers are frequently encountered in the literature, studies that reveal the common background of these individuals in the artistic field regarding their family and social environments are limited. In this context, the research is important in terms of revealing the common backgrounds of gifted children in the field of art regarding their family and social environments. This research aims to reveal the current situation by determining the common background of the gifted students studying in the field of visual arts in the Science and Art Center regarding their family and social environments. In this study, qualitative research methods were used and it was patterned with a case study. The data obtained with the answers to the semi-structured interview questions are analyzed in a way that overlaps with the research questions.

Yusuf Mete Elkıran Çanakkale Onsekiz Mart University; **Serdar Arcagök** Çanakkale Onsekiz Mart University

Görsel Okuryazarlık ve Görsel Bilgelik İlişkisi Üzerine Kuramsal bir Analiz

Görsellerin ihtiva ettikleri anlamların algılanması ile görsellerle verilen veya verilmek istenen mesajlar ön öğrenmelere bağlı olarak değişim gösterebilmektedir. Bireylerin sahip olduğu anlama – anlatma becerileri kapsamında var olan görselleri algılamayla yorumlama veya nitelik olarak yeni mesaj oluşturma yetisi olarak görsel okuryazarlık ile görsel bilgelik birbirini tamamlayan kavramlardır. Her iki kavram medya okuryazarlığı kavramının bileşenlerindendir. Görsellerin veya görsel ögelerin anlaşılması ve yorumlanması yeteneği görsel okuryazarlık becerisi olarak değerlendirilirken görsel ögeleri kullanarak yeni imge veya simgeler oluşturma görsel bilgelik yetisi olarak değerlendirilmektedir.

Session 04.04 – Pecha Kucha

Chair: Teresa Torres De Eça

Jonathan Silverman Saint Michael's College

Exploring Tremors and Fault Lines in Ceramic, Driftwood, and Watercolors

My pecha kucha of 20 slides will demonstrate my exploration of the many facets of fault lines in my ceramic raku ware, driftwood sculpture, and watercolors. I will juxtapose images inspired from nature, architecture, and everyday objects and relate them to such themes as inclusion, sustainability, identity, and learning through art. The premise of my work is to apply the tensions, gestures, pressures, fractures, fragments, unpredictability, juxtapositions, and contours of lines that I witness into my creative process. Fault lines exist by responding to emerging relationships of lines to each other and to form and space. I strive to move beyond my familiar, exploring edges and fringes that challenge and stretch aesthetic awareness and with humility awakens my understanding of diversity and the human condition. My artistic exploration brings humility and honesty to teaching courses and leading workshops on the creative process, interdisciplinary curriculum, environmental art, and artistic research. I hope that my artistic fault lines will make visible aesthetic perception and visions of “beauty” that open the possibilities of how we interact with the environment and each other. My assumption is that engaging actively in making fault lines challenges traditional paradigms and ideally offers insight on otherness, particularly the crevices that exist in our global society. This pecha kucha is designed to help us wonder how to contribute to the re-stretching of aesthetic palettes, reengaging senses, and revisioning roles as art educators.

Alison Shields University of Victoria

Developing a Local Ecological Connection Through Daily Outdoor Drawing

In this presentation, I will show the evolution of a daily outdoor drawing practice that began as a way of connecting with my local natural environment and transformed into an exploration of local ecosystems. Through this work, I propose that outdoor drawing may act as a prompt for ecological awareness, connection and understanding. As an artist educator, I view art practice as a way of understanding the world in which we inhabit. Recently, my daily drawing practice has brought me to the shorelines of my home on Vancouver Island, surrounded by the Pacific Ocean. Through daily walks, my focus became more specific as I honed in on drawing seaweed. As I returned daily to draw the infinite variations of seaweed, my curiosity increased as questions emerged regarding seaweed's role within the ecosystem. This singular subject, seaweed, became a generative way of examining the place in which I live and interconnection with the ecologies that surround us. In this pecha kucha presentation, I share the development and evolution of this artistic inquiry. Following an artistic and autoethnographic methodology, I present drawings, journal notes, paintings and questions that emerged as I examine how artistic research addresses environmental and ecological questions.

Lisa Donovan Massachusetts College of Liberal Arts

Teacher as Curator: Formative Assessment and Arts Based Strategies

This presentation explores the use of the arts as alternative assessment. Based on the book "Teacher as Curator: Formative Assessment and Arts-Based Strategies" (Donovan and Anderberg, 2020), strategies exploring formative and summative approaches to demonstrate academic learning will be shared. Educator examples highlight compelling processes for gathering and presenting evidence of learning through the creation of "learning stories." Moving the lesson planning process to the creation of learning stories can create a feedback loop that enriches teaching. Revision and application processes are incorporated throughout the teaching cycle so that students and teachers can reflect on their learning, revise and apply new ideas, approaches and insights. In arts integration, students envision ideas, apply their learning through the arts and engage in an ongoing critique, returning again and again to revisit and revise, applying insights and new learning. At the same time teachers modify instruction, planning, and implementation based on the ongoing review of the evidence. Participants will: (a_ Consider the arts educator's role as that of a curator, intentionally selecting, organizing, and presenting information (b) Examine examples of arts-based strategies for teaching and learning (c) Consider ways in which the creative process can fuel a feedback loop for teaching and learning (d) Explore how documentation of student evidence can tell the story of learning.

Teresa Torres De Eça Apecv; **Célia Ferreira** Minho University

Textile Cartographies

To reply to the question: How can art education contribute to resolving today's challenges? We will bring the example of a participatory arts project called 'Textile Cartographies' coordinated by the Research Group on Arts, Community, and Education (GriArCE) with partners from universities, schools, and NGOs in the Americas; Africa; Australia, and Europe. The project aims to use textile art to raise issues of environmental sustainability and produce political impact through collaborative panels of small textile squares 10x10 cm travelling from place to place as gifts, to promote wide visibility of people's voices and enabling connectivity between people from different areas and living experiences. We will explain how textile crafts such as embroidery; small scale collaborative works and the gift can make changes in communities and enable cultural agency. We will also present the case for alternative narratives of education as social engagement. Findings have indicated that the methodology of participatory action research enables research quality and rigour through inter dialogue between researchers; artists; art educators, and other participants promoting real-world knowledge and experiences into a mutually reinforcing partnership to world impact. Textile cartographies are an opportunity for knowledge based on the complex, the hybrid, the participatory, they imply stopping to listen to your own thoughts and those of those who accompany you, taking your time. Values that we claim both from art and from education.

Iby Paul University of Applied Arts Vienna

Kaleidoscope | Stories & Mediation from the Tube

A moving image, designed in the coincidence of gravity, composed of the smallest bricks for a visual expansion of the senses. What can the motif of the kaleidoscope tell us beyond its common, colourful, glittering birefringence and what can didactic and artistic concepts for children and young people look like in teaching? It is a simple process when one eye meets 2 glasses and 3 mirrors. The kaleidoscope is our frame, setting and starting point for a profound examination of visual perception. It is a tube that irritates, fascinates and takes us as viewers into our own very special worlds. The kaleidoscope acquires its identity and character on a variety of levels. This small and seemingly minimal design space serves as a stage for students at the University of Applied Arts Vienna to create their own very special worlds as part of the didactic specialisation in the teacher training programme for technology and design. The aim was to reflect on and sensitise the small, the minimal for the second, sharp look. To awaken this in the students and let them perceive many things in a more complex way, in their very own way. Perhaps the kaleidoscope with its content can awaken our senses beyond the visible, perhaps it can also build a bridge to biology or world history or let us discover distant galaxies.

Jennifer Lee Wiebe New Brunswick College of Craft and Design

Accessibility, Inclusion and Engagement: Foundation Visual Arts Online at NBCCD

The Foundation Visual Arts (FVA) program at the New Brunswick College of Craft and Design (NBCCD) is a development year that prepares students for their chosen pathway at the college and beyond. We have a long-standing in-person foundation program; the pandemic created an opportunity to think differently about the delivery of curriculum in arts programs worldwide, at every level. Taking our FVA curriculum online required a tectonic shift in our thinking. This presentation will highlight how we were able to successfully deliver an online pilot program, and provide a sustainable, accessible and flexible option for diverse learner populations at home and abroad. The learners in our online FVA program come from all over the world, from Canada, and from Fredericton. They represent many different mother languages, and unequal English language proficiency that can create barriers in the learning environment. We have been responsive to those barriers and continue to brainstorm ways to support learners for whom English is a second language - and view this as an opportunity to enhance accessibility in general. Finally, our learners range in ages from 18 to 60 plus. They arrive at our online community with varying degrees of comfort using

technology, which can also create barriers to learning. Foundation Visual Arts Online has been and continues to be nimble and responsive to the needs expressed by our diverse learner population. As we adapt our programming to be increasingly accessible and inclusive, lessons from this virtual classroom space are brought back to our in-person college classrooms.

Mark Graham Brigham Young University

Spirit, Ink, Memory: Field Notes and Provocations for the Artist Teacher

This presentation describes a newly published book that examines post-modern methodologies for the art educator. The authors will describe how the book came about through their field studies in Ecuador, Nepal, and India. It is a field guide to divergent practices and meaningful artistic inquiry within critical issues and trends in the field. Outcomes for participants include greater understanding of diverse approaches to art education with an emphasis on intercultural competence and the spiritual dimensions of art and education. The book includes chapters on collage, spiritual dimensions of art education, representing the human form, photography, ideas about nature, as well as interviews with artists Mark Dion, Nina Katchadourian, Kevin Cole, Oliver Herring, and Delphine Diallo. The book reference important issues brought to light during the Covid 19 pandemic including the role of the teacher, injustice, social and emotional health, and our responsibility toward vulnerable populations. In art and design education there are many theoretical strands that contribute to the practices of teaching and learning in the visual arts. The problem for those in education preparation programs is how to frame the diverse methodologies of art and art education in a way that affords divergent practices as well as deep understanding of issues and trends in the field. This book provides a contextual background of theory to make teaching relevant to contemporary art practices and important ideas within the field of education.

Rebecca Shipe Rhode Island College

Addressing Conflict Transformation in USSEA's Student Art Exchange and Exhibition

This pecha kucha presentation invites participants to engage in the United States Society for Education through Art (USSEA)'s Student Art Exchange and Online Exhibition. This initiative allows participants to generate and contribute a visual response to the theme "Conflict Transformation" to the online gallery. Based on the work of J.P. Lederach (1995), conflict transformation refers to handling opposition with optimism. Rather than trying to eliminate or control conflict, conflict transformation involves recognizing conflicts as opportunities for personal growth. Participants may interpret how this broad concept applies to any area of life that they choose. For example, encountering a conflicting point of view provides the opportunity for both parties to learn from one another's differing perspectives. Our exposure to reasonable perspectives that contradict our own diminishes as technology and social media perpetuate a distorted version of reality based on what we want to see and believe is true. This promotes the polarization of societies as individuals restrict their sources of information to media that support their existing point of view. Applying a conflict transformation mindset positions individuals to embrace discomfort while recognizing the learning potential generated from experiencing cognitive dissonance. Participants in the USSEA Student Art Exchange and Exhibition are encouraged to view the visual responses currently on display in addition to generating their own contributions. Sharing this opportunity at the InSEA World Congress significantly increases exposure to the international art education community, which will ultimately generate a more diverse collection of interpretations and visual responses to this timely, universal theme.

Session 04.05 – Studio / Experimental Workshop

Jun Hu Hangzhou Normal University; **Li Xu** University of North Texas; **Panpan Yang** University of North Texas; **Yong Zhang** Jiaying University

Studious Drift with Digital Photo-Collage Motivated by Protocol Writing

In this workshop, participants will gain an understanding on the pedagogy of the *studious drift,* as termed by Tyson Lewis, who takes protocol writing as preparatory writing that motivates creative art-making by transforming everyday experiences into aesthetic praxis, utilizing digital technologies and on-line platform. The workshop will be led by a team of art educators who provide protocol writings and invite more participants to write their own protocols to motivate digital photo-collage art-making, which curriculum had been successfully applied to teaching around 50 school kids in remote mountainous region in West China in the summer of 2022, which engaged educational equity by defending village kids' rural value from colonization by urban aesthetics with digital art education. This workshop presents an emerging art curriculum in the digital era that replaces the formalized learning experience in a classroom with the poiesis experience like that in an artist's studio, thus a studious drift. In the context of protocol writing, art education becomes a conditioned experimentation, an alternative approach to learning and making art as arts-based inquiry that addresses true problems in reality, the fault line in these circumstances. Using a smart phone to make a photo-collage, it encourages diversified learning and educational experiences enhanced by the lens of the camera that brings new insights on everyday object by adjusting focus and snap-shooting. Sharing and collaborating on social media, participants will engage in a larger community of learners and artists who excavate in each other commonalities and differences as data of artistic study.

Session 04.06 – Studio / Experimental Workshop

Erin Nicole Power Bilkent Erzurum Laboratory School

Exercises in Metacognition; Visible Thinking in Studio Practice

Where do ideas come from? Does an artist's thinking start in their head or with the pencil? How can students and artist practitioners utilize visible thinking processes to deepen their connections and conceptual development of the work they create? In this session, we will explore several of the Visible Thinking Strategies from Project Zero at Harvard University to develop and reinforce creative and critical thinking skills. Artist practitioners will participate in a series of metacognitive strategies followed by artistic production using 2d drawing and painting materials. This workshop will be applicable for those wanting to develop thinking skills in relation to the visual arts both for use in the classroom and personal studio practice.

Session 04.07 – Round Table Discussion

Rebecca Bourgault Boston University; **Samia ElSheikh** Helwan University; **Amanda Alexander** Miami University of Ohio; **Anita Sinner** University of British Columbia

What Does Decolonizing Art Education Mean to You?

The Round Table discussion will consider the fault lines that manifest today, as education and art education struggle with issues of decoloniality, postcolonialism, identity and otherness, demanding the reconceptualisation of the (art) education curriculum as essential in working towards social justice and change. As participants witnessing the urgency of decolonizing education in our different world regions, we come together to share our latest research on the topic, with the goal of understanding how different articulations and decolonizing practices can foster change relevant to our specific colonial histories. Aware of arguments defining postcolonialism and decoloniality, the round table participants will consider the theoretical differences between these two perspectives. While postcolonialism offers a critical academic study of the legacy of colonialism and imperialism, decolonizing art education demands authentic responses that calls for a delinking from Western hegemony and Euro–US-centric systems of governance. Its urgent search for new paths is what is perceived as liberation. Within this context, the shared goals for the Round Table is to open conversation and debate questions that can lead to tangible applications for art education. We invite discussion on questions including but not limited to: How do we unlearn and reframe the praxis and epistemology of art education? What ideology underpins our art education standards, policies, and access? How can we teach as cultural outsiders without an intimate insight into those differently embodied contingent realities? Or, put another way, how might we craft encounters across ontological differences?

Session 04.08 Artificial Intelligence, Visual Arts & Digital Arts Education

Chair: Joaquin Roldan

Joaquin Roldan University of Granada; **Paloma Palau Pellicer** University Jaume I of Castellon; **Paola Ruiz Molto** University Jaume I of Castellon

How to Teach Art Education with an Artificial Intelligence Photographing Clouds After Alfred Stieglitz?

In this research, we will present the visual processes and conclusions carried out to answer these three questions: How can AI be helped to produce high-quality images of clouds? How do students who will be teachers in preschool, primary and secondary schools learn to produce abstract images through cloud photography? What relationship do these images have with Alfred Stieglitz's photographs? To answer these questions, we have used two strategies: on the one hand, we will compare the sequence of instructions to be followed to obtain from an AI images of artistic and photographic quality close to that obtained by Alfred Stieglitz in his cloud images (Equivalents) in the '30s of the twentieth century, with the teaching and learning processes carried out with the teaching students in their artistic training. On the other hand, we will connect these three groups of images with each other through photo essays, series, visual average and digital collage to establish continuities, narratives, allusions and metaphors between them that allow to explain differences and similarities in the artistic processes carried out by an artist, a teacher in training who teaches visual arts and an artificial intelligence specialized in the production of images. We have worked with the OpenAccess Artificial Intelligence (DALL-E 2) and with students of Early Childhood Education, Primary Education and Secondary Education of University Jaume I of Castellón (Spain). These elements will allow us to establish relationships between the creative processes of each of them.

Cansu Ada TOBB Ekonomi ve Teknoloji University; **Ahmet Fatih Karakaya** TOBB Ekonomi ve Teknoloji University

Adapting New Technological Approaches to Sustainable Art Education using Blockchain and NFT

Blockchain is claimed to accomplish for transactions what the Internet did for information. Blockchain is a decentralized, shared, unchangeable, distributed database that comprises blocks that are securely linked together and contain the encrypted function of preceding blocks. Although it originally gained popularity with the Bitcoin cryptocurrency, it has now extended to many other sectors of life. NFTs (Non-Fungible Tokens) are digitally unique, unalterable, and unrepeatable items that are encrypted and recorded in the Blockchain. Several educational institutions are already utilizing Blockchain for the creation, verification, and storage of e-transcripts, certificates, and digital degrees. Blockchain allows individuals to store and share their academic documents in a secure, unchangeable, and transparent way. However, due to its lack of use in the field of education, Blockchain and NFT technologies are recommended for use in the teaching of the arts. Art studio courses are one of the most uneven and challenging aspects of art education. Students and teachers must communicate effectively for the art process to be successful. Therefore, course outputs and recorded meetings between students and instructors may be uploaded to Blockchain as NFT's. The purpose of this study is to investigate the effects of various Blockchain technologies' characteristics on the creative art process. The second goal is to provide students with Blockchain and NFT knowledge and abilities. It is suggested that using new technologies such as Blockchain and NFT's to promote variety in curriculum and educational methods, as well as to make the art education process equal for all students.

Anna Boček Ronovská Masaryk University

Disembodiment in the Digital Era: Somatic and Environmental Approaches in Art Education

The body and sensory experience is facing completely new challenges due to new technologies and necessity of using the virtual world. In situation of worldwide digital communication and information sharing we have to deal with phenomena such as disembodiment and detachment from reality. Focusing on somatic and environmental approaches might be very important in art education, as well as developing our resilience and ability to live in today's fractured world. Interdisciplinary projects including visual art, body movement and environmental somatics can provide a way to perceive the reality in such wider context and at the same time stay in a very individual experience. Improving of our sensory and somatics perception as well as imaginative and creative work is a chance we can feel the world in it's diversity. Could the expressive art education offer new ways of the integration of visual and somatic processes?

Session 04.09 Arts, Science & STEAM Learning

Chair: Kathryn Grushka

Kathryn Grushka University of Newcastle

Artification of Learning at the Fault Line in STEAM Learning

The fault lines between dominant text-based imperatives of the last century now give way to contemporary communicative realities. This presentation speaks to the role of artified visual pedagogies for STEAM learning. It contextualises artification at the centre of contemporary

semiosis and the performative nature of learning. Current pedagogical challenges are heightened by everyday digital imaged technologies and their semiotic complexities. Yet educators remain naïve in their understanding of the centrality of imaged technologies in presenting new knowledge and how working with these technologies provide agency and fluid learning opportunities for all youth. The next education frontier must look to the significance of the visual, its visual learning processes and its semiotic contribution which grounds personal experience, aesthetic, affective and performative learning. The inquiry reveals the extent to which scientific and arts-based learning have the capacity to de-territorise knowledge. In so doing, it brings to the surface the concept of an artified pedagogical perspective. Artified learning is linked to adaption and aesthetics and, in the spirit of transdisciplinary learning, presents insights into new ways of seeing or imagining. It will provide examples of how student learning disrupts current curriculum understandings of how knowledge may be shaped and assessed.

Ruth Mateus-Berr University of Applied Arts Vienna

Through Plasmons in the World of the Ultrafast the Concept of Time in Science and in Arts

In this article a project in the context of a master seminar in teacher training is presented. It consists of a collaboration between a physicist (Institute of Photonics, Technical University), the head of the Department of Center Didactics for Art and Interdisciplinary Teaching (University of Applied Arts), and two students of art and technic and design education. This seminar serves the acquisition of interdisciplinary knowledge in order to be able to build bridges and to work out contexts together with students. In the subjects of art and design, technology and design, English and physics, the concept of time or the attosecond is brought into focus at three secondary schools, and possibilities of comprehensibility through the artistic subjects are tested. In interdisciplinary research and teaching it is important to use methods, ways of thinking and strategies of different disciplines to approach and work on a complex problem or a scientific question. An important prerequisite for an interdisciplinary understanding is a basic competence in one's own subject, it is about the transfer between disciplines, about the consideration of an issue from other disciplines, about overcoming the perspective segmentation of knowledge. With a holistic approach, students gain a deeper insight that helps them face complexity with creativity and awareness.

Asthildur Jonsdottir Iceland University of The Arts

Resistance: A Dialogue between Art and Science

Resistance is an interdisciplinary exhibition at the National Gallery of Iceland, that bridges between visual arts and science. The word resistance refers to opposition in general, but in addition resistance signifies opposition to consumption, which we must all learn to take onboard. And resistance references essential action which must be taken by the inhabitants of this planet, against climate change. The works in the exhibition all relate to the discourse on sustainability, and ethical issues relating to efforts conducive to enhanced sustainability. These works offer the opportunity to consider existence, nature and other people: how people choose to live their lives, and the influence they wish to have. In order to establish the conditions for a good life, many different factors must be taken into account – and not least the reciprocal effects between them. To live one's life is such a way as to maintain a good life, while not reducing other people's quality of life, is the key to sustainability. Art can raise urgent questions, and an artistic approach can change how people see the world. In the House of Collections an opportunity is offered to explore, to connect and to create, in a dialogue with the works of art on display. Visitors are urged to give thought to their own experience vis-à-vis the content of the works. Art can thus provide resistance and promote the desire to take part in transforming society in the direction of a sustainable future.

Rebecca Heaton Nanyang Technological University

Cognitive Exchange in Human and Post Human Art Education

Informed by literature on cognitive exchange practices in art education, this paper presents a cognitive exchange framework that can be used in art education to determine and facilitate cognitive exchange. The framework may be useful to art educators or researchers who want to consider how cognitive exchange can occur or be encouraged in individual, social, pedagogic or policy orientated art education contexts. The paper then presents findings from visual inquiry research, which explored how artist teachers understand and represent cognitive exchange through traditional drawing and generative artificial intelligence (AI) artworks, to determine whether the cognitive exchange framework shared aligns with artist teacher perceptions of cognitive exchange. The visual inquiry research is also presented to help evaluate the cognitive exchange framework's capacity to be useful in visual research practices that use traditional and or technologic modes of art. The paper contributes insights into art education learning and research from cognitive exchange perspectives, whilst navigating frictions encountered in art education that grapple with human centredness and post human developments.

Session 04.10 Teacher Training, Visual Arts & Museum Education

Chair: Enver Yolcu

Merve Dilşat Çolakoğlu Çanakkale Onsekiz Mart University; **Martina Riedler** Çanakkale Onsekiz Mart University

Öğretmen Adaylarının Eğitsel Podcastler Aracılığı ile Müzeleri Öğrenme Ortamları Olarak Kullanma Deneyimleri Üzerine Katılımcı Eylem Araştırması

Resim-İş Eğitimi Anabilim dalında öğrenim gören 3. Sınıf öğretmen adaylarının, araştırma çerçevesinde geliştirilecek olan eylem modeli aracılığı ile müzelerde yer alan sanat eserleri üzerine eğitsel podcastler üretmeleri ve böylece müzeleri etkin öğrenme ortamları olarak kullanabilme yönünde deneyim kazanmalarını konu almaktadır. Bu araştırma nitel araştırma desenlerinden eylem araştırması deseni ile yapılandırılmıştır. Nitel veri toplama tekniklerinden, doküman incelemesi, gözlem ve görüşme teknikleri kullanılmıştır. Bu araştırmada geliştirilen eylem modeli Bassey'in (1988) üç soruya dayalı sekiz aşamalı eylem araştırması yöntemi ile harmanlanarak kurgulanmıştır.

Safiye Beşir Taksim Ortaokulu

Görsel Sanatlar Dersi Öğretim Programının Uygulanmasında Bir Yöntem Olarak Sanat Terapi

Sanatın bir dışavurum Abstracti olduğundan hareketle, iyileştirici gücünü kullanarak Görsel Sanatlar dersinde kavram ve kazanımlara sanat terapi Abstracti ile yaklaşmak yenilikçi bir metotdur. Görsel Sanatlar Dersi Öğretim Programı özel amaçlarına bakıldığında da amacın sanatçı yetiştirmek ya da üstün yeteneklere sahip olmasını gerektirmeden, sanatla bireyin kendini ifade edebilmesine fırsat vermek, estetik bilinç kazandırmak gibi kişisel yaşantısına katacağı olumlu edinimler ve toplumlar açısından avantajlar sağladığından her düzeydeki yaş grubu için bir

gereksinim olarak ifadesini bulmaktadır. Temel Eğitim 5-6-7-8 sınıf düzeylerinde öğrencilerle gerçekleştirilen sanat terapi uygulamaları Görsel Sanatlar Dersi Öğretim programı kapsamında bulunan ünitelerin kavram ve kazanımlar doğrultusunda düzenlenerek uygulanmıştır. Sanat Terapi Uygulamalarda öğrencilerin, estetik kaygı duymadan enerjilerini dönüştürerek olumlu yolla dışavuruma, söz hakkı alarak grup içinde varlığını hissettirmeye, eleştirilmeden dinleneceğine güvenme, grup tarafından kabul edilme, kendine güvenme gibi becerilerin kazandırılması ile beraber, akranlarını dinleme, değer verme, gibi ruhsal gelişimlerine de katkı sağlamak amaçlanmaktadır. Çalışmalarda ortaya çıkan eserlerin sanatsal disiplinle nasıl göründüğü değil, öğrencilerin eserleri üzerinden ortaya koydukları ,dile döktükleri önemlidir. Sanat Terapi metodu bu yönden destekleyicidir. Görsel Sanatlar Dersinin sadece biçimlendirmeye dayalı bir ders olmadığı anlayışından hareketle, öğrencilerin duygu ve düşüncelerini hem yazılı hem de sözel ifade etmesine olanak sağlayan sanat terapi Abstracti kullanılır. Bu çalışma ortaokul düzeyinde Görsel Sanatlar Dersinde bir Abstract olarak sanat terapi uygulamalarına örnek niteliğindedir. Gerçekleştirilen çalışmalarla Sanat Terapi, Görsel Sanatlar Dersi Öğretim programlarında disiplinli bir metot olarak yerini almaktadır.

Gülcan Erden Kocaarslan Ankara University

Türkiye'de Disiplin Temelli Sanat Eğitimi Yaklaşımına İlişkin Lisansüstü Tezlerin Betimsel Analizi

Bu çalışmanın temel amacı, Türkiye'de Disipline Dayalı Sanat Eğitimi (Çok Alanlı Sanat Eğitimi) üzerine yapılan lisansüstü tezlerin betimsel bir analizini yapmaktır. Bu doğrultuda, Disipline Dayalı Sanat Eğitimi üzerine yapılan lisansüstü tezlerin yıllara, kullanılan araştırma Abstracti ve desenine, araştırma konusuna, veri toplama araçlarının türüne, çalışma grubuna ve üniversiteye göre nasıl bir dağılım gösterdiği incelenmiştir. Araştırmanın verileri herhangi bir yıl sınırlaması olmaksızın Yükseköğretim Kurulu Tez Merkezi veri tabanından elde edilmiştir. Veriler doküman incelemesi yoluyla elde edilmiş ve betimsel analizler gerçekleştirilmiştir. Araştırma sonucunda Türkiye'de yapılan Disipline Dayalı Sanat Eğitimine ilişkin lisansüstü tezlerin en fazla 2009 yılında yapıldığı; büyük çoğunluğunun yüksek lisans düzeyinde üretildiği; en fazla nicel araştırma Abstractinin kullanıldığı; örneklem olarak en fazla ortaokul kademesinin yer aldığı; yarısından fazlasının Gazi Üniversitesinde gerçekleştirildiği; veri toplama araçları olarak en çok başarı testi ve derecelendirme puanlama anahtarının kullanıldığı tespit edilmiştir. Bununla birlikte incelenen lisansüstü tezlerde en fazla çalışılan konunun, disipline dayalı sanat eğitiminin sanatsal konuların öğretimi (örn., renk bilgisi, üç boyutlu çalışmalar vb.) üzerindeki etkisinin olduğu gözlenmiştir. Elde edilen bulgular temelinde çeşitli önerilere yer verilmiştir.

Yusuf Mete Elkıran Çanakkale Onsekiz Mart University; **Serdar Arcagök** Çanakkale Onsekiz Mart University

Öğretmen Adaylarının Sanat Eğitimine Yönelik Tutumlarının İncelenmesi

Bu çalışmanın amacı öğretmen adaylarının sanat eğitimine yönelik tutumlarını incelemektir. Araştırmada nicel araştırma desenlerinden ilişkisel tarama modeli kullanılmıştır. Araştırmanın örneklemini Türkiye'nin batısında bulunan bir devlet üniversitesinde öğrenim gören öğretmen adayları oluşturmaktadır. Araştırmada veri toplama işleminde Ayaydın ve Kurtuldu tarafından geçerliği ve güvenirliği yapılan "Sanat Eğitimine Yönelik tutum Ölçeği" kullanılmıştır. Ölçeğin Cronbach alfa güvenirlik katsayısı0.90 bulunmuştur. Verilerin analizinde ait verilerin analizinde SPSS programı kullanılmıştır. Veriler betimsel istatistik analizleri, ve bağımsız gruplar t-testi, tek yönlü ANOVA testi analizi yapılarak çözümlenmektedir. Araştırmaya ilişkin çalışmalar devam etmektedir.

Session 04.11 – Theory-based, Thematic Workshop

Kate Wurtzel Appalachian State University

Playing in the Fault Line: Exploring Spaces of Curricular and Pedagogical Uncertainty for the Self

In this workshop, we will co-explore what it means to address the fault line, to follow the sign, to welcome the tension as points of curiosity and self-trust in one's curriculum and pedagogical practice. Viewing a fault line within the context of curriculum, means considering where lines of tension, cracks, and /or significant disruptions may lead in art teaching and learning; it poses the question, what is the value in following these unanticipated moments or experiences in our teaching and in our students' learning opportunities? In following, or committing to these more volatile-feeling openings, the art educator is also entering a space of uncertainty that can be unsettling. As such, this theory and thematic based workshop is focused on those times when, as art educators, we want to walk into the cracks, follow the leads, commit to the path, but may feel apprehensive and dis-trusting of our own abilities. In this workshop, we will focus on what it means and feels like to operate within a space of unknowns in both your curriculum design and pedagogical practice. Through thought provocations, peer to peer activities, and interactive discussion groups, we will collectively consider how one's art education curriculum may be infused with enough flexibility to address fault lines, while simultaneously building trust in our own ability to walk in those in-between spaces, in the crack between two surfaces.

Session 04.12 – Panel

Chair: Laura Hetrick

Laura Hetrick University of Illinois At Urbana-Champaign; **Ahu Yolac** Lawrence Technological University; **Ishan Pal** University of Michigan

Twitch Streamers at the Fault Lines of Education: Exploring their Approaches to Engage Disinterested Students

The core subject of this presentation is the instrumentalization of unintentional pedagogical practices that streamers embody through their online presence and actions. This instrumentalization is not limited to evoking interest and raising the success of set course goals but also entails implementing elements of critical play in lessons. "Critical play is characterized by a careful examination of social, cultural, political, or even personal themes that function as alternates to popular play spaces… the goal in theorizing a critical game-design-paradigm is as much about the creative person's interest in critiquing the status quo as it is about using play for such a phase change" (Flanagan, 2013, p. 6). Upon observing many broadcasts online, the presenters noticed that some of the streamers' approaches utilized various aspects of co-constructivism (Reusser, 2001), zone of proximal development (ZPD) (Vygotsky, 1978), emergent curriculum (Cassidy, Mims, Rucker, & Boone, 2003), and choice-based learning (Douglas & Jaquith, 2018). Through examining the streamers' online broadcasting methods as embodying the pedagogical constructs mentioned above, the anticipated outcomes we offer are pedagogical best practices and approaches that classroom arts teachers may implement to heighten students' engagement with learning and materials, within the art classroom, and beyond the fault lines of education. The content will start with a background on gaming streaming services and then segue into considering streamers as educators by explicating their online actions and presence through an educational lens. These perceived online educator actions include "synchronous chat running alongside the video, [where] the broadcasters are also typically engaging with their audiences in real time—chatting with them, answering questions, responding to feedback, and over the course of months or years, getting to know and be known by them," (Taylor, 2018, p. 20). This idea of streamers as educators will be supported with literature detailing the pedagogical approaches mentioned earlier, as well as

with a real world example by one presenter. They will speak to their focus on the integration of extended reality (XR) and new media tools. This work seeks to apply platforms commonly used by streamers and scrutinize the tropes of social media as a means of developing more interactive and engaging methods of delivering Setenay content online. The work includes designing and producing online lectures through collaborative means, with the aim of creating a more immersive experience than that provided by conventional screen-sharing via platforms such as Zoom. They will share how they built hybrid symposiums that work on the thresholds between the physical and the digital and how they reflect off each other. This presenter seeks to advance the culture of place at the college, construct empathetic virtual environments, and explore the potential for collective experiences in remote education. Once the argument has been made for streamers as unintentional educators through literature and this example, suggestions for implementing some of their approaches for varying course goals for classroom teachers will be offered. The session will end with some of the possible challenges of these suggestions. "Game live streaming intersects many contemporary issues not only around media transformations but also larger considerations of cultural production and everyday users. Understanding this space helps us see the whole better," (Taylor, 2018, p. 11). According to an online blog about kids' relationships with video games, just over 70% of students aged 8-15years old partake in video games every day. Therefore, understanding the positive aspects of this popular visual culture may diversify and improve arts educators' approaches to disinterested students. Specifically, we explore the benefits of critical play, student-driven inquiry, and purposeful non-intentionality as key insights to improve teaching and therefore offer a positive impact on practice. This critical play approach allows for an interrogative perspective towards the events and experiences that happen within the game spaces. Leveraging its 'unintentional' implementation by the streamers for pedagogical practices allows examination of cultural appropriation as a core element of critical thinking in addition to how it is encouraged through classroom practices that the presenters suggest.

Session 04.13 – Studio / Experimental Workshop

Renee Jackson Tyler School of Art and Architecture

Tales of Woo and Woe: An Art Education Game for All

Can you Woo the aesthetic little heart of the Creature of Affection, Bella Anthrax, and win their heart? This studio/experimental workshop will provide the audience with the opportunity to play an art education game developed by the presenter through an iterative game design process. The game is a bit like Clue meets Art/Aesthetic Education meets Love Connection. In addition to a few preferred items and objects, Bella has a particular taste composed of one item from each of the aesthetic categories lists: Elements of Design; Principles of Design, Manipulations, and Poetic Skills. Players take turns drawing cards and accomplishing aesthetic challenges to gain Bella's respect and attention. The purpose of this game is to develop aesthetic sensitivities and sensibilities by exercising senses and attending to surroundings through visual detail/the elements and principles of design, physical manipulation of material, and poetic and metaphoric reflections. Within Art Education, the elements and principles have been applied in classrooms in ways that are counterintuitive to contemporary artistic practices. This game makes the argument that the elements and principles remain relevant when they build connections with surroundings and support a more complex understanding of visual/sensual details. This connection is the place from which one conceivably develops empathy for the environment and the more than human world. This game will be the first to be published by Temple University Press.

SESSION 04.14 – Studio / Experimental Workshop

Chris Moffett Columbia University

Some Possible Gestures of Shearing and Collapse: A Precarious Ecology of Gesture Drawing beyond Figure and Studio

As Art Educators, how are we to navigate the tension between traditional artistic mediums and practices and the urgent need for new orientations to our ecological relations? If we are to participate in an ecology of posthuman and nonrepresentational relations, this might entail feeling out alternative ways of sensing the materiality and expressivity of our bodily forms. The representational mode of figure drawing exists today in a kind of suspended collapse: the more the figure is codified and stabilized within pedagogic practices, the more it finds itself disconnected from the concerns that press on an art of living. And yet, we can find latent potentials within the traditional practice of gesture drawing that suggest ways of working along and with this fault line. In this experimental workshop, we will follow the gestures of sheering and collapse as they express across different assemblages: our vertibral bodies, the roving and crumbling line of charcoal and substrate, and the materiality of our surroundings. Through pedagogies of release, participants will develop new gestural potentials, a series of experimental gesture drawings, and possibly a renewed sense of suspending themselves easily in gravitional pull. The aim is to develop a practice of atunement to the expressive potentials of fault lines in the materiality of the world we are part of, that can be taken up in diverse ways in the art classroom. (One teaching artist and a maximum of 20 participants.)

Session 04.15 Blended Learning, Digital Art & Art Education

Chair: Natalie Leblanc

Ewa Berg Malmö University; **Koichi Kasahara** Tokyo Gakugei University; **Yasuyuki Kiyono** Tokyo Gakugei University; **Rieko Take** Tokyo Gakugei University; **Shinnosuke Takada** Tokyo Gakugei University; **Naoko Kojima** Tokyo Gakugei University;

Blended Collaboration: Blended/Hybrid Art Classes in Art Education in Sweden and Japan

This presentation shows the practices which have been conducted at the international secondary school attached Tokyo Gakugei University through a collaboration with Swedish and Japanese scholars/artists, art teachers at the secondary school and the teachers and students in the Visual Art at Malmö University. The possibility of learning within international connection via online communication tools is one of the remarkable benefits we acquired through the pandemic. It promoted an international communication and exchange, and collaboration on research and education practices. Furthermore, the increasing political, economic, and cultural tension between nations informs us of the necessity to foster mutual understanding and relationships among the people of these nations. Art education is the most suitable means to provide such an opportunity and an activity where we cannot easily resolve problems. We met as University colleagues in Japan, but also in Sweden at Malmö University. First, we had multiple online preparation, discussions, workshop, and seminars in the beginning and started with a workshop called "Open your hearts". Secondly, we had a class in-person to create one minute sculptures. Finally, based on research on traditional paper making, we held a class for making paper exlibrises and exhibited them at Malmö University in Sweden. Towards the post-pandemic, these collaborative practices were important implementations. "Blended/Hybrid" also means the possibility of who and what we can be through an assemblage of art, learning and collaboration.

Tomáš Arnold Palacký University, Olomouc

Art Education in Czech Science Centres

The paper entitled Art education in Czech Science Centres presents qualitative research focused on educational practice using art education in the context of science centres in the Czech Republic. Science centres approach scientific and technical concepts through interactive and creative activities. Art education, commonly present in museum and gallery education, has the potential to visualise scientific principles and develop creativity also in these centres. Using the methods of interviews with educators and observation in science centres, the author of the research analyses the extent of this interconnection and the importance thereof within pedagogical activity when mediating science to children. The paper follows the thematic scope of the conference reflecting on learning through art, and the fault lines metaphor which is perceived in this paper as a seemingly insurmountable gap between science, technology, humanities and art disciplines, which in practice often interconnect, inspire one another and integrate in many different ways.

Vedat Özsoy TOBB Ekonomi ve Teknoloji University; **Beste Tan** TOBB Ekonomi ve Teknoloji University

The Role of Using a Digital Interface to Enable Lower Secondary Students to Adopt Good Habits

Today, increasing living standards and the endless options that life offers to people create several uncertainties. People who do not know what to do and cannot discover what is good for them may experience difficulties in life. Not intervening in the types of behaviors acquired through human life at an early school age leads people to feelings of stress and boredom which cause them to form bad habits and sometimes appeal to violence. In addition, young people's bad habits also blunt their artistic creativity and design skills. In this paper, it was briefly mentioned how habits are shaped in individuals and how good and bad habits are formed. The study also focuses on the reasons why young students appeal to violence and how it can be prevented through art education. A digital interface has been designed to help students aged 11-14 to stay away from violence and bad habits therefore adopt good habits. The aim is to evaluate this interface, which will be used in art classes, in line with the opinions of field educators and experts. Since it is more difficult to change habits in adults and the elderly than in young people and children when it comes to external intervention, students aged 11-14 were selected as the study area, and in this context, secondary school teachers, pedagogues, and expert designers were selected as the sample and their opinions were consulted.

Natalie Leblanc University of Victoria

Digital Artistic Practices-in-the-Making and the Entanglement of Bodies, Human and Non-Human

In this presentation, I examine a series of artwork produced in an introductory digital arts course for which undergraduate students were taught to approach light-based and time-based media with an exploratory disposition. Students employed a variety of technical and creative applications through pre and postproduction processes, using a variety of image and video editing software. Drawing on Deleuze's (1989) *time-image*, I theorize how these projects produce events of *duration* (Deleuze, 1991) for which bodies, living and nonliving, are actively engaged in processes of becoming. Lines of inquiry, prompts and processes will be shared to demonstrate how digital art provoked students to create new understandings of place, self, and practice. Concepts drawn from film (i.e. montage, temporal expansion, overlays and parallel action, etc.) and new practices emerging in contemporary digital art (i.e., surreal composites, abstract animation, etc.) will be discussed. Particular attention will be placed on how these approaches provoked student narratives using linear and non-linear modes of time. Through the particularities of images, shots, cuts, and transitions, and their careful and creative arrangement in time and space, I argue that artistic digital processes are capable of generating affective, embodied, and sensorial events, what Erin Manning refers to as *practices-in-the-making*. I theorize how these practices prioritize relation, praxis, complexity, and processes of ontology that privilege change and motion over stability. I will invite the audience to consider what this might offer our understandings of a posthuman knowing subject.

Session 04.16 Culture Heritage, Participatory Learning & Museums

Chair: Marc Fritzsche

Leena Hannula Urajärvi Mansion House Museum

Culture Heritage, Museums, and Lifelong Learning

Who is considered as a stakeholder in a culture heritage sector? How can we balance between art education, museum culture and local interests? The aim of my lecture is to approach social and community engagement by an analyse of how museology and cultural heritage education can be implemented in diverse museum and social contexts. Genius loci – the spirit of the place – has been shaped through both material and immaterial heritage. Audience work, audience research, collaboration between art museums have been developed in professional museums but outside big organisations audience work, and local needs may change dramatically. I have been worked in the Finnish National Gallery as the Head of Education and lately worked diverse projects outside the capital of Finland. Museums of Lahti City, A & DO Lab, and Urajärvi Mansion House Museum have offered completely opposite views to locality. What are museums made for? To preserve collections, to give authority to the staff, interact with local community and other visitors, artists or to gain money from tourists? Today tourism has been connected to museum economics by telling how much money a single visitor brings to places especially if they can use services. This means not only that museum visits have to be understood as parts of socioeconomic actors but requiring a certain level of coordination with local culture agency and professional expertise in museology. Small communities may have issues having professional staff and more collaboration is needed.

Amanda Tobin Ripley Ohio State University

"Not Just for Coal Miners": Unionization in U.S. Art Museums

This paper examines an identity shift among unionizing art museum workers. Pulling data from an action research study of museum union members, I argue that museum workers today are explicitly aligning themselves with working classes in building wall-to-wall labor unions and embracing the collective identity of "museum worker." In analyzing this identity label, I draw from Bruce Lincoln's theories on discourse as a mechanism for constructing or dismantling social boundaries. The shift from "museum professional" to "museum worker" signifies a redefinition of creative labor and museum work rooted in cross-class solidarity and bears implications for grassroots organizing and coalition-building for institutional and social change.

Marc Fritzsche University of Kaiserslautern-Landau

Whose Museum? An Exemplary Approach to Audience Participation and to a Multi-Perspective Museum Work

With the arrival of its new director Steffen Egle in May 2022, the Museum Pfalzgalerie Kaiserslautern (mpk) has begun to critically review its own exhibition, collection and communication practices. This includes questions in the fields of de-colonisation, involvement of urban society and museum education. In the director's first week of work and again two months later, a group of art education students from Landau were guests at the mpk to support this process on the basis of their individual views and expertise. The students provided critical assessments of, among other things, the canon on display, the atmosphere of the room, individual paintings and the overall appearance of the museum. They temporarily took over the museum's Instagram account and also developed questions that a contemporary museum presentation would have to answer if "difficult" images were to continue to be shown. Their written interventions are now part of the presentation in the museum. The lecture explains how such a process can become fruitful.

Müge Artar Cappadocia University; **Ayşe Çakır İlhan** Ankara University; **Ayşe Okvuran** Ankara University**; Ceren Güneröz** ***Ankara University***

Let's Meet at the Museum: Young Culture Ambassadors Project for New Age Visitor Experiences in Turkish Museums

One of Turkey's primary needs is to raise young people who have the skills of the 21st century and who are versatile and capable of conveying and representing Turkey's tangible and intangible cultural, natural and technological heritage with contemporary methods and techniques; who are also talented in arts, culture, tourism and promotion, and have a good command of new approaches and practices in the field of presentation. Young Cultural Ambassadors Project has been developed with the aim of raising awareness of the culture industry and presenting contemporary approaches with holistic methods and techniques in order to enable the preservice tour guides to gain the ability to collect, record, organize and present information in their own fields and to use different information sources in the society. Project training started on the online platform in November 2022. Onsite trainings were held at Cappadocia University Mustafapaşa Campus with 15 Tourism Guidance students. In the Cappadocia trainings, the practices and evaluation of the trainings prepared about Mustafapaşa Village, Ürgüp Museum, Devrent Valley, Özkonak Underground City and Zelve Valley were experienced. In Konya, with the support of the Social Innovation Agency, onsite training was held with 20 undergraduate students who were volunteers of the agency. In Konya trainings, the practices about Çatalhöyük Archaeological Site, Mevlâna Museum and Tropical Butterfly Garden were implemented and evaluated. This study is to present all phases of the project from the beginning to the end in the context of objectives and results through phases including social and community engagement practices.

Session 04.17 Social Justice, Representation, Anti-racist Art Education

Chair: Mara Pierce

Mara Pierce Montana State University Billings

Teaching Art through Engaging Anti-Racist Viewpoints: An Indigenous Lens

As art educators, we have our fingers on the pulse of sculpting the next generation of pre-service teachers. The intention of this session is to share a collaborative project regarding how best to prepare art teachers to teach art from a critical discourse perspective using the lens of an Indigenous pedagogy, thus counteracting Indigenous artist invisibility in the classroom. It is essential to prepare teachers to be culturally competent and to understand how to respectfully engage an Indigenous voice in the classroom. Beginning with the first step – assessing cultural awareness – we guided preservice students through exercises and experiences to engage and understand their positionality and current level of cultural competency. This engagement provided space for more authentic exploration of content and American Indigenous artists, and the development of lessons and artwork that honor Indigenous perspectives. As part of this purpose, we will demonstrate the teaching cycle we used that begins with cultural understanding (competency) and leads to application (relevancy). The outcome is motivation for art teachers to engage that initial step, then continue to build resources beginning with self-discovery of positionality in relationship to Indigenous perspectives that may be immediately implemented into the art classroom. This preservice project culminated with the development of anti-racist lessons that utilized recommendations from four contemporary Native Artists, applied deep exploration of Indigenous resources, and was supported by mindful self-evaluation in relationship to positionality and cultural competency.

Mousumi De University of Redlands

Food Security and Catharsis through Art Making among Refugees from Ongoing Conflicts

Several educators have addressed the value of artmaking in empowering refugee and immigrant communities as a means of creative expression, relief from trauma, cultural and language preservation, self-advocacy, social inclusion, and human rights. This presentation looks at a sustainable model for artmaking utilized by an international non-governmental organization in Greece that is engaged in relief work for refugees from ongoing ethnic and international conflicts. In particular, the presentation examines experiences and processes of art learning and artmaking among Afghan, African, and Ukrainian refugees and how it creates pathways for their survival from violent conflicts and provides food security, addresses trauma and social isolation, and creates opportunities for social interaction and inclusion, as well as "the right to paint" among refugees who belong to cultures where art engagement and artmaking are prohibited. Narratives of artworks and experiences of refugee artists provide a deeper insight into survival and psychosocial challenges experienced by refugees, the arts' potential in addressing these challenges, and most importantly how art learning takes place through social learning and peer-mediated instruction in refugee camps. Given the staggering refugee crisis due to new and ongoing international conflicts, mass migration, and the influx of refugee populations in different countries, a deeper understanding of their challenges and experiences will better prepare teachers and students to promote their integration, diversity, and inclusion in classrooms. Additionally, these artworks serve as pedagogical tools to teach about critical social justice issues such as the refugee crisis, mass migration, and the diversity and inclusion of refugee students.

Dominik Lengyel BTU Cottbus

How an Ancient Amphitheatre can inspire Reflection on Social Justice

Learning is a question of intrinsic motivation, especially for school children. In particular, topics that are actually serious and whose issues traditionally preoccupy adults require careful mediation if they are to be communicated to schoolchildren. One such topic is social stratification,

naturally perceived by children as well, but often not questioned. Here, following a scientific project, a follow-up was offered under the project title Accompanying Social Measures. The background is a research project funded by the German private Gerda Henkel Foundation for Historical Humanities on the visual communication of the archaeological research on the amphitheatre of Durrës in Albania, which qualified because of Albania's general economic situation. The special feature of the Albanian amphitheatre is its uniquely complex development structure hidden inside. The social project is designed in such a way that the social stratification visibly displayed in the Roman amphitheatre is indirectly brought into the consciousness of the schoolchildren by having them deal with the entire history of amphitheatres on the occasion of their own cultural heritage, in the form of the themes of the amphitheatre corresponding to many school subjects. In addition to history, these include mathematics, physics and performing arts. Accompanying a general film about the amphitheatre, the schoolchildren are provided with a haptic wooden model in the form of a simple 3D puzzle as well as antique clothing. In this way, they playfully experience all aspects of the construction, including the social structure, and thus learn that their own reality of life is not without alternatives.

Silva Kalčić University of Split

Visual Culture and Contemporary Art in the History of Art Education, examples from Croatia

I would like to present the history of Croatian Council of InSEA (HRV-InSEA). With regards to Herbert Reade's contribution to the field of "Education in Art" (EA), I intend to historise activities and educational methodological innovations of Croatian InSEA and its members, such as connecting Art education and the culture of visual communications and emphasizing the role of critical thinking in the education. For example, Radovan Ivančević as a president of the Croatian InSEA, and Vera Turković were the editors of the HRV-InSEA collection of texts entitled "Visual Culture and Art Education" (2001), published after the first Croatian InSEA Congress held in 1998 on the occasion of the 210th anniversary of the foundation of the first drawing schools and the beggining of art education in Croatia. The collection of texts entitled "Visual Culture and Art Education" presents works from the symposium, divided into four mayor units: 1. Art education and the culture of visual communications"; 2. Socio-psychological aspects of art; 3. Art in the educational system and 4. Education for cultural heritage. An example of Art in the educational system is Inter(active) workshop on contemporary art, a part of the Culture of Change of the Student Center organised by Andreja Kulunčić and Silva Kalčić in Zagreb in 2006, as a complementary program or a supplement to the both - art and art history curriculum. Workshop was treated as an art form and the method of education in contemporary art, connected with the critical thinking and critical art history and theory.

Session 04.18 – Theory-based, Thematic Workshop

Rolf Laven University College of Teacher Education/ Pädagogische Hochschule Wien

Art (Education) and Engagement

As Professor of Art Education, Rolf Laven has strong interests in service-learning (SL). He is actively involved in promoting these approaches to teaching and learning focused on cultural diversity and intercultural competence. In context of SL art education can be fostered through a variety of approaches, including project-based learning and collaborative learning. These methods encourage students to take ownership of their learning, experiment with new techniques and ideas, and develop own artistic voice and style. This designed and presented workshop will explore the relevance of arts education with a focus on the social context of art and engagement. Arts education refer to the practice of teaching visual arts, music, theatre, dance, or other creative disciplines in formal/informal settings. It can therefore encompass a wide range of teaching methods and techniques, from traditional artistic skills to contemporary and experimental approaches in social contexts. Art education and engaged learning can be fostered through a variety of approaches, including project-based, collaborative learning. SL is thus a teaching and learning strategy that combines teaching/academic coursework with community service. It can be particularly effective in arts education because it allows students to apply their artistic skills and creativity to real-world problems and community needs. A particular interest is how arts education can be used to promote cultural diversity, empowerment, and intercultural dialogue through SL: Especially the role of the arts in Erasmus+ Research Alliances that aim to promote cultural heritage, empowerment and sustainability through arts and education - towards conflict resolution and peace building.

Session 04.19 – Panel

Chair: M. Yunus Eryaman

Çiğdem Demir Hacı Bayram Veli University

The Visual Search of the Art Concept and Poster Design of the InSEA World Congress 2023

Art and design are two disciplines which are inseparable. When design has its starting point or a core idea that comes from an art-based solution, the result is unique and incomparable. Art communicates with aesthetics and feelings. Since design is a hybrid discipline it is nourished by art. In the design process of the congress poster design, the key art was formed by calligraphy. The calligraphic experiments were made during the visual research process. As the technique, Chinese black ink and kanji brushes were used to form the calligraphic works. The second step of the design was transforming the manual letterings and calligraphy on the digital platform. The importance of the selection of the black ink is its density which allows coloring in design programmes. And by the help of the digital computer design programs, the black calligraphy was changed into the concept colours which were selected. Due to the main title of the congress “Fault Lines”, the calligraphy was able to express the subject of the word “Fault” with its unexpected and random type of form. The unexpected textures of the calligraphy art, helped to express the concept. This research is basically focused on the art concept building of the poster design of the InSEA World Congress 2023. The details of the poster design process are examined. Finding and building the concept and creating the key art and the design elements due to this main concept is reviewed. The details of the production of the design is analyzed.

Cumali Yaşar Çanakkale Onsekiz Mart University; **Zafer Karadayı** Çanakkale Onsekiz Mart University

Metaversity: Design and Implementation of an Interactive 3D Metaverse Environment for Education, Art, and Communication

In the paper "Metaversity: Design and Implementation of an Interactive 3D Metaverse Environment for Education, Art, and Communication", the process of designing and implementing a three-dimensional, interactive metaverse environment for applications in education, art, and communication is explored. The study discusses the creation of this interactive environment, named Metaversity, which hosts various activities, the technologies used, and the challenges faced. Metaversity is a platform that supports experiential learning and provides its users with the

opportunity to interact and learn in a virtual world. It was developed locally using technologies such as Unity, Blender, and C#. Additionally, it has enriched the user experience by integrating features of sound, vision, and 3D modeling. The paper examines in detail the design and development process of Metaversity, its general design approach and objectives, the challenges encountered and solutions provided, the technologies used and integrations performed, how activities are planned and managed, and the user experience and feedback. The findings indicate that Metaversity has promoted experiential learning and active participation of users in the fields of education, art, and communication. Also, the local development of Metaversity in Çanakkale has demonstrated Turkey's technological capabilities and potential in this field. The paper also discusses future goals and orientations of Metaversity. These include further encouraging experiential learning, continually improving the platform in line with user feedback, and promoting greater recognition and use of Metaversity both locally and internationally.

Session 04.20 – Poster Presentations

Lydia Atubeh Indiana University Bloomington

Sustainable Values: Using Technology and Social Entrepreneurship to Remove School Apathy from the Art Classroom

The presentation aims to provide steps art teachers can utilize to combat school apathy. By collaborating with national and international organizations, I created a pathway that can be incorporated to remove school apathy from the classroom by implementing interactive virtual trips where the students directly engage with speakers and their locale. As scholar Rebecca Ann Schou (2015) noted, attitudes toward school apathy have been documented in children as early as ten. Ever-increasingly, I have seen apathy in students in my classroom, and in conversations with my colleagues have learned that this takes a toll on them as well as they strive to engage students in their lessons and units. At the end of this presentation, participants will be able to document actionable steps they can use to create their path to removing school apathy from their classrooms and achieve this within their school buildings. The outline of the presentation will include an intro to the terminology of social entrepreneurship and how it has been researched and documented as a tool to alleviate school apathy (Mair, Robinson and Hockerts, 2006). There will be a breakdown of a 3D design unit I created, including several virtual field trips I initiated and organized. Finally, exhibits will be highlighted that were the outcomes of the unit. The topic is relevant to issues and trends in reconceptualizing the (art) education curriculum because reaching the goal of creating a conducive educational environment for all students, no matter their perspective or attitudes towards education is vital.

Pei Ling Liao National Taiwan University of Arts

Gem Deco Gem: Study of Computer Graphics and 3D Printing in Jewelry Production

This paper aimed at constructing an individual artistic form of expression through “Gem Deco Gem: Study of Computer Graphics and 3D Printing in Jewelry Production” The objective was to transfer ideas from personal artistic experiences into abstract and concrete imageries, while drawing upon the rich tradition of computer graphics and 3D printing to communicate through a process of internalization. Nowadays, with the rapid progress in technology and changing economic and professional demands on new wave, it seems timely to reconsider the strategic options available when entering the tough zone of digital global communications. With the aid of computer graphics, this process combined multiple dimensions of time and space to express deeply personal thoughts and made use of the advantages of Western and Chinese artistic techniques to represent abstract and concrete forms of space. An individual’s cognition and construction of his field of discipline were revealed, and his contemplation on the relationship between tradition and innovation was reflected in his works and the inherent energy contained in his creations. The modern imageries and thoughts revealed through computer-aided illustrations conveyed an ever-lasting vitality of life that could be found in all things in the universe, and further illustrated that all aesthetic sensibilities and artistic creations stemmed from a subjective aesthetic and creative judgment. A thing of beauty reflected the spirit of its creator, and an artist’s spirit was often shaped by experiencing the unseen natural forces of life as well as the more discernible sensibilities gained from everyday living.

Mika Watanabe Osaka Kyoiku University

Exchanging their Interests through Art between Japanese Children and Indian Children

Sharing with teachers in India the awareness of the problem that when children engage with others of different languages and cultures and try to get to know each other, they may be able to sway children's motivation to express themselves, we promoted exchanges between elementary and junior high school students. In an elementary school class where children showed each other their drawings via Internet, it was found that the presence of others who saw and approved their drawings deepened the children's confidence in their work, and that the desire to tell their friends what they liked led them to engage in activities of independent expression. Since the activity of expression provided an opportunity to articulate their thoughts, wishes, and sense of beauty toward life, enjoying the differences in expression between their own culture and others was a proactive learning experience. It was found that a situation in which the participants could use their imagination and rely on their own sensitivities to the unknown occurred to clarify their individual feelings. In addition, the teachers were able to confirm to each other the importance of treating with care what they feel and think during the production process. The students were motivated to express themselves by sending each other video clips of scenes of their daily lives under the corona. The reactions of the students, who had never met each other before, and their interest in the work were very high.

Kaori Arai Nisikyushu University

A Practical Report on the Exhibition of Paintings by Children from Ukraine, Russia, and Myanmar

This is a practical report of the exhibition held from December to January 2022. The exhibition was titled "Children's Paintings from Around the World - Children from Ukraine, Russia, and Myanmar" and exhibited approximately 80 works by children living in conflict areas around the world. There are students who aim to become kindergarten and elementary school teachers at our university. However, students have little experience in touching works drawn by children. Therefore, I was searching for a way for students to have the experience of interacting with children's paintings so that they can feel the reality of children. The reason why I chose Russia, Ukraine, and Myanmar as the region of the paintings to be collected is, of course, the conflict between Russia and Ukraine, which has been reported every day. In addition, there are international students from Myanmar in our university. We hoped that seeing the everyday reality that they see through children's drawings would give the viewers some kind of realization. During the exhibition period, an interactive appreciation workshop was held for children up to

the third grade of elementary school. The exhibition was not intended to show a political position, but rather to present a bird's-eye view of the works of children living in conflict areas. We analyzed the impressions of the visitors to the exhibition and the participants of the appreciation workshop, verified the awareness of the viewers, and considered what we should do to aim for continuous learning.

Sára Lipnerová Palacky University

The Coexistence of Art Education and Computer Science

The poster entitled *The Coexistence of Art Education and Computer Science* presents art education as a ground for interdisciplinary overlap into computer science. In the era of digitisation and visualisation, in the era that can be defined by the infinity of technological innovations, art education responses quite naturally by using this opportunity as a new tool and content to be implemented in artistic expression. In the current world, it can enrich the field of art education with another perspective and entirely new ways. The Czech curriculum not only for primary education makes it possible to place art education and computer science side by side and to interweave them together. But what possibilities does computer science offer for artistic expression?

Lydia Atubeh Indiana University Bloomington

Creating an Equitable Classroom: Utilizing Art Education to Increase Multicultural Understandings During Unsettling Times

In our current times, due to political volatility and battles raging in various countries, art educators have students who enter their classrooms as refugees in the area where the school is located, including those who have been persecuted for their faith. The purpose of the presentation is to bring awareness to those faith-based issues and provide attendees with tools that I have used, including the creation of a student-led school-based Campus Faith Club to make their classroom a safe environment where students can gather for community and support one another with faith, compassion, and caring. According to the research of the non-governmental organization (NGO) Open Doors, the persecution of Christians has reached the highest levels since their World Watch List began nearly 30 years ago (Open Doors, 2022). At the end of the presentation, participants will be able to identify approaches they can utilize to increase their steps to make an equitable classroom for all their students. They will also take away lesson strategies on global topics, including how to develop a World Heritage Committee Meeting Mock Trial unit of learning that will help students build critical thinking capacity. The topic is relevant to arts education issues and trends in Social Justice, Change, and Equity as the global nature of students' challenges, such as needing to feel connected to others and have a sense of belonging, is a continuing trend. Strategies for teachers to help students in this area will create more engagement in art classrooms.

Miko Niikawa Tokyo University of The Arts

Tradition, Culture, and the Role of Art: Exploring the Transformation of Japanese Painting

This presentation delves into the history of Japanese painting education, with a focus on the traditional art form of Sumi-e. Sumi-e has experienced a decline due to its incorporation into Western-style educational systems. The presentation examines the impact of cultural and historical events on the transformation of Sumi-e, including rigid and biased approaches that have limited its appeal. Additionally, the presentation discusses the use of the term "tradition" in art textbooks during WWII, which fueled nationalism and justified imperialism. Despite these findings, Sumi-e continues to represent diverse aesthetics and identities, and supports traditional domestic industries that use sustainable, natural materials. The presentation argues that preserving certain aspects of tradition in art education can be vital for promoting sustainable business practices and artistic diversity. Furthermore, it explores which elements of tradition should be preserved and which should be re-examined in light of contemporary values and practices. By highlighting the complex relationship between tradition, culture, and artistic expression, this presentation aims to deepen our understanding of the role that art education can play in fostering cultural understanding and sustainable futures.

Shei-Chau Wang Northern Illinois University; **Kun Setyaning Astuti** Universitas Negeri Yogyakarta; **Dwi Wulandari** Yogyakarta State University; **Eni Puji Astuti** Yogyakarta State University; **Arsianti Latifah** Yogyakarta State University; **Zulfi Hendri** Yogyakarta State University

A Landscape of Art Education in Yogyakarta, Indonesia: A Historical Overview

Since its independence in 1945, public education for all citizens has been implemented; like many colonized countries after WWII, Indonesia adopted a western model (the Dutch primarily) of education where art was included as a subject in formal school setting. Although the concept of such educational system is mainly western, the content of art curriculum and pedagogical methods used by post WWII art educators are a mixture of diverse practices that showcase both western European ideas and local flavors. Through this rich mixture, art education in Indonesia becomes a manifestation of “Bhinekka Tunggal Ika” (Unity in Diversity), a national motto that its political leaders strived to live through since WWII. The purpose of our study is to identify such mixture of internal/local flavors of art practices with western styles and to examine how multiculturalism is perceived and practiced in the framework of Unity in Diversity. Through an oral history project in which retired art teachers residing in Yogyakarta are interviewed, this study, situated in a post-colonial position, seeks to document the development of art education as a curriculum in various sociocultural and political contexts, which include Sokarno's Old Order, Suharto's New Order, and the Reformation period. Our study also collects existing documents and artifacts such as pedagogical materials, archives as well as visual, audio, and multimedia data related to their teaching to help us correlate their teaching strategies and beliefs with important historical and political events within the time frame we set to examine.

Programme Overview, Day 5

Friday, Sept 8th, 2023:

Fault Lines | InSEA World Congress 2023: Virtual Live Zoom Sessions

Sessions will be recorded for viewing:

- At the beginning of each session, presenters will be asked if they agree to record their presentation(s).
- Recorded presentations will be archived and available for viewing at the Member's Space of the InSEA Website.
- Please be aware of copyright issues: InSEA cannot host any videos that fail the YouTube copyright scan.

Session Chairs are responsible for the overall facilitation of the session:

- In advance of the session, acquire the presenters' abstracts or papers and email addresses and request a short biography, which can be used to introduce each presenter.
- Read the abstracts for their session to prepare.
- Join the session before the scheduled time to orientate the audience to the context with a few introductory remarks on the presenters and the session.
- Strictly limit the time for each speaker. While Sessions Chairs need to be attentive to time allocations, there is much more than keeping time. A session's success may depend on the SC's ability to limit the time of presentations and to allow sufficient time for interaction.
- Watch out for any virtual hands raised during sessions – attend to attendees' need or alert the presenter that an attendee has a question.
- Check chat functions during sessions and alert presenters of any questions.
- Raise issues/ questions that can facilitate audience engagement and moderate panel discussions.
- Finish the session in time to allow participants to join the next session before it begins.

Presentations & Workshops

- Individual Presentations as well as Poster Presentations are expected to run 15 minutes followed by 5 minutes Q&A and are scheduled in sessions with four presenters.
- Panels, Roundtable Discussions, Thematic Workshops, and Studio Workshops run for a total of 80 minutes.
- The short, visual Pecha Kucha presentation (6 minutes!) with a focus on visuals are tightly timed. Discussion time will follow at the end of a cluster.

Presentation Language English: **EN** Presentation Language Turkish: **TR**

Opening Ceremony (**Monday**, Sept. 4th, 11:00-12:00, Istanbul (GMT+3)

Zoom Code https://us06web.zoom.us/j/85425840890?pwd=QmhOS3NFZTFDb2xaWEdQa3VsTFViZz09

Keynote 1 İnci Eviner (**Monday**, Sept. 4th, 13:00-14:00, Istanbul (GMT+3)

Zoom Code https://us06web.zoom.us/j/81278116364?pwd=dTEzejd3L2JDZnl1c3JpMG5nL3FtQT09

Keynote 2 Kit Wise (**Tuesday**, Sept. 5th, 11:00-12:00, Istanbul (GMT+3)

Zoom Code https://us06web.zoom.us/j/83407369339?pwd=Zm8wT1VRTVl0anY4WDcrNzMxNnZVdz09

Keynote 3 Sara Burkhardt (**Wednesday**, Sept. 6th, 11:00 – 12:00, Istanbul (GMT+3)

Zoom Code https://us06web.zoom.us/j/81692841583?pwd=RWVJbW9vYlFJV2YycWpseG9qR1Vldz09

Keynote 4 Mira Kallio-Tavin (**Thursday**, Sept. 7th, 11:00 – 12:00, Istanbul (GMT+3)

Zoom Code https://us06web.zoom.us/j/83155285940?pwd=N2UwOGVERnplaktFVWsvSUllNVZtQT09

WAAE Panel (Wednesday, Sept. 6th, 8:00 – 9:15, Istanbul (GMT+3)

Zoom Link: https://us02web.zoom.us/j/83839665795

InSEA General 38th Assembly (**Friday,** Sept. 8th, 13:50 – 14:30, Istanbul (GMT+3)

See email from InSEA with meeting link

InSEA Congress Closing Ceremony (**Friday,** Sept. 8th, 14:30 – 15:00, Istanbul (GMT+3)

Zoom Code https://us06web.zoom.us/j/88107705044?pwd=ZDBLcmpXTnNZeEh4SlloVWpXU0o2UT09

Fri, Sept 8th, 8:00 – 9:20, Istanbul (GMT+3) Time

Session I 8:00 – 9:20, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/82799536652?pwd=bEh0TFlxZzBuTHdoV0QwSWNSMTFzQT09	
Chair: Masayuki Hachiya	
The Defining Contours of Performing Arts in Pakistan: A Post Modernist Perspective	Sana Noor
A Study of Brush Painting Textbooks and Children's Artwork in Japan's Early 20th Century	Masayuki Hachiya
Visual Portrait and Identity	Renhau Na
Adding Excitements to The Classroom Experience: An Experimental Study of Teacher Training for Arts-based Instruction for Immigrant Students	Diyah Rachmawati Tohari, Frangky Kurniawan

Session II 8:00 – 9:20, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/89878684096?pwd=d2NPaElNcll6ci83K0lBekZyc1dZQT09	
Chair: Hirotoshi Yaginuma	
An 'Art Act' Workshop with the Spectator's Expertise explores the Influence of Images on Contemporary Art	Zhen Yang, Fengsheng Cai
Discovering New Knowledge as Personal Meaning During Material Discursive Practice as a Bread Maker A/r/tographer	Yuko Shimomura
"The Instinct for Order" Generated by Comparative Appreciation of "Wars Drawn by Children"	Hirotoshi Yaginuma
Communication through Art at a Japanese University: Bridging Young Adults with Art Museums	Kaya Munakata

Session III—Theory-based, Thematic Workshop 8:00 – 9:20, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/86700841477?pwd=WkxROUZ4ekoxeTFBSnJCWkFiZE82Zz09	
Lines of Time: A Meditative and Reflective Drawing Workshop	Peisen Ding

Fri, Sept 8th, 9:30 – 10:50, Istanbul (GMT+3) Time

Session IV 9:30 – 10:50, Istanbul (GMT+3), TR Zoom Link: https://us06web.zoom.us/j/84486082014?pwd=Z0taSFhEaG5oZ1RqVG9QTGFzbUQ2Zz09	
Chair: Candan Dizdar Terwiel	
Seramiğin Bellek Nesnesi Olarak Yeni Teknolojiler Aracılığıyla Üretimi	Gamze Arslan, Candan Dizdar Terwiel
The Art of Painting in the Context of the Innovations that Technology Brings to Digital Painting	Ibrahim Halil Demir, Ali Osman Alakuş
The Contribution of Visual Designs Created Through Artificial Intelligence to Cultural Transmission	Sevda Ceylan Dadakoğlu, Hülya Bölükoğlu
An Evaluation of the Applicability of the Visual Arts Curriculum in Turkey by Field Teachers	Sevda Ceylan Dadakoğlu, Nagihan Uysal

Session V 9:30 – 10:50, Istanbul (GMT+3), TR Zoom Link: https://us06web.zoom.us/j/88654141867?pwd=QUdlWkZIcmxXdTdFZnh3TDcvci8vdz09	
Chair: Rukiye Dilli	
A Project Sample for Developing Popular Science Content Through Citizen Science	Kubra Bal Cetınkaya, Rukiye Dilli
Güzel Sanatlar Lisesinde Karşılaştırmalı çevrimİçi ve Yüz Yüze A/r/tografi Temelli İki Boyutlu Sanat Atölye Dersi	Bahar Bilici Öztürk
Secondary School Students' Perceptions of Social Justice in Visual Arts Education: Visual Phenomenological Study	Belgin Gülben, Ebru Güler
Examining the Online Magazine Publications of Popular Science Magazines for Children and, Planning and Designing the Online Process for the Bilim Çocuk Magazine	Elnara Ahmetzade, Rukiye Dilli, Özlem Kılıç Ekici

Session VI 9:30 – 10:50, Istanbul (GMT+3), TR Zoom Link: https://us06web.zoom.us/j/81007851370?pwd=OXdxSTF0TjIrVFVJU3kveU4yYjR0dz09	
Chair: Ali Osman Alakuş	
The Role of Art in Mitigating the Negative Effects of the Earthquake	Handan Narın Kızıltan
A Comparison of the MEB 2012 And 2018 Secondary School and Imam Hatip Secondary School Drama Course (5th and 6th Grades) Curriculum	Can Erdoğan
An Analysis of Figurative Items on the City Walls of Diyarbakir	Ergin Kaya, Ali Osman Alakuş

Fri, Sept 8th, 11:00 – 12:20, Istanbul (GMT+3) Time

Session VII 11:00 – 12:20, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/81740919955?pwd=cWtMRkwxd0NzMStwd1lEU0hZd0p6Zz09	
Chair: Marta Ornelas	
What Happened in Visual Art Education Classes and Museum Activities during the First Pandemic Lockdown?	Marta Ornelas

Museum Appreciation Project Using Remote-control Robotics Towards Inclusion	Satoshi Ikeda
Online Family Program at NMWA in Japan: Adult Participants' Reflections and Post-Program Activities	Yoko Saito
Creating an Ichiza-Konryu Learning Experience: The Significance and Challenges of an Online Conversational Art-Appreciation Program	Kaya Munakata, Mayuko Omori, Miwako Sakurai, Yumiko Tamura

Session VIII 11:00 – 12:20, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/82836322047?pwd=S1VDays1dE1VZ0dybGZqOCt2NXpnQT09	
Chair: Ana Marqués Ibáñez	
The Relationship between Museum Literacy and Educational Programs: An Analysis of Visitors' Willingness and Preferences	Hinako Iida
Pedagogy in Museums: New Itineraries	Ana Marqués Ibáñez
The Significance of Interview Research: A Study on a Museum-Family Program Focusing on its Participants' Recollections	Miyuki Otaka
In-between Privileged and Marginalized: Drawing-Essay Exploring Wandering Identity as a Korean Student in the US	Bokyoung Jo

Session IX—Theory-based, Thematic Workshop, 11:00 – 12:20, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/83919592864?pwd=T1gyY0hOWDAvbTBkdVZiWkUxWUVVQT09	
A/r/tographical Bread Making as a Becoming Artivist for Community Re-Forming	Yuko Shimomura

Fri, Sept 8th, 12:30 – 13:50, Istanbul (GMT+3) Time

Session X—Panel 12:30 – 13:50, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/86389778451?pwd=SExlcHV0QUNXckkzNDRHcTRsWWFnUT09	
Chair: Ernst Wagner	
Postcolonialism: Can We Imagine a Joint Textbook from the Global South and the Global North?	Ernst Wagner, Patrique Degraft-Yankson, Jana Tiborra

Session XI—Theory-based, Thematic Workshop 12:30 – 13:50, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/88609369036?pwd=UGw1N1RidVVCeHFndkMzNFozaUs4Zz09	
Chair: Helen Arov	
Should We Do More with Less or Less With More?	Helen Arov, Jane Remm, Anneli Porri

Session XII—Poster Presentations 12:30 – 13:50, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/84983543026?pwd=VUFua2ovZ2oremVNTUhNeSt3WDFOQT09	
Chair: Moe Iezaki	
Proactive Learning in Students with Disabilities Using a Telepresence Robot in a History Museum	Yuki Yokoyama, Satoshi Ikeda
The Structure of Difference and Inclusion in Open Form as Art Educational Practice	Moe Iezaki
Building Bridges Through Art Appreciation: How Visual Vernacular Foster Connection between Deaf and Hearing People?	Qiyang Liu
Artist Case Studies: The Film Artist as Ally	Nathalie Koger

13:30 – 13:50 (on-site): **InSEA Award Ceremony**
13:50 – 14:30 (hybrid): **InSEA 38th General Assembly** See email from InSEA with meeting link
14:30 – 15:00 (hybrid): **Closing Ceremony** Zoom: https://us06web.zoom.us/j/88107705044?pwd=ZDBLcmpXTnNZeEh4SlloVWpXU0o2UT09

Fri, Sept 8th, 15:10 – 16:30, Istanbul (GMT+3) Time

Session XIII 15:10 – 16:30, Istanbul (GMT+3, EN Zoom Link: https://us06web.zoom.us/j/85928236646?pwd=amFGSklISmtWb2psMTdmQnUwSEswZz09	
Chair: Pedro Zarzoso López	
Why do Medical Students and Teachers Draw in the University Today?	Marina Guedes
Child, Teacher, and the Apocalypse: Art Educational Survival Guide	Mikko Snellman, Sara Sintonen
Printmaking as a Methodological Tool in the Teaching of Art Education	Maria Avariento-Adsuara, Ana Gerez-Gracia, Paloma Palau Pellicer
Art-inspired Play Proposals in Space	Pedro Zarzoso López, María Vidagañ

Session XIV 15:10 – 16:30, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/84321435032?pwd=VUc1YUd2TWxHekJkMEpnc2x6VHE1QT09	
Chair: Aldo Passarinho	
Educational Toys to Stimulate Learning	Ana Marqués Ibáñez

Simulacrum with Archives in the Field of Media Production Training	Aldo Passarinho
The Importance of Technical Visits in the Professional Training of Visual Arts Teachers	Alicia Andrade Lessa Guimarães
Art, Memory, and Life	Ana Alexandra Pascoal Carreira

Session XV 15:10 – 16:30, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/86862266675?pwd=Rnp3K2tOUUVUa243K0tSVDIxTHRqQT	
Chair: Célia Ferreira	
Empathy and Material Practice: Measuring Empathy in a Critical Participatory Arts Based Research Project for Boys	Michael Whittington
Using Arts to Integrate Children's Knowledge in Istanbul's Romani Neighbourhood: A Teacher's Autoethnography	Esra Ibil
Roots, Negotiations and Wings: A Classroom Study about Entanglements and Becomings in Artistic Processes	Sophia Desport
Knowing the Local Heritage as Identity	Célia Ferreira, Sandra Palhares

Fri, Sept 8th, 16:40 – 18:00, Istanbul (GMT+3) Time

Session XVI 16:40 – 18:00, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/88463052396?pwd=TUhDZnBQWlFxWTVoaUJaUWdseVFhdz09	
Chair: Shei-Chau Wang	
Mapping Visual Art Education in Yogyakarta: An Oral History Project? Shei-Chau Wang, Kun Setyaning Astuti, Dwi Wulandari, Eni Puji Astuti, Arsianti Latifah, Zulfi Hendri	
Rhizomatic Pedagogy for Learning and Teaching Contemporary Art	Lilly Lu, Hung-Min (Mina) Chang
Enhancing Student Learning in Curatorial Practice through Emerging Technologies and Project-Based Learning	Hung-Min (Mina) Chang
Socially Engaged Art Education: A Multimedia Video-Making Project	Sheng Kuan Chung

Session XVII 16:40 – 18:00, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/85333636753?pwd=SnA4dW9FeHdkaWRzZnRQQmhiV21sZz09	
Chair: Kathleen Vaughan	
The Thread of the River: Sustainability and Connection via Community Stitch along the St. Lawrence River	Kathleen Vaughan, Sharmistha Kar
Is it Art or is it Craft? Appreciating Craft Methods and Materials in the Field of Art Education	Jennifer Wicks
The New in the Old: Promoting A People-Centered Approach for Long-Term Conservation and Co-Management of the Kamestizuhan District of Malolos (Philippines)	Ana Neliza Del Mundo-Angeles
Stitching Across Borders, Identities, and Other Fault Lines	Sharmistha Kar

Session XVIII 16:40 – 18:00, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/87050232026?pwd=TXNaRlNWZlZsaUtMOGViUTZGdHd0dz09	
Chair: Geneviève Cloutier	
Glitches as Fractures: Theorizing a Glitch Feminist Art Pedagogy	Maggie-Rose Condit-Summerson
Data/Dada Assemblages and Intra-Actions of Art/Re-Search (T)here	Geneviève Cloutier
Rethinking Place Relations through Listening	Teresa Humphrey
"Make Marginalized Mothers Manifest"—A Narrative Inquiry of Asian International Doctoral Student Mothers	Hsin Fang, Shatha Alrashdan, Jung Shan Sung

Session XIX 16:40 – 18:00, Istanbul (GMT+3) Time, EN Zoom Link: https://us06web.zoom.us/j/88389955804?pwd=OGp3bWpMUDZVLzliMzlvTGJPMzBRUT09	
Chair: Fu Ju Yang	
Arts-Based Research and Citizenship Education	Kayoko Komatsu, Ryoji Namai, Koichi Kasahara, Yutaro Takemoto
Cartographies of Minutia: Lingering with A/r/tographic Flashpoints	Ken Morimoto
Ideal Community Building in a 3D Virtual World by Junior High School Students	Fu Ju Yang
Collective Zine-Making: Fostering Art-Teacherhood Alliance, Challenging Normative Power Structures in K-12 Art Education	Pin-Hsuan Tseng

Fri, Sept 8th, 18:10 – 19:30, Istanbul (GMT+3) Time

Session XX 18:10 – 19:30, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/87074985023?pwd=NTFicFdyMnJob21UYkJLQWp1N3hHUT09
Chair: Ahran Koo

Power of Art Therapy for College Students' Mental Health and Self-Care	Ahran Koo, Eunjung Chang
Deconstructing the Powerplay by Bridging the Gaps within the Intersectional Identity in Education: A Posthuman Perspective	Gitanjaly Chhabra, Jasreen Grewal Kang
Identity, Voices, and Agency of Asian Female Graduate Students in the U.S. through Visual-Journaling	Bokyoung Jo
Social Emotional Learning Practices in Art Education	Ahran Koo

Session XXI—Panel 18:10 – 19:30, Istanbul (GMT+3) Time, Presentation Language: EN Zoom Link: https://us06web.zoom.us/j/88007282279?pwd=UnBTeC8zdTNjdEZMZTNRYlFTTzdGUT09
Chair: Geneviève Cloutier
A/R/T Emergence: Re-Visiting a Collaborative Exhibit Geneviève Cloutier, Kathy Mantas , Sandra Poczobut, Malvika Agarwal, Jennifer Wicks

Session XXII 18:10 – 19:30, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/89594360217?pwd=ZjZLY1dkc0g5UFh5UHJQM1N1U29zZz09	
Chair: Richard Siegesmund	
Lines in Motion: Exploring the City through a Walking Photography Practice	Peisen Ding, Marzieh Mosavarzadeh
Questioning the Routed Roots, We Knot Together: Ruminations on the Future of Art Education	Angela Baldus
Authentic Secondary Art Assessment: Snapshots from Art Teacher Practice	Richard Siegesmund
My Tent as Art Studio: Reshaping Transnational Feminist Identity and Untethering the Privilege of Eurocentrism	Pin-Hsuan Tseng

Session XXIII— 18:10 – 19:30, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/89784436507?pwd=VmQyNkpadHRuTm00cVRSNXZ3WDRxQT09	
Chair: Michael Flannery	
"Afghan War Rugs": Octagonal Flowers and Ammunition	İsmail Özgür Soğancı
Imagining Art Education with Artificial Intelligence. New Images of the Past and Future of Artistic Learning in Visual Arts	Ricardo Marín-Viadel
Being Against Disappearance: A Photographic Search for Memory, Meaning, and Method in Photo-Based Art Education	Michael Flannery
A Study on the Virtual Exhibition of Artistic Achievements in Elderly Art Education in Taiwan	Hsiu-Chu Hsu

Fri, Sept 8th, 19:40 – 21:00, Istanbul (GMT+3) Time

Session XXIV—Panel 19:40 – 21:00, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/81583427745?pwd=ZnUzbno2NjZibWpicUVaSzJYV0R1UT09
Chair: Rita Irwin
A/R/Tography in Process, in Making, and in Between: Perspectives of PhD Students at The University of British Columbia Marzieh Mosavarzadeh, Angela Baldus , Yasaman Moussavi, Elmira Sarreshtehdari, Zohreh Valiary, Rita Irwin

Session XXV—Theory-based, Thematic Workshop 19:40 – 21:00, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/83119383242?pwd=dkZvMWd4MzU1VHRONWFONUNFTW8rdz09	
An Introduction to Visual Methods of Inquiry: Images as Research	Richard Siegesmund

Session XXVI—Panel 19:40 – 21:00, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/87590869369?pwd=R3l4SU5BTG1KSU1XUmNJQWV6TWRKUT09
Chair: Peter Vietgen
CSEA/SCÉA: Transversive Provocations through Service — Kathy Mantas, Joanne Ursino , Peter Vietgen

Session XXVII—Theory-based, Thematic Workshop 19:40 – 21:00, Istanbul (GMT+3), EN Zoom Link: https://us06web.zoom.us/j/85289533092?pwd=enlZbE9yWUNYODJ6d3pRcTI0UTJ0dz09
Chair: Li Xu
Navigating Otherness in Bridging Fault Lines in Art Education — Li Xu, Panpan Yang, Asli Kinsizer, Sherry Abbasi

Abstracts, Day 5, Friday

Session I

Chair: Masayuki Hachiya

Sana Noor

The Defining Contours of Performing Arts in Pakistan: A Post-Modernist Perspective

Dynamic Creative Industries are tools for inclusive economic and social development, creating jobs, improving skills, reducing inequalities, and improving quality of life and well-being. In this increasingly globalized world, Pakistan possesses a unique opportunity thanks to both its established and emerging creative sectors. Among other sectors, performing arts has undergone many highs and lows. The performing arts industry in Pakistan has enormous potential, but the regulatory environment in which it operates has to better reflect the sector's requirements. However, the current arrangements do not give this sector the flexibility it requires to realize its potential. The legal framework which governs issues like structure, tax, copyright, and a host of others, does not accurately reflect the reality of these businesses; as a result, it runs the risk of becoming a story of missed opportunities when it could actually be a win-win situation for both economic and social development. This sector requires a postmodernist approach to bring about the necessary change, where more individualized and diverse approach addresses the problems of redundant themes in execution of a story. The offer of more choices of subjects, learning pathways to learners, more hyper real and certain credibility to metanarratives, solves the problem of restrictive environment of performing arts. The continuation of flexibility and freedom to every individual to explore their own learning path which culminates at a common goal is a path which contributes to the better contours of performing arts in Pakistan.

Masayuki Hachiya Hiroshima University

A Study of Brush Painting Textbooks and Children's Artwork in Japan's Early 20th Century

This study focuses on art education in Japan’s primary education of the early 20th century. In Japan, the educational system was enacted in 1872, marking the start of modern education with the promulgation of school regulations. After that, in art education, the free drawing education advocated by Kanae Yamamoto, starting in the late 1910s, created a significant trend that has led to the present day. In this study, I will focus on what kind of art education was conducted in the middle of modern education until the start of free drawing education. Specifically, I will focus on the brush painting education that was popular at that time and analyze some brush painting textbooks. In addition, I will examine the textbook illustrations and compare them with children’s pictorial works that were thought to have been modelled after those illustrations. This will clarify the classroom practice of art education in Japan’s middle period of modern education and bring a chance for us to understand different thoughts and practices from history. Ultimately, this can lead to a discussion of what art classes can do in today’s education by reconfirming one of the historical teaching methods that are in opposition to today’s mainstream, child-centred art education for free expression.

Renhau Na Zhejiang Shuren University

Visual Portrait and Identity

Visual portrait is art-based research and living inquiry based on the visual arts. By reviewing and exploring personal growth experiences and life experiences, it seeks to understand identity and establish closer connections and mutual care among individuals. From 2019 to 2021, I conducted three consecutive years of teaching on "Visual Portraiture and Identity" at Inner Mongolia University of Arts, attempting to address the common identity and cultural anxieties faced by students in Inner Mongolia through creating visual portraits. A total of 69 students participated in the teaching, with 90% of them growing up in Inner Mongolia and 30% being Mongolian students who commonly face ongoing conflicts between traditional and modern culture and grassland civilization and urban civilization. As regional cultures increasingly merge, ethnic traditional culture is gradually disappearing. The cultural gap and continuous change have caused them to experience a general loss of identity and anxiety. Through my teaching practice, students generally gained inner growth, expanded their understanding of their living situations, and resolved their identity anxieties: a) Students who grew up on the grasslands and had doubts and anxieties about the bustling city life began to open up and regain confidence. b) Students who blindly pursued modern life began to appreciate the treasures in Mongolian culture, such as the aesthetic beauty of Mongolian writing. c) Students with narrow nationalist tendencies began to face the impact of modern civilization on Mongolian traditional culture. d) In addition, most students also experienced the effect of spiritual healing through the course experience.

Diyah Rachmawati Tohari Waseda University; Frangky Kurniawan Yogyakarta State University

Adding Excitements to the Classroom Experience: An Experimental Study of Teacher Training for Arts-based Instruction for Immigrant Students

More than 50,000 Indonesian children live in Malaysia, mostly in Sabah. Before the Pusat Kegiatan Belajar Mengajar, or CLC (Community Learning Center), was established, these children had limited access to schooling. Indonesian residents' education requirements are met through CLC, Indonesian government-provided service. Educating Indonesian children in Sabah, who are immigrant children, calls for a novel strategy. A teacher's involvement in enhancing students' capacity to learn while in class is crucial. We suggest using art to motivate and improve immigrant students' learning. According to Dean and Gross (1992), students who have had trouble in the past are more likely to succeed when lessons are delivered via art and music. Teacher training is required to deliver entertaining learning via art. This study is an experiment designed to prepare CLC teachers to instruct immigrant students via art and to determine whether this approach is more effective with this population. Numerous of teachers from various CLCs were assembled in one location and then given a week of training on how to teach immigrant students fun via art. After the training, the educators put their newfound knowledge to use in their classrooms. According to observations in the field, teachers' methods of teaching in class are more diversified. Some teachers also indicated that it was simpler to reach immigrant students via art, therefore teaching in class became easier than previously..

Session II

Chair: Hirotoshi Yaginuma

Zhen Yang Musashino Art University; **Fengsheng Cai** Musashino Art University

An 'Art Act' Workshop with the Spectator's Expertise explores the Influence of Images on Contemporary Art

This study asked design professionals, art professionals, art enthusiasts, and non-art experienced participants to examine how the experience of action painting, an abstract art form, and the process of viewing it after meditation affected their attitudes towards art. Participants reported a more positive change in their image of 'abstract works of contemporary art', their interest in 'contemporary art', their satisfaction with their 'impression of "art creation"' when they could paint, and their 'attention to themselves' if they experienced action painting after the meditation—'attention to themselves' in a more positive way. Design and art professionals, traditionally considered in the same category, showed different results.

Yuko Shimomura Community Artivist

Discovering New Knowledge as Personal Meaning During Material Discursive Practice as a Bread Maker A/r/tographer

In this paper, I raise the question what might it mean to understand art as a space for making personal knowledge that has not yet been seen? As an a/r/tographer, I disrupt current ways of knowing within the world I reside through an embodied art-making experience. This disruption might be called an educational fault line as an in-between space where my art practice, the already-seen ideas, and the unseen societal issues continuously entangle in each meaning. Selecting a/r/tography as an educational research approach for my study, I also focus on a transformative turn as reconceptualization for today's curriculum making. To do so, I consider bread making as an artistic engagement in which I contemplate certain concepts emerging during the particular process. Moreover, thinking of the ingredients as materials that support this educational disruption, bread making allows me to find the lurking life events that are unseen in the community where humans and non-humans should live well together. Later in this study, with the material discursive practice, I discovered that a lack of collaborative practice within the community created an inequity of the vulnerable individual. Bread making invites humans to see how all the ingredients work well together, and I learned and re-learned how the relational practice between humans and materials maintain new knowledge discoveries for meaning making in the community and at the personal level.

Hirotoshi Yaginuma Niigata University

"The Instinct for Order" Generated by Comparative Appreciation of "Wars Drawn by Children"

This research examines the power of 'expression through the children's eyes' through a comparison of war drawings by Japanese and Polish children. The Japanese drawings were in the 'Shimokawate community' in Tokamachi City, Niigata Prefecture. The Polish ones were collected by the Ministry of Education of Poland after the war by calling on primary schools all the country. All were drawn during and after the World War II. There are slight discrepancies regarding some of the conditions, such as the time and place where these were drawn. However, the comparison will explain the existence of fundamental differences in the images of war held by children in each country. The difference is whether the war scenes drawn by the children are ' information they have heard' or 'they actually have seen through their eyes'. In this presentation, firstly, I will explain what I have considered from this difference. Secondly, I will share the art appreciation classes that were conducted using these drawings. I will share what the children felt and what kind of intentions they developed through the appreciation of the drawings. Through this research, I found that 'expression through the eyes of a children' can inspire a will for peace in us. This can be said to be the awakening of the "Instinct for Order" pointed out by Herbert Read in relation to art. Without doubt, the fresh sense of children's drawings makes us realize this.

Kaya Munakata

Communication through Art at a Japanese University: Bridging Young Adults with Art Museums

This presentation discusses how the practice of communication through art at a university in Japan could motivate students to become art-museum goers. Not many young adults in Japan utilize art museums for their informal learning. I teach communication at a university near Tokyo. Since 2018 I have incorporated art museums' conversational art-appreciation techniques into the communication practice in my semester-long course. Most of my students have almost never visited art museums except as mandatory school excursions. They point to the elitist nature of art museums and their lack of artistic experience and/or knowledge as reasons why they do not go. However, some of these students start going to art museums during or after the course every semester. I conducted interviews with 17 students who took my course sometime between 2021 and 2022 and started going to art museums about their pre- and post-visit images of art museums and what they found most interesting in their visits. The interview results reveal: first, they enjoy extraordinary experiences; second, they appreciate artworks through chatting with co-visitors; third, they deepen their art appreciation by on-site and online information; finally, they raise awareness about historical and/or social issues. All the interviewees had enjoyable and meaningful experiences that positively changed their initial images of art museums. Nearly all of them now visit art museums in their free time. Based on these findings, cooperation between universities and art museums such as my practice would encourage more young adults to go to art museums.

Session III—Theory-based, Thematic Workshop

Peisen Ding University of British Columbia

Lines of Time: A Meditative and Reflective Drawing Workshop

This workshop aims to promote self-learning through meditative and reflective drawing activities. Throughout the workshop, participants will be encouraged to draw lines of time based on their own perceptions of time and lived experiences. By doing so, they can reflect on significant life events that involved decision making, unexpected consequences, and complicated emotions. Drawing, therefore, becomes a tool that helps us delve into the past and trace how we have become who we are in response to time and what happened in the past. As we reflect on our past, we inevitably come across regrets, failures, and hard feelings. However, these are parts of our lived experiences that have made us stronger and shaped who we have become. Through the drawing activities in this workshop, we will embrace the Chinese philosophy of "舍得"

(she de), which emphasizes the interplay between letting go and opening up space for new experiences. By incorporating this philosophy into our drawing activities, we can gain deeper insights into ourselves. For example, we can reflect on what we want to let go of or have already let go of, and how that relates to who we are now. Through this self-reflection, we can gain a greater understanding of ourselves and our place in the world, leading to personal growth and development.

Session IV

Chair: Candan Dizdar Terwiel

Seramiğin Bellek Nesnesi Olarak Yeni Teknolojiler Aracılığıyla Üretimi

Gamze Arslan Hacettepe University; **Candan Dizdar Terwiel** Hacettepe University

Disiplinlerarası sanat anlayışının gidişatı sınırsız ve özgür malzeme kullanımı ile dijital teknolojilerin gelişimi, mimari sunum ve kullanımının çeşitliliğini de arttırmıştır. Disiplinlerarası sanat anlayışını benimseyen bu sonucu da seramik sanatında kullanılan temel malzeme ile seramiğe sahip olmasın, animasyon tekniklerinin ve yeni dijital teknolojilerin bütünleştirilmesi hedeflenmektedir.
Çalışmada; Seramik nesnesi tarihin günümüze değin belleğimizde bulunduğu koruyabilen bir malzeme olarak ele alınır. Seramik yapı hem işlevsel hem de dönemsel özellikleriyle geçmişten günümüze değin belleğimizde koruyabilen, alan geniş geniş (eşyalar, duvar karoları, evyeler vb.) ve iz bırakan bir nesnedir. Bu bağlamda seramik ürünleri; geçmişe ait deneyimlerin, duygulanımların ve izlenimlerin anısal bir temsilidir. Anılar, seramiklerin üzerinde desenler ile varlıkları bularak ya da seramik nesnesine atfedilen anlamlarla seramiği öğrendikten sonra çeşitli değerlendirmeler geçirerek ortaya çıkabilmektedir. "Anı", "mekan" ve "bellek" kavramlarının yürütülmesi bu çalışma, belirlenen otobiyografik anılarla elde edilir. Çalışmanın öznesi sanatçısının kendisidir ve anıları da öznel birikime dayalıdır. Çalışmada, sanatçının kendi anılarından yola çıkılarak dijital yeni teknolojiler ortam mekanları planlanmaktadır. Bu mekanlar öznel anılarla birlikte tasarlanır ve anılarda ön plana çıkan seramik işçiliği fotoğrafı üç boyutlu tarayıcılar kullanılarak dijital ortamda aktarılır. Anılara rastlamak ve insanların dijital görsellerinin de üç boyutlu seramik kaynaklı dijital fotoğraf ile birlikte planlanmaktadır. Sonuç olarak bu şekilde, çağdaş sanat ile seramik ilişkisini ve güncel teknolojilerin bir uzantısı olan dijitalleşmeyi bir sanat dersini bir yol ile ele alma girişiminde bulunulmaktadır. Bu doğrultuda çalışma, seramik sanatı, dijital teknolojiler ve animasyon birlikteliğiyle alan yeni ve farklı açılımlar yaparak özgün ifade biçimine ilham verebilecektir.

Ibrahim Halil Demir Ağrı Ibrahim Çeçen University; **Ali Osman Alakuş** Dicle University

The Art of Painting in the Context of the Innovations that Technology Brings to Digital Painting

The aim of the study is to examine the contribution of technology to art education, digital art education and painting skills in terms of talents, interests, skills, and productivity and to try to examine on traditional and digital products. The research is generally based on qualitative research and descriptive survey model. In the 21st century, as a result of the examination of art and education in the context of technology, changes in the art have occurred on every stage of our life. Each artist tries to bring his works to life with his own expressions. In this changing area, from the canvas to digital, the differences in the perceived forms of aesthetics have been challenged. The preliminary steps to be made by the computer are made in a much shorter time as the errors or corrections made possible in a shorter time as opposed to the canvas. The new Digital Art currents as a result of these changes are examined in relation to painting and technology. As a result, information was given about the required hardware and spelling have been examined stages of creating 2D image samples from around the world and Turkey. Art education also needs to adapt to the developments shaped according to the conditions of the era. Therefore, to benefit from today's technological opportunities of the art of the art educator and the artist, to take advantage of the knowledge and knowledge without breaking the connection with the past is to investigate and apply them.

Sevda Ceylan Dadakoğlu; **Hülya Bölükoğlu** Tobb Ekonomi ve Teknoloji University

The Contribution of Visual Designs Created Through Artificial Intelligence to Cultural Transmission

This research aims to investigate the contribution of visual designing with artificial intelligence in art lessons to cultural transmission. In order to realize this aim, qualitative research was conducted with 15 students studying in the 11th grade of a public school in Ankara. First of all, the students discovered programs that allow them to make visual designs with artificial intelligence. Then, they conducted a literature review on Aşık Veysel, an important personality of Turkish Folk Culture, who was included in the UNESCO commemoration and celebration program for the 50th anniversary of his death in 2023. In line with the information obtained, they created visual designs about Aşık Veysel through artificial intelligence. After completing the literature research and visual designs with artificial intelligence, a focus group interview was held with the participating students. During the interview, discussions were held about the ease of producing visual designs with artificial intelligence and the difficulties caused by artificial intelligence, as well as the effectiveness of the theoretical research conducted. As a result of this research, it was observed that students gained knowledge about Aşık Veysel's life, personality, philosophy, and art.

Sevda Ceylan Dadakoğlu; **Nagihan Uysal** Gazi University

An Evaluation of the Applicability of the Visual Arts Curriculum in Turkey by Field Teachers

In this study, the applicability of the Visual Arts curriculum was tried to be determined. For this purpose, the achievements of the Visual Arts Curriculum that were and were not transferred to the students and the reasons that made the implementation of the curriculum difficult were evaluated by the course teachers. In this study, an online data collection tool consisting of 9th, 10th, 11th and 12th grade achievements and including open-ended questions was applied. The data obtained from the questionnaire were interpreted through percentages. Open-ended questions were analyzed by content analysis. The findings revealed that at least three objectives at each grade level could not be covered or were difficult to be covered. Some of the reasons for the unprocessed objectives stated by the participants are as follows: Exam-oriented education system, inability to teach the course in 12th grade, students' lack of interest, lack of workshops, inability to provide materials, fewer class hours and more learning outcomes, inability to teach the lessons due to the obligation to open exhibitions, too many theoretical subjects and too few class hours, thinking that general culture subjects are unnecessary. It is thought that the findings and results of this research will help experts to improve the Visual Arts Curriculum.

Chair: Rukiye Dilli

Kubra Bal Cetinkaya TUBITAK; **Rukiye Dilli** TUBITAK

A Project Sample for Developing Popular Science Content Through Citizen Science

Due to the institutionalization of science in the 20th century, the gap between scientists and the general public has widened as science has become increasingly difficult for ordinary people to understand, being carried out with its unique methods. On the other hand, in the 20th century, as society began to directly experience the results of scientific and technological developments in their daily lives, interest in science increased. Today, countries must negotiate their science and technology policies with society to sustain scientific and technological developments. Therefore, developed and developing countries must establish a healthy connection between science and society. As a result, the concept of science communication is becoming increasingly important. Today, the concept of "citizen science," which allows for two-way communication in science communication, is gaining attention to strengthen society's relationship with science. In this study, the aim was to determine the conditions that will attract the attention of young people and ensure their satisfaction with science communication regarding TÜBİTAK Bilim Genç, a popular science web publishing platform that produces content for young people. In this context, an application proposal has been developed under the context of Citizen Science. Thus, it aims to provide data that will reveal user expectations to scientists and science communicators who develop popular science content for the public to facilitate the dissemination of science in society.

Bahar Bilici Öztürk

Güzel Sanatlar Lisesinde Karşılaştırmalı çevrimİiçi ve Yüz Yüze A/r/tografi Temelli İki Boyutlu Sanat Atölye Dersi

Bu çalışmanın amacı Güzel Sanatlar Lisesi'nde sanat eğitimi alan 11. sınıf Resim Bölümü öğrencilerinin çevrim içi ve yüz yüze gerçekleştirilen A/r/tografi temelli iki boyutlu sanat atölye dersini karşılaştırılarak değerlendirmektir. Araştırma sanat temelli bir yaklaşım olan A/rtografi Abstracti ile kurgulandığı için elde edilen veriler, sanat temelli eğitim araştırmasının yapısına uygun olarak veri sağlayan görsellerin ve yazıların çözümlenmesiyle gerçekleştirildi. Nitel verilerin analizinde betimsel ve içerik analizi kullanıldı. Kullanılan veri toplama araçları; gözlem, yarı yapılandırılmış ve yapılandırılmamış yüz yüze / online sesli görüşmeler, ses kayıtları, telefon mesajları, öz değerlendirme yazıları, günlükler, kişisel anlatılar, fotoğraf, video kayıtları, eskizler, sanatsal çalışmalar, öğrenci gelişim dosyaları, katılımcıların görüş ve önerileri değerlendirildi. Araştırma karşılaştırmalı olarak değerlendirildi. Araştırma uzaktan ve yüz yüze İki Boyutlu Sanat Atölye dersini alan 11. sınıf Resim öğrencileriyle gerçekleştirildi. Öğrencilerin öğretmen gözetiminde kendi mecazları doğrultusunda sanatsal yaratımlarda bulundukları görüldü. Çevrim içi ve yüz yüze eğitimin ortaya çıkardığı farklı ortam, katılım durumu ve sanatsal üretim süreçleri göz önüne alındığında, A/r/tografi tabanlı öğretim uygulamasının özgünlüğe ve yaratıcılığa olan katkısı karşılaştırılarak A/r/tografinin öğrenciler üzerindeki katılımcı, araştırmacı, sanatçı ve öğrenen rollerine olan etkisi incelendi. Her öğrencinin bireysel farklılıkları ve sanat eğitimi süreci sonucunda birbirinden farklı deneyim ve bulgularla karşılaşıldı. Ortaya çıkan sanatsal süreç ve eserler karşılaştırmalı olarak yaratıcılık ve gelişim düzeyleri bakımından değerlendirildi.

Belgin Gülben Erzincan Binali Yildirim University; **Ebru Güler** Erzincan Binali Yildirim University

Secondary School Students' Perceptions of Social Justice in Visual Arts Education: Visual Phenomenological Study

The importance of social justice-oriented life and education in the world is increasing day by day. Educational policies of developed countries are organized within the framework of critical, inclusive, accessible and universal human rights. It is known that the budget allocated to education in the development plans of developed countries is the highest budget. In line with this need, with an understanding of art education emphasizing social justice. It is important for the individual to develop critical thinking skills and acquire an inquiring attitude.is gaining. In this context, the aim of the research is to examine what the secondary school students' perceptions of social justice are in the visual arts course and how they experience it in their lives, and how they can be developed and implemented through visual inquiries. This research, designed with visual phenomenology, was collected in an 8-week period between April 1 - June 1 2022 of the second semester of the 2021-2022 academic year in secondary school. The participants of the research are 6th and 7th grade 12 secondary school students and 4 visual arts teachers. Personal information form, documents, photo-sound recordings, semi-structured interview form were used as data collection tools in the research. The data of the research were analyzed by content analysis method. Within the scope of the findings of the research, four main themes were reached: Perception of Social Justice; Reflection of Social Justice in the Artistic; Inquiry in the Visual Pedagogical Process; and Opinions.

Elnara Ahmetzade TUBITAK; **Rukiye Dilli** TUBITAK; **Özlem Kılıç Ekici** TUBITAK

Examining the Online Magazine Publications of Popular Science Magazines for Children and, Planning and Designing the Online Process for the Bilim Çocuk Magazine

Bilim Çocuk magazine, which started its publication life in 1998 considering the needs of the reader, is a popular science magazine with a pioneering, reliable and innovative understanding that appeals to children aged 7 and over. Considering today's conditions, it is thought that the readership of Bilim Child magazine is intensively using the internet and smart phones. For this reason, the idea of presenting the Bilim Çocuk magazine to users on digital platforms in the online magazine format that can be used both on computers, tablets and smart phones has emerged. Within the framework of the research, the online formats and mobile applications of three popular science magazines for children published abroad were examined in terms of general structure and interface designs. When looking at magazines, it has been determined that the electronic formats are generally different on computers, tablets and smart phones. In line with the findings obtained from the online magazines examined, it was predicted that a similar structure could be developed for the Bilim Çocuk magazine. For this, it has been proposed to divide the electronic magazine subscription into two parts as the electronic magazine that can be accessed from the current web page and the mobile application. Thus, the study was shaped under two headings. In this context, firstly, opinions and suggestions were made regarding the renewal process of the online magazine section on the website of Bilim Çocuk magazine. Then, suggestions for the process of creating an online magazine mobile application of Bilim Çocuk magazine were presented and sample interface designs were developed. For the interface design of the mobile application, the general features and graphic designs of the examined foreign magazines were compared with the Bilim Çocuk magazine, the structure specific to the Bilim Çocuk magazine was determined, and as a result, sample designs were made for the welcome page, home page, magazine page, menu and buttons of the application.

Session VI

Chair: Ali Osman Alakuş

Handan Narın Kızıltan Cukurova University

The Role of Art in Mitigating the Negative Effects of the Earthquake

Thousands of people lost their lives in two major earthquakes in Kahramanmaraş in the south of Turkey, and many buildings were destroyed or severely damaged. Nearly 15 million people living in the region were directly affected by this earthquake. Of course, it will not be easy to heal the wounds of the disaster, which has such a devastating effect. However, by using the possibilities of art, it can be helped to alleviate the negative effects of the earthquake on people. In this earthquake that took place in our country, it was seen that artists and art educators from not only our country but also many countries supported by organizing various activities. Art educators made pictures with children in earthquake regions, artists from different countries created artworks related to the earthquake, and children sent messages of support to their peers with the pictures they drew. The purpose of this research is to examine the role of art in mitigating the negative effects of the last two major earthquakes in Turkey. By using document analysis in the research, the drawings of the artists related to the earthquake, artistic activities with children, news in the newspapers and social media will be scanned. Thus, it will be revealed how the possibilities of art can be used in mitigating the negative effects of the earthquake on people and what the role of art is.

Can Erdoğan Ankara University

A Comparison of the MEB 2012 And 2018 Secondary School and Imam Hatip Secondary School Drama Course (5th and 6th Grades) Curriculum

This study aims to compare the Secondary School and Imam Hatip Secondary School Drama course (5th and 6th Grades) curricula published by the Turkish Ministry of National Education Board of Education and Discipline in 2012 and 2018. The two most up-to-date drama course curricula published were scanned and the data were analyzed by document analysis method. In the research, the Drama Course of Secondary School and Imam Hatip Secondary School (5 and 6), which was prepared by the General Directorate of Secondary Education of the Ministry of National Education and numbered 152 dated 07.09.2012 by the Board of Education and Training. Classes) Teaching Program and the teaching program published on 13.06.2018 and numbered 82 with the same name were examined with the ”Evaluation Model Based on the Elements of the Program". As a result of the research, in the 2012 curriculum it was aimed to transform students into members of a playgroup by using a game-based approach and moving away from drama methods and techniques. The 2018 Secondary School and Imam Hatip Secondary School Drama Lesson (5 and 6th Grades) Curriculum was updated in terms of achievements and the number of units, and it was built on the components of drama. The curriculum is made more suitable for the field of drama.

Ergin Kaya; **Ali Osman Alakuş** Dicle University

An Analysis of Figurative Items on the City Walls of Diyarbakir

The simultaneous beginning of art with the history of mankind revealed that its development is simultaneously with human product civilization. This togetherness in all sections of history has continued until today. Visuals on the walls of Diyarbakır, geometric, symbolic, with figurative animal and plant motifs, have traces of dozens of civilizations. Artistic analyzes of these plastic values, which are also suitable for artistic meaning, are needed. The aim of the study is to provide information about the purpose and method, and to create a theoretical framework from the data examined in the theoretical plane about the walls the critique of the artwork. The walls of Diyarbakır were examined aesthetically. How to criticize the figurative elements with an artistic point of view and how to draw attention to the artistic value of the plastic analysis to be made by looking at the answers and sample analyzes were made. With this study it have aimed that all of art consumers, from students to adult individuals can perceive the aforementioned works and reach an infrastructure where they can make accurate analyzes on the works to see in their future visits to museums and historical sites. As a result, it was understood that figurative artifacts in Diyarbakır Walls were detailed in stone, contained meaningful messages and were works of art. In the context of the study, it was contributed to the visual perceptions of the individuals, who were called art consumers by the method of criticizing art.

Session VII

Chair: Marta Ornelas

Marta Ornelas Education and Teaching Arte Central

What Happened in Visual Art Education Classes and Museum Activities during the First Pandemic Lockdown?

It has been three years since a pandemic context closed schools and museums. Covid-19 changed our lives forever. Several studies are now pointing out the effects of this event on the way we live, including in the education context, in schools and in museums. We wanted to return to the first moment of the world lockdown, when no one was ready for what happened. That moment was between March and July 2020, since the government order until the end of the school year. In the context of art education, we focus on visual art classes and art museums in Portugal. There are several questions that concern us about this period: Did teachers succeed on trying to create a relationship with students at a distance? Did museums succeed to reach their audiences? Is it possible to create significant learning online? What kind of practical activities art teachers asked their students to do? This set of activities was collected by a call to teachers and museum professionals made by Arte Central, a company of art education deeply involved on academic research on this subject. It pretends to be a starting point for anyone interested in studying what happened in visual art education classes and museum activities during the first pandemic lockdown. This set tells a story, made my many stories. We hope that it contributes to the reflections about what was visual art education at that time and which effects it had on visual art education today.

Satoshi Ikeda Hiroshima University

Museum Appreciation Project Using Remote-control Robotics Towards Inclusion

This study is a joint initiative between the Hiroshima Museum of History and two autistic students with intellectual disabilities. Despite the Covid-19 pandemic facilitating the widespread usage of online learning, few children lost their independence and direct relationship to a certain extent. In addition, children with disabilities visit museums less often than before. Therefore, we aimed to develop an art class

incorporating robots, that students can operate autonomously. First, the students operated a Telepresence Robot (Double3) at school, by learning how to mobilize it through a PC keyboard and controller. Subsequently, they attended an online session with the museum's curator. A week later, the students remotely changed the direction of the robot in the museum, to view historical items and artifacts. Based on their viewings, the students presented pictures in a presentation software on their tablets, alongside drawing pictures of their favorite pieces that they considered exceptional. This exercise promoted cooperative learning and shared art experiences, and the joint practical exercise facilitated proactive behaviors in the students. The art teacher and the students compiled the results on two large sheets, which were displayed at the museum on a later date. This activity signified the students' ability to reflect on the output of their appreciation, by drawing and compiling them into slides, which increased their interest and encouraged their autonomy.

Yoko Saito Energy Mitsubishi Corporation

Online Family Program at NMWA in Japan: Adult Participants' Reflections and Post-Program Activities

Family programs have been popular in Japanese art museums; however, we have not seen remarkable research of its online version. Since 2004, the National Museum of Western Art (NMWA) has held "Doyo-bijutsu (Saturday art)" program on a face-to-face basis, consisting of conversational art appreciation of its collections and artwork activity. Closed for renovations and under the spread of COVID-19, the NMWA developed an online program "Ouchi de Family Program (Family program at home)" as a new experiment in 2021. While volunteers have played a central role in "Saturday art", the online program development and implementation were led by the expert curators in the NMWA. Through participant observation, this presentation explores curators' efforts to overcome communication challenges in an online manner, adult participants' reflections on their experience at the program, and its effects on their post-participation activities. Firstly, curators' knowledge and teaching skills to deepen participants' appreciation and family interaction, secondly securing and training professional educators with adequate budget, and finally well-prepared educational materials and methods to satisfy adult participants' intellectual exploration are discussed based on the findings and implications in anticipation of the proposal to Japanese art museums. This presentation concludes that this new online art appreciation program based on new educating methods may promote joint exploration activities within the family and interaction with other families. The online program could also improve Accessibility, Diversity, and Inclusion in line with the ICOM's new museum definition. Furthermore, it may contribute to the correction of regional disparities in cultural and social rights.

Kaya Munakata, Mayuko Omori, Miwako Sakurai, Yumiko Tamura; Freelance

Creating an Ichiza-Konryu Learning Experience: The Significance and Challenges of an Online Conversational Art-Appreciation Program

"Let's Talk Art! (LTA) Online" is an online (Zoom) program offered by the National Museum of Modern Art, Tokyo since February 2022. In its one-hour program, participants (6 maximum) from Japan and overseas appreciate three artworks through a participant-centered, inquiry-based conversation in English navigated by a facilitator. They deepen their understanding of Japanese modern art and culture and share cross-cultural experiences. This presentation discusses the significance and challenges of "LTA! Online" from its four freelance facilitators' perspective. First, the advance organizer (e.g., self-introduction and theme sharing) is effective in the program sequence. It relaxes participants and encourages their engagement in art appreciation. Second, *LTA! Online* embraces diversity. In our already divided world, disparities and discrimination are ever worsened by the pandemic and conflicts. Conversely, participants from diverse backgrounds unite themselves by appreciating differences. Third, participants benefit from online technologies. They connect to diverse people despite physical, financial, and/or social issues. They also enhance their art appreciation through unique online visual experiences. Thus, participants and the facilitator co-create harmonious learning through friendly and inclusive interaction even online. This resonates with *Ichiza-konryu*, a Japanese tea ceremony concept; the host welcomes guests wholeheartedly, and everyone engages in the shared moment respectfully and sincerely. As "LTA! Online" unites our divided society through art, its facilitators find it highly rewarding and yet demanding. To fulfill their role to connect participants with other participants and Japanese art, the facilitators are required to make a continuous effort to acquire needed high skills.

Session VIII

Chair: Ana Marqués Ibáñez

Hinako Iida Tokyo National Museum

The Relationship between Museum Literacy and Educational Programs: An Analysis of Visitors' Willingness and Preferences

The term "museum literacy" has long been used, especially in museum education research. However, its relationship with educational programs has not been studied much. I hypothesized that museum visitors' willingness to participate in educational programs and their preferences for program contents differ, based on their level of museum literacy. In this research, I first conducted a questionnaire survey on visitors' behavior during their visit to the museum, which was extracted from previous research. Non-hierarchical cluster analysis and multiple testing of the questionnaire results revealed that visitors' museum literacy could be categorized into three types: (1) the high museum literacy group that uses museums independently, (2) the medium museum literacy group that does not seek in-depth knowledge but enjoys museums on their own, and (3) the low museum literacy group that visits museums but is not interested in using them. Analysis of trends in each type in terms of willingness to participate in educational programs and their preferences for program contents revealed that visitors with higher museum literacy were more willing to participate in and demanded longer and more challenging programs. Furthermore, I found that visitors tend to prefer different program contents depending on their level of museum literacy. For example, lectures were strongly desired only by the high museum literacy group, while workshops were equally desired by visitors of all museum literacy levels. Formulating ways to bridge the gap in needs of visitors of different museum literacy levels may encourage more visitors to participate in educational programs in the future.

Ana Marqués Ibáñez University of La Laguna

Pedagogy in Museums: New Itineraries

Museum institutions perform a broad educational work both from a specialized technical field to reinforce the teaching-learning process of a given content, as well as being a showcase that adapts to new learning scenarios for a wide public. In a specialized report called Excellence and Equity, 1992 by the American Association of Museums, the educational work carried out by museums was presented as a basic service provided

to the public. As museum education has developed as a field of study and interest in its own right, efforts have been made to record its history and establish a research agenda to strengthen its position as a discipline in the broader work of museums. In this case we will investigate and visualize new ways of learning for the museum-going public, how the content on display can best be interpreted and how these institutions can be key spaces not only for enjoying cultural entertainment, but also a tool for generating workshops for future teachers. By studying the uniqueness of these museum and heritage interpretation spaces, we will visualize how they can be adapted for children's museums and propose an alternative way for ideas to be expressed and understood by a non-adult audience. Thus, it is important to highlight the notion of education that can be extended to the idea of cultural interaction (Icom Ceca: Committee for Education and Cultural Action). On this idea, the notion of educating is that of interpreting, showing a new, better and innovative facet of the museum content exhibited and its objects, connecting with the visitor's personal experiences, features that Freeman Tilden emphasizes in the publication of his book, Interpreting Our Heritage, 1957, which has had contributions from research studies and subsequent suggestions that have enriched it. Finally, an educational workshop design for children will be proposed as a pilot project that can be developed in a museum and that can serve as a tool for future teachers to design their own museum workshop in the classroom or in the museum institution.

Miyuki Otaka Open University of Japan

The Significance of Interview Research: A Study on a Museum-Family Program Focusing on its Participants' Recollections

How can museum educators realize social problems that diverse people are facing and deal with these problems together with them? In Japan, families have been facing various social problems typically due to gender inequality that resulted in rapidly decreasing child population. However, similar issues are seen worldwide. The Bridgestone Museum of Art (currently the Artizon Museum), Tokyo, conducted a case study on its family program including probably the first interview research exploring participants' recollections 6-17 years after their participation in any family program. Three educators of the museum and I, as an outside family-program specialist, conducted this study in 2019-2020 on all 258 sessions from 2001 to 2015, in which 2,836 persons from 1,074 families including repeaters had participated. The first phase was a survey to which 132 participants from 69 families (33.8% of 204 families that were reached) answered via mail. Among the respondents, we conducted the second-phase interviews with 13 families in 2019. Our 13 interviewee families varied in their participation years (2002-2014), frequency (1-30 times), participant members within the family, child-participant interviewees' ages (11-26), and their addresses. Three international-marriage families and one single-mother families due to parents' divorce were included. I analyzed the interview data alone from an ethnomethodological perspective. I will discuss the interview results and suggest that an interview is a significant method for museums to realize and deal with current social problems that diverse people are facing and improve the relationships between women and men, children and adults, and people and museums.

Bokyoung Jo University of Georgia

In-between Privileged and Marginalized: Drawing-Essay Exploring Wandering Identity as a Korean Student in the US

Based on the frameworks of narrative inquiry, digital storytelling, and third space theory, this study explores the researcher's identity formation as a Korean female doctoral student in the US by analyzing her own drawing-essay, "Devin's Handspan Diary," which she has published via her blog and social media since 2018. The researcher actively embraces third space theory, given the fact that she utilizes an online and digital space that crosses national boundaries, and takes art as a third channel of expression that transcends the language barrier, reflecting otherness and her own sociocultural experiences that belong to neither Korea nor the US. However, the researcher confesses her own contradictory and limited understanding because she feels that postcolonialism, the root of this theory, is not sufficient to explain her status fully. In the US, she is sometimes considered a marginalized individual, but in Korea, she has been privileged as someone who has been afforded many opportunities and benefits. As an ambivalent being, the researcher senses the legacy of colonialism infiltrating her language, life, learning, society, culture, and historical heritage, while at the same time, she feels confused and hesitant and questions the extent to which colonialism has infiltrated her identity. Her sincere concerns and intimate visual narratives examine, question, and discuss whether any other rifts can be found in this postcolonialist discourse. Furthermore, this study demonstrates the scalability of learning through art in how art and education can bridge these gaps and serve as connections that embrace various meanderings and changes.

Session IX—Theory-based, Thematic Workshop

Yuko Shimomura Independent Community Artivist

A/r/tographical Bread Making as a Becoming Artivist for Community Re-Forming

Becoming an Artivist and A/r/tographer, the artist researcher creates art as a space of making knowledge in order to exchange current societal issues at the community level within personal meaning-making experiences. In such a practice, the researcher follows the a/r/tographical research approach that offers disruption of the crystalized knowing practice while residing in the in-between 'zone of fracture'; thus, the art practice enables the self into a contemplative learning and re-learning, returning and re-turning the pre-existing ways during a particular process. Considering bread-making as a practical art process, the researcher deeply engages with the materials such as flour, yeast, salt, and water to see the unseen aspects of the life of materials and what they do to human thinking, doing, and living. Rather than seeking revolutionary changes, the participants maintain liminal involvement to activate creative means in their own current political and social matters. Such a practice allows the participants and other related individuals within a community to be able to entail new possibilities for vulnerable and marginalized selves during their personal becomings. Through artistic discursive practice and bread-making as a social engaged art practice, the knowers begin to find out their own meanings with the support of what materials give and do so that the personal knowledge proliferates while the practice continues. At the end of the research, each one of the participants shares their own outcomes as new knowledge to find out what needs to be seen from what appeared to be unseen.

Session X—Panel

Chair: Ernst Wagner

Ernst Wagner LMU Munich; **Patrique Degraft-Yankson** University of Education Winneba; **Jana Tiborra** Gymnasium Bad Nauheim

Postcolonialism: Can We Imagine a Joint Textbook from the Global South and the Global North?

Education through transnational/transcultural image exploration

The strengths of images as important educational resources have been established by many academic investigations. Images carry with them many attributes which make them speak louder and provide a more holistic comprehension than words. It was on this premise that the Exploring Visual Culture project was situated. Since its launch in 2019, the Exploring Visual Cultures (EVC) project (www.explore-vc.org), has embarked on a transnational/transcultural image collection, creation, exchange and interpretation project which targets the promotion of art education. So far, EVC has succeeded in establishing a strong network of enthusiastic Art educators from Ghana, Germany, Kenya, Cameroon and South Africa (as well friends from many other countries) and who have engaged in several useful projects which have resulted in art exhibitions, workshops, conferences, online material, publication of books (including a manual for German art teachers).

The Project and how it Answers the Situation in Ghana—Patrique deGraft-Yankson

In the beginning, this presentation will shine some lights on the workings of EVC over the past four years, entailing EVC's impacts on Art Education in the participating countries. However, the focus of the presentation will be on one of the projects currently underway. Based on the successful cooperation, which has led to a strong and reliable network, the partners from Ghana and Germany have decided to develop a joint textbook for art lessons in secondary schools. This challenging project poses the following questions:

- Where does a common perspective on central contents of art education succeed?
- When does it make sense to name different perspectives addressing their differences? (This applies both to the selection of the learning content, but above all to the respective approach and the methods proposed.)
- What bridges can be built across the differences without denying the differences?
- How does difference become didactically fruitful?

The presentation takes these questions to characterize the project's approach.

The Urgent Need for Opening European Art Education to Perspectives from the Global South—Ernst Wagner

From a German perspective, this project is arguably crucial for opening German art education to a transcultural and post-colonial perspective. It is going to be the very first textbook to be developed in dialogue at eye level between partners from the Global South and the Global North. This presentation characterizes art education in Germany, which still perpetuates Eurocentric concepts, and develops from this description the expectations that are placed on such a product, which is then used both in Ghana and in Germany.

Evaluation: A Critical Friend's Perspective on the Project—Jana Tiborra

This contribution offers a reflection on the textbook project from the perspective of a critical friend. Thereby, we understand the critical friend as a type of productive feedback shaped by nearness and distance: Being engaged in research on transculturality, heterogeneity, inequality, and post-colonial art education ourselves, we are not actively involved in the project's formation. Rather, our contribution offers critical reflections from a situated perspective. By reporting on our observations on the development of the project, we will point out the benefits and potentials of the project as well as its particular challenges, and we try to give impulses for further developments. The aim is to contextualise the project in front of conceptions of transculturality in theory and practice. The reflections will show how the transcultural genesis of the project shapes and connects different approaches to the concepts of sustainability, image, or artwork. Finally, we also observe and comment on methodological paradigms and implementations and how they encourage students to develop ways of critical thinking to face shifts and transformations in our today's transcultural societies.

Session XI—Theory-based, Thematic Workshop

Chair: Helen Arov

Helen Arov Tallinn University; **Jane Remm** Tallinn University; **Anneli Porri** Estonian Academy of Arts

Should We Do More with Less or Less With More?

In a world where the ability to creatively adapt to new crises is becoming increasingly important, it seems more pressing to reassess what is necessary to thrive in today's society. The opportunity to take a step back from our day-to-day activities and reflect on our actions seems to have become increasingly difficult in a 'culture of increasing haste' (Mäkinen & Juvonen, 2020). Following the ethics of degrowth and the themes of slow pedagogy, we would like to discuss how to create meaning with less in our teaching practices. In this workshop, we would also like to open a dialogue to discuss the question of how to combine a 'slow approach' in education with a competency-based curricular approach in art education. What possibilities and friction do these aims produce? In the workshop, we propose the themes of creating meaningful art experiences with less and on the other hand what could come from delving more into the aims of learning art and the competencies we hope to support. We also explore what forms the core of learning through art and how to manifest that in art teacher training.

Session XII—Poster Presentations

Chair: Moe Iezaki

Yuki Yokoyama Hiroshima University; **Satoshi Ikeda** Hiroshima University

Proactive Learning in Students with Disabilities Using a Telepresence Robot in a History Museum

This study is a joint initiative between the Hiroshima Museum of History and two autistic students with intellectual disabilities. Despite the Covid-19 pandemic facilitating the widespread usage of online learning, few children lost their independence and direct relationship to a certain extent. In addition, children with disabilities visit museums less often than before. Therefore, we aimed to develop an art class incorporating robots, that students can operate autonomously. First, the students operated a Telepresence Robot (Double3) at school, by learning how to mobilize it through a PC keyboard and controller. Subsequently, they attended an online session with the museum's curator. A week later, the students remotely changed the direction of the robot in the museum, to view historical items and artifacts. Based on their viewings, the students presented pictures in a presentation software on their tablets, alongside drawing pictures of their favorite pieces that

they considered exceptional. This exercise promoted cooperative learning and shared art experiences, and the joint practical exercise facilitated proactive behaviors in the students. The art teacher and the students compiled the results on two large sheets, which were displayed at the museum on a later date. This activity signified the students' ability to reflect on the output of their appreciation, by drawing and compiling them into slides, which increased their interest and encouraged their autonomy.

Moe Iezaki Naruto University of Education

The Structure of Difference and Inclusion in Open Form as Art Educational Practice

It is important for students to encounter others who are different from their own intentions in the view of an educational perspective. Pupils acquire creative attitudes and thinking through situations interacting with their environment through the act of the artistic practice, and through trial and error as they encounter difficulties that do not go their way. However, in the context of Japanese education, the limits to the development of artistic act and thinking caused by excessive synchronization in our school spaces and by relying on self-referencing only, have been pointed out as problems. Therefore, it is necessary for teacher training students to view artistic activities as a place to face conflicts while responding to unexpected others and to cultivate an attitude of actively ensuring opportunities for pupils' learning. In the artistic practice of applying the theory of "open form" at the Faculty of Education, Charles University in the Czech Republic, students recognize unexpected otherness while sharing a field by creating and changing the indeterminate installation with classmates and an artist-teacher . Those continuous situations by open form incorporate a structure both of difference and inclusion as a form of artistic practices that respond to others. In light of examples of art educational practice in the Czech Republic and Japan, we can identify disclosure and secrecy, irreversibility, and participants' positions as structures of difference, and a shared field and equal opportunity to act and comment as structures of inclusion.

Kathleen Vaughan Concordia University, **Sharmistha Kar** Concordia University

The Thread of the River: Sustainability and Connection via Community Stitch along the St. Lawrence River

What environmental knowledge can we generate as we work together to embroider a textile map of a shared space? Addressing this question, this collaborative paper explores the design, facilitation, and research and artistic outcomes of a community stitch project whose thread lines connect participants to each other, to the St. Lawrence River eco-system, and to their dreams of a sustainable future for the great North American waterway. Set up waterside, “The Thread of the River” invited passersby to share stories as they contributed to a textile artwork that uses sustainable and upcycled materials and processes (eco-printing, natural dye, cyanotype) to represent the shoreline of the Montreal community of Verdun. Verdun’s shoreline park became a citizen refuge during the COVID-19 pandemic, as people turned to nature for solace. Building on this enhanced engagement, “The Thread of the River” is part of a larger research project into our relationship with the St. Lawrence, which runs for 3000 kilometres from Lake Ontario to the Atlantic Ocean, through multiple Indigenous homelands and habitats for many species, alongside cities, agricultural zones, undeveloped areas, and biosphere reserves. Addressing the complexities of – on the one hand -- climate change, habitat loss, plastic and other pollution, and – on the other hand – participants’ ecological grief and anxieties, “The Thread of the River” suggests that collaborative embroidery can help us connect to each other and the eco-systems of the places we love as we learn together to build more sustainable and just futures for all.

Qiyang Liu Hiroshima University

Building Bridges Through Art Appreciation: How Visual Vernacular Foster Connection between Deaf and Hearing People

In a society dominated by hearing people, written communication and sign language interpreting can solve basic communication problems between deaf and hearing people but cannot fully dismantle barriers between them. To foster connections from an artistic standpoint, we explored the use of physical expressions. A literature review on visual vernacular revealed its potential for promoting interaction and bridging the gap between deaf and hearing people. The literature review on VV highlights its potential for fostering deaf-hearing interaction. In addition, using critical disability studies as the theoretical framework for this study, we aimed to create activities that enable people with and without disabilities to transcend the limitations of dualistic ontology and establish interconnected relationships while preserving their diverse identities. To evaluate the potential of VV, we developed and executed an exchange program that utilized VV techniques. The results showed that the exchange program facilitated relationship building between deaf and hearing people. To encourage further communication, it is essential to develop art activities that combine VV and art appreciation, incorporating hands, fingers, facial expressions, and body movements. By promoting an inclusive and symbiotic society, such initiatives can serve as bridges between deaf and hearing communities.

Nathalie Koger The Golden Pixel Cooperative

Artist Case Studies: The Film Artist as Ally

I will shed light on diverse artistic methodologies dealing with topics such as decolonialism, feminist perspectives, care, and collectivity when creating cooperative artworks. For these methodologies, I try to coin topics and terms. The artists referenced all approach their work as being an ally, even though they may along the group/perspective they engage with. The filmic results themselves are shaped by diverse film aesthetics underlined by agency and appropriation methods activated with and by protagonists. Works cited and referenced are from Johanna Billing, Caroline Garcia, Constanze Ruhm, Belinda Kazeem-Kamiński, Karrabing Film Collective, Isa Rosenberger, Leyla Stevens, and Borjana Ventzislavova, among others. To be an artist as an ally, means to first acknowledge the systematic injustices that exist in society and commit to using their/your platform to amplify the voices of those wo are most affected. One way in which artists can act as allies in by creating work that addresses forms of ideology and power by deconstructing them. In this way, they promote understanding. Beyond creating art, artists can also act as allies by using their voice to advocate for policies and practices that promote equity and inclusion. Ultimately, being an artist as an ally requires a commitment to ongoing learning and growth. It involves taking the time to listen to and learn from those who have different experiences and perspectives. Therefore, the model of the artist as an ally could be discusses as a role model for (art) pedagogues (including the pros and cons or challenges inherited).

Session XIII

Chair: Pedro Zarzoso López

Marina Guedes Design E Sociedade

Why do Medical Students and Teachers Draw in the University Today?

The history of Medicine reveals the use of Drawing as an important tool to observe and configure the human body, highlighting the possibility to communicate scientific discoveries through graphic representations. Despite this historical context, is drawing actively playing a role in Medical Schools today? It is understood that drawing can be useful in the development and teaching of Medicine, portraying ideas, knowledge, and experiences that shine through the historical evolution of this discipline. As the relationship between both areas evolves, the contribution of drawing expanded beyond its initial boundaries within Medicine. A few examples are its ability to create useful images for understanding and learning anatomy among other subjects and become a useful and powerful tool to communicate visually between teachers and students. Based on this ground, we will seek to analyze the presence and utility of drawing inside Medical Schools at the University of Porto (Portugal). In this process, we will understand how drawing is a vital tool to visualize knowledge, learn contents and memorize the intricate nature of the human body. This analysis integrates the investigation project *DRAWinU: drawing across university borders* which aims to understand the uses of drawing between teachers, students, and researchers within the University of Porto, highlighting the purpose of creating new learning strategies and research skills based on drawing activities in Higher Education.

Mikko Snellman University of Turku; **Sara Sintonen** University of Turku

Child, Teacher, and the Apocalypse: Art Educational Survival Guide

How to survive from apocalypse? This question is raised in a video installation composed by Finnish artist Nastja Säde-Rönkkö. Her 26 video-channelled artwork was realized in an old factory ambience at Rauma (Finand 22.10. -4.12.2022). What an extreme question has been addressed to art educators! We have been asking this question from ourselves with teacher-students at University of Turku, Teacher Education Department with reflections, interviews, fictional stories, clay work and assignments. This research explores the potentialities of posthuman art education in its onto-epistemological and ethical special features. We are collecting knowledge from the experiences, thoughts, and pedagogical implementations. 'The Survival Guide for an Apocalyptic Child' as contemporary art raises questions about survival, what is important to conserve after the apocalypse? How the artwork unfolds intellectually and affectively? Research questions are as follows: 1. How does it become possible to ponder from posthuman thinking in an art educational context and in this contemporary timeframe (Anthropocene)? 2. How to answer to the anxiety of the apocalypse and process it through art education? The research methodology starts with post-qualitative and arts-based approaches. We read the research material diffractively and we let it affect us as researchers with the teacher-students. We read the materials also with the posthuman philosophy and pedagogical theory. We pay a special attention to the matter, affect and their vital agency in our approach. The presentation is constructed through dialogical presentation. This opens up new and unpredictable lines of flight and enhance multi-perspective understanding.

Maria Avariento-Adsuara University Jaume I of Castello **Ana Gerez-Gracia** University Jaume I of Castellon; **Paloma Palau Pellicer** University Jaume I of Castellon

Printmaking as a Methodological Tool in the Teaching of Art Education

The following prints show the synthesis of everyday artistic practice. Impressions of gloves and the material used for inking the matrix leave the trace of ink residue. It is a visual representation of the duration of the workshop, the colors used, and, at times, the fragments of what has been stamped. The result is a graphic work with stamped materials and concepts that demonstrate the printmaking process. Displaying the artwork created in the workshop helps guide the creative process through unique prints, contributing to the improvement of the aesthetic and technical learning of printmaking. The goal is to provoke aesthetic experiences in students that act as a trigger for their own creative process. Creating an artistic work as part of an arts-based research in education challenges the resulting graphic products to function as methodological instruments and be incorporated as a teaching and learning strategy. To achieve this, Artography offers an approach that merges 'knowing,' 'doing,' and 'creating' (Irwin, 2004). The "Artist's Diary" is a series of prints that represent conclusions from a research process based on the arts carried out in a particular workshop to design an artistic proposal in the classroom that teaches the use of printmaking through artistic results.

Pedro Zarzoso López Universidad De Zaragoza; **María Vidagañ** Universidad De Zaragoza

Art-inspired Play Proposals in Space

The work we present is included in the thematic sub-theme classroom practice. One of the main "faults" we observe in the students of the Degree in Early Childhood Education is the lack of knowledge they have about contemporary art and the processes of artistic creation. Based on an anonymous test to detect the level, we can see that the majority of students have a great lack of knowledge about contemporary art. At the same time, they are unfamiliar with artistic practices such as installation or performance. Our proposal sets out a series of practical educational exercises, developed throughout the course and presented in an artist notebook. The project ends with a proposal for a game in space inspired by art installations. Art and education merge in a space created for play. The "fault" detected initially becomes the key structure of the acquisition of knowledge throughout the course.

Session XIV

Chair: Aldo Passarinho

Ana Marqués Ibáñez University of La Laguna

Educational Toys to Stimulate Learning

Educational toys are playful elements and devices, which are usually designed for children or young audiences in order to promote and stimulate their learning. Their purpose is to acquire a certain competence or skill, as well as specialized content on a particular curricular topic. In this case we will focus on a systematic study of toys that have been a breakthrough to visualize the three dimensions in children, build new scenarios and real spaces or that are based on their imagination. Toys designed for children are those that have a specific educational purpose, therefore a ludic-educational element is expected to educate, either within manual or physical capabilities or to learn to develop a specific skill.

Nowadays, historical toys have been redesigned, as well as new ones have been created to improve the teaching and learning process in children.

Aldo Passarinho Instituto Politécnico De Beja

Simulacrum with Archives in the Field of Media Production Training

The use of archival objects in audiovisual documents has the power to affect the perception of movement in space-time with its power of verisimilitude, both in historical documentaries and in fiction films. The power of these objects leads us to the need for a critical attitude when dealing with their agency in the field of media production, particularly when dealing with historical social frictions and dissonances. The research underlying the present communication, developed in the context of the higher education of future professionals in the field of audiovisual and media production, aims at identifying the possibilities of using archival objects in audiovisual simulacra that explore the frictions and dissonances of a given social or cultural space. In methodological terms, this paper is the result of an ethnographic research developed in the scope of the PhD project in Arts and Education where an approach to TAR (Actor-network theory) was made in order to trace the relations and associations established by a group of students of an Audiovisual and Multimedia (BA) course during the production and realization of a fictionalized advertising spot, about a metallurgical industry with impact in the rural area of Alentejo - Portugal. Tracing the relationships established during the audiovisual production allowed us to identify how archives affect the perception of space and time by the students, future filmmakers, and the potential of archives for the development of critical thinking and attitude in the relationship with the social.

Alicia Andrade Lessa Guimarães Universidade Estadual De Campinas

The Importance of Technical Visits in the Professional Training of Visual Arts Teachers

This work presents a preliminary analysis of the contribution made by technical visits to art and culture spaces, with the intention of analyzing the works developed and activities provided by these Art/Education spaces. Starting from the experiences lived by the students of the discipline AP-707 - Management of Art/Education Spaces, who experience part of the workload of the discipline in Technical Visits to these spaces, previously scheduled and in groups, as part of their training as art teachers' visuals. The discipline seeks to provide students with moments of practical experience, in addition to theoretical foundations, on the day-to-day activities of Art/Education in non-formal education spaces, which develop activities on this theme. For the analysis of the visits, the students developed a Device for the Evaluation of Technical Visits, which serves as a guide to the aspects that should be observed by them, in the visits, providing guidance for reflections on the relationship between the activity and their training. The first edition of this discipline took place in the first half of 2019. It is offered annually, as an optional discipline, in the Degree in Visual Arts. In each edition of the discipline, the objectives are presented to the students and, based on the theoretical reflections, the main aspects to be observed during the incursions to the spaces are raised.

Ana Alexandra Pascoal Carreira Instituto Politécnico De Bragança

Art, Memory, and Life

Art should be part of our life as life serves as a basis for artistic construction. Art should help to perpetuate memories, to better build the present and the future. Here we present the work developed in a Curricular Unit of Sculpture at Escola Superior de Educação - Instituto Politécnico de Bragança, where, through the study of contemporary art, collective memory is explored. The work of some artists is the starting point for a reflection on the transformation of social awareness through contemporary art and its nature of activism and divergence. Life and memory are transformed into art and activism in the work of various artists covering different geographies and social issues, like: Joseph Beuys, Regina Galindo, Rosana Paulino or Ai Weiwei. Art in the classroom is like a laboratory where, through visual arts and social themes that cross times, awareness of the other is problematized and raised. Building an active and enlightened citizenship, where memory is not something forgotten, but substrate to build a democratic and humanist future, art is a privileged mean to transmit values to our students and also for them to build knowledge through values. The works developed address many different issues, where through installations, students show to the community an active and engaged citizenship.

Session XV

Chair: Célia Ferreira

Michael Whittington University of Newcastle

Empathy and Material Practice: Measuring Empathy in a Critical Participatory Arts Based Research Project for Boys

The development of empathy is crucial for healthy relationships between adolescent boys and the world around them. Online screen time and empathy for boys is a concern for parents, teachers, and the community. Screen use by adolescent boys has had heightened resonance as the world fractures through increasing pandemics, online engagement and increased real world isolation. This presentation speaks to a section of the doctoral study 'Contemporary art making: an affordance of empathic concern for boys. I focus on Year 8 boys, aged 13-14 years, studying mandatory visual arts (n.13). The boys were invited to participate in a 10-week study using Critical Participatory Arts Based Research (CPABR) for their learning. This study included a Pre and Post use of a validated tool, The Adolescent Measurement of Empathy (AMES) which involves a 12 item self-report of questions relating to Cognitive Empathy, Affective Empathy and Sympathy. The presentation reports on the findings of the anonymous and voluntary AMES survey undertaken by a large proportion of the Year 8 cohort (n.166). It focuses on an identified group of participants (n.13). The results revealed a shift in the empathic responses of the participants. It describes how an arts material engagement and empathy are refracted through the affordances of 21st century studio learning.

Esra Ibil Indiana University Bloomington

Using Arts to Integrate Children's Knowledge in Istanbul's Romani Neighborhood: A Teacher's Autoethnography

Walking through a neighborhood where Romani people pursue their life with selling flowers, playing drums, zurna, dancing and protecting their community in Istanbul, Turkey. The formal education, learning reading, or social norms has no meaning for them. Yet they are not aware of their human rights, education rights, and they are not recognized by the majority. They are called "bucuk" which means "half" in English. Their

existence are not considered as a whole (Arus & Arus, 2007). As a first-year teacher, I was hired to teach Turkish language arts to the Romani community in an informal education center provided by the municipality social services. Teaching to the Romani children became a challenge for me because all the instructional methods and teaching strategies I learned in the college didn't meet these children's needs. Until I saw them in an art class how happy they were playing drum, zurna or dancing to the percussion rhythms. What was the difference between my classroom and the art classroom? They were able to make a connection of their daily life, there was a harmony. If we want to integrate marginalized children into society, we must include them in education through a natural transition process, without breaking away from their daily lives and without oppressing them. In this journey, I follow the question "In what ways could art making activities make a third space for school and home culture to meet?"

Sophia Desport University of Gothenburg

Roots, Negotiations and Wings: A Classroom Study about Entanglements and Becomings in Artistic Processes

Through my own experience as an artist and as an art teacher, I was always interested in artistic processes, both the challenges as well as the possibilities. The steering documents in art education, in Sweden, emphasizes the importance of artistic processes. Encouragement to take risks in explorative processes, all while being graded can make the students end up in a field of contradiction and tension with vulnerability as a consequence. The overall aim for this practice-based study is to provide an increased understanding of students' conditions while working in artistic processes. Using that understanding, with this study, I hope to develop a sustainable framework as support for designing a, for the students, safe arena for work in artistic processes. From a perspective of relationality, the focus of this study is on entangled becomings and movement in socio-material intra-actions. The point of my departure and my method has been to collect the students' digital photo journals and drawn maps where students visualize important resources that have helped them in moving their work forward. Through a process of co-creation, the empiricism has come to be through diffractive readings and articulations. Attention has been paid to meaning making, movement and tension in the process of correspondence which appears as stories. How does an artistic process appear and what are the intra-actions that enable meaning making here? And how does the vulnerability of the students, when put into movement, become performative acts of resistance?

Célia Ferreira University of Minho; **Sandra Palhares** University of Minho

Knowing the Local Heritage as Identity

This artistic education study aims to understand the impact of the textile handicraft of Guimarães-Portugal embroidery, in the development of technical-artistic skills, communication and expression skills, critical and creative thinking, visual and aesthetic sensitivity, problem solving and promotion of culture based on the intangible heritage of the region and the design and experimentation of local artefacts. The research was determined by the desire to value the region's heritage, introducing textiles in new teaching practices, taking as a reference some works of contemporary art that integrate it, with a view to crossing tradition with contemporaneity and, in this way, providing new learning to students. and awareness of the importance of preserving heritage as a form of identity and belonging to a community. This qualitative study was implemented during six months, in 2023, with the participative methodology (Soares, Sarmento and Tomás, 2005), involving students from 10 to 15 years old, from two public schools in Guimarães, Portugal, with different sociocultural and economic contexts. Research data were collected through anonymous surveys. Ethical principles and data protection standards were followed to ensure the protection of participants through consent forms signed by their legal guardians. We follow the guideline of Soares, Sarmento and Tomás (2005) in which the indicator of "valuing the voice and action of children" is paramount. The artefacts presented were created by the participants according to their preference and creativity and inspired by the local embroidery traditions of Guimarães.

Session XVI

Chair: Shei-Chau Wang

Shei-Chau Wang Northern Illinois University; **Kun Setyaning Astuti** Universitas Negeri Yogyakarta; **Dwi Wulandari** Yogyakarta State University; **Eni Puji Astuti** Yogyakarta State University; **Arsianti Latifah** Yogyakarta State University; **Zulfi Hendri** Yogyakarta State University

Mapping Visual Art Education in Yogyakarta: An Oral History Project?

Public education for all citizens has been implemented since 1945 when Indonesia claimed its independence. Like many colonized countries after WWII, Indonesia adopted a western model (the Dutch primarily) of education where art was included as a subject of study in formal school setting. Although the concept of such educational system is mainly western, the content of art curriculum and pedagogical methods being used by art educators of the first couple of generations are a mixture of diverse practices that showcase both western European ideas and local flavors. Through this rich mixture, art education in Indonesia becomes a manifestation of "Bhinekka Tunggal Ika" (Unity in Diversity), a national motto that its political leaders strived to live through since WWII. The purpose of this study is to identify such mixture of internal/local flavors of art practices with western styles and to examine how multiculturalism is perceived and practiced in the framework of Unity in Diversity. Through an oral history project in which retired elementary art teachers residing in the metropolitan Yogyakarta are interviewed, this study seeks to examine the development of art education as a curriculum in various sociocultural and political contexts, which include Sokarno's Old Order, Suharto's New Order, and the Reformation period. To carry out the first phase of this study, a group of faculty members and students at the Yogyakarta State University (Universitas Negeri Yogyakarta, UNY) identified the first and second generations of retired public school art teachers since 1945. Specific questions to ask these retired art teachers include: How were art-related subjects, particularly visual art, being included and implemented in school curriculum during their time? What contents in art curriculum have been taught? This study also looks for existing documents and artifacts such as articles, books, or archives as well as visual, audio, and multimedia data related to their teaching to help us correlate their pedagogical strategies and beliefs with important historical and political events within the time frame we set to examine. In this panel, we propose to do the following: 1) give a historical overview of art education in Indonesia, 2) highlight the cultural significances of Yogyakarta's dynamic art traditions, 3) present the video clips of selected interviews, 4) correlate narrative data analysis with significant political events, and 5) outline the history of art education in Yogyakarta.

Lilly Lu University of Nebraska at Omaha; **Hung-Min (Mina) Chang** Hsuan Chuang University

Rhizomatic Pedagogy for Learning and Teaching Contemporary Art

Contemporary art provides new and different possibilities for thinking about art, learning, and education. Due to contemporary art's multidimensional, multisensory, and complex nature, art educators emphasize the significance of teaching contemporary art and seek appropriate pedagogy to teach it in all art education classrooms (Venäläinen, 2012). They now conceptualize contemporary art differently from traditional art pieces as a field of activities, a process, and a journey of creative actions that require both the artist creating the piece and the audience experiencing it. Thus, contemporary artworks serve as both sites of artistic knowledge and learning environments that audiences can perceive, interpret, and respond to. Further, they can reflect on their art experiences and construct meaningful connections and develop self-knowledge in process. Many art educators have addressed or implemented the rhizomatic way of learning when teaching contemporary art education (Garoian, 2012; Irwin et al., 2016; Jove & Farrero, 2018). These educators have used "rhizome" as a metaphor to indicate the nature of artistic knowledge and expand the scope of traditional art curricula to include popular culture, everyday objects, and contemporary art in the contemporary art education curriculum. In this presentation, we focus on teaching contemporary art with a rhizomatic pedagogy. We will highlight the features of contemporary art and explain why rhizomatic learning theory and pedagogy are a great fit for contemporary art as a content area and learning environment. We will also provide examples how we implemented rhizomatic pedagogy for teaching contemporary art.

Hung-Min (Mina) Chang Hsuan Chuang University

Enhancing Student Learning in Curatorial Practice through Emerging Technologies and Project-Based Learning

Because of the rapid development of digital technologies and the changes in university students' study habits, the applications of emerging technologies in education are receiving increasing attention. In order to enhance student learning in curatorial practice, this study developed a strategic program to integrate augmented and virtual reality (AR/VR) into project-based learning (PBL) and explored students' performance in PBL in the 2021 and the 2022 academic years. The curriculum design was based on college students' visual culture. The visual culture approach art teaching emphasizes the connection of students' daily life experience. The research participants were junior and senior students enrolling in the "Exhibition Planning and Design" course of the college of art design. In 2021, 20 students enrolled in this course, and 18 students enrolled in this course in 2022. The study results revealed that although the strategic program did not solve all problems related to underachievement and low learning motivation, the program motivated students with high initial intrinsic motivation to improve their learning. The results demonstrated that students not only exhibited more effective planning, but also improved the performance of the curatorial practice through the integration of AR/VR into PBL. The students revealed positively higher level of participation in PBL and the program was determined to be feasible for curatorial practice education.

Sheng Kuan Chung University of Houston

Socially Engaged Art Education: A Multimedia Video-Making Project

Socially engaged art education explores social injustices to empower students to react. Schlemmer et al. (2017) pointed out that the purpose of socially engaged art activities is to "stretch beyond the production of aesthetically pleasing art objects to foster a dialog that integrates artistic practices, pedagogical processes, and creative possibilities in pursuit of a more equitable world" (p. 56). One goal of socially engaged art learning is to raise awareness of social issues through works of art by challenging the grand narratives and giving voice to the marginalized. It is therefore one of the first steps for students to develop a sense of social agency as they move forward to advancing their future society. Drawing from socially engaged art pedagogy, this session presents a video-making art project for college students to raise important social issues in American society. In this project, students work in groups to create a short video incorporating multimedia such as music, sound effects, text, voiceover, motion pictures, and/or acting and the technique of parody to illuminate an important social issue. Their video pieces are later disseminated to social media to increase broader social awareness. This study analyzes the participants' video pieces, peer critiques, and written reflections on this project to generate insights into the future implementation of socially engaged art education.

Session XVII

Chair: Kathleen Vaughan

Jennifer Wicks Université Du Québec En Outaouais

Is it Art or is it Craft? Appreciating Craft Methods and Materials in the Field of Art Education

How do craft trades fit into the field of art education? In this presentation, I address the long-standing argument between fine arts and the academy, folk/craftwork, and craft practices as creative practice. I also explore diverse ways craft methods and materials enable us to create meaning in the art classroom. The boundaries in defining the visual arts are extensive and nebulous, as this denomination has been precisely established to go beyond previous classifications, such as fine arts, applied arts, handicrafts, artistic crafts, popular arts, and folk art, which organize artistic categories and the cultural and social importance of art objects and images into a rigid hierarchy. Makers are artists, and artists are makers – fine art borrows from craft, and craft rightly assumes the epithet of art – blurring the lines between the two antipodal identifiers. The act of making is intrinsically tied to culture, technology, and the ideals of beauty and art, as well as the health and well-being of communities, economies, and education. Craft emanates from human experience, cutting across geographic and cultural boundaries. Acts of making can connect an individual to a community, to a sense of well-being, and to the transformative potential of their skill. The renewed use of craft-based methods for art creation in the classroom has changed the meaning of the art teacher's age-old question: is it art or craft?

Ana Neliza Del Mundo-Angeles Bulacan State University

The New in the Old: Promoting A People-Centered Approach for Long-Term Conservation and Co-Management of the Kamestizuhan District of Malolos (Philippines)

The research aims to show Bulakeños that reviving the Kamestisuhan District will bring benefits to the province and will demonstrate heritage's meaning to society, hoping to result in gained support from the people comprising the Kamestisuhan District for its on-going use and protection. Using meta-synthesis, policies and practices of other countries were reviewed to consider which practices can be adopted and which can be enhanced to promote a people-centered approach for long-term conservation and co-management of the Kamestisuhan District

of Malolos (Philippines). Interviews with the City Government of Malolos as formative research was also conducted. 11 conservation practitioners, 65 Bulakenyos from different localities wherein majority are from Malolos, and 55 college students from Bulacan State University were surveyed to identify how they can see more reason to safeguard the Kamestisuhan district and to help them understand how they can take responsibility in maintaining their heritage by traditional or established means. The Kamestisuhan District in Malolos is an undervalued tourist destination due to its lack of preservation, accessibility, support and promotion. To address this, the government should develop and implement appropriate plans and policies for the preservation of cultural sites. Media such as TV, documentaries, social media, Radio, journal publications, Film, and internet can be used to raise awareness about heritage conservation. Teachers can create or include heritage subjects in their lesson plans and revisit history of Malolos education. Academes, museums, archives, LGUs, and other similar entities can help in raising awareness through media vehicles, linkages with local tourism, and information campaigns.

Sharmistha Kar Concordia University

Stitching Across Borders, Identities, and Other Fault Lines

How can creative needlework express and question learning through art as an artist and teacher? How do imagery (the tent form) and technique (*bunka* – a Japanese punch needle embroidery form) come together to take up questions of mobility, migration, materiality, and inclusion? My auto-ethnographical presentation addresses these questions by considering the case study of my linked artistic and teaching practices, which reflect my positionality as a transnational individual of Indian origin living and taking up doctoral studies in Canada. My embroidery installations depict the fragile, delicate, yet desired relationship that exists between humans and the world at large. For instance, my interactive *Soft Shelter* (2021) series builds on the form of the tent – a migrant's metaphoric or actual shelter, one of the front-line items distributed by the United Nations High Commission on Refuges to the millions of individuals in desperate peril. In the art gallery, viewers of my work are invited to interact with *Soft Shelter* by gently pulling a *bunka*-stitched thread from the work, perhaps saving it as a keepsake or discarding it, as they choose. Their gesture enacts the fragility of human existence and connection to the world, as well as our interdependence. These same thematics and choices animate my work as both a teacher in elementary, post-secondary, and community settings and a doctoral researcher, exploring textile arts in mobility and migration: learning embroidery offers students the chance to connect with histories, cultures, and future possibilities – beyond the boundaries of their own identities.

Session XVIII

Chair: Geneviève Cloutier

Maggie-Rose Condit-Summerson Pennsylvania State University

Glitches as Fractures: Theorizing a Glitch Feminist Art Pedagogy

How can art educators employ feminist glitching to cultivate learners' critical engagement with digital cultures/technologies, and respond to expanding surveillance capitalism and white supremacist cis-heteropatriarchy? Glitch feminism, a framework developed by curator Legacy Russell, centers women/queer/trans/BIPOC artists and cultural producers, is attuned to intersectional critiques of systems of oppression as they operate through digital cultures/technologies, and highlights forms of digital/lived resistance. Focusing on the digital as site and material for feminist intervention, to "glitch" the system is to leverage the disruptive potentials of supposed "brokenness" or "error" in order to fracture and creatively dis-order hegemonic norms. This presentation explores feminist glitching to produce fault lines in dominant narratives and oppressive norms. Glitches in systems of power can become subversive ruptures that create space for imagining new ways of being, knowing, and relating through digital networks, including possibilities for self-defined digital selfhood and feminist coalition-forging across borders. I share my ongoing doctoral dissertation research, a teacher inquiry involving the theorization of a glitch feminist art pedagogy intended to raise learners' critical consciousness through experimental digital artmaking and encounters with feminist digital cultural producers/disruptors.

Geneviève Cloutier University of Ottawa

Data/Dada Assemblages and Intra-Actions of Art/Re-Search (T)here

'Art/Re-search (T)here' is a Social Science and Humanities Research Council-funded project in Canada that creates new transdisciplinary understandings of art, research and pedagogy. A review of the literature finds that many interdisciplinary researchers employ arts-based methods with their participants, but that they are far less likely to weave artmaking in all stages of the research process themselves. As such, *Art/Re-search (T)here* includes 6 other re-searchers/co-conspirators from different academic fields who identify a need for, and absence of, arts-based research in their respective spaces, including English, Cultural Studies, Social Work, Indigenous Studies, Game Design, Unions, and Education. While researchers "outside" of the arts experiment with artmaking in their un/familiar and posthuman re-search contexts, I re-perform how new intra-actions and diffractions emerge. I look towards Karen Barad (2007) works through the (in)tensions of the material-discursive through a performative, transdisciplinary, dynamic, relational, diffractive and affective approach to knowing/being that acknowledges spacetime mattering and the intra-actions that become entangled and diffracted in and from those spaces. Material and meaning emerge with ongoing entanglements and blur distinctions between art/language, nature/culture, material/meaning, process/product, epistemology/ontology and knowing/being. These experimental encounters contain a multiplicity of un/known possibilities. In this experimental and performative presentation, I re-imagine the data/dada after the project ends through a Dadaist art installation titled *Transpedagogical data/dada assemblages*. I put a call of action for more transdisciplinary art/re-search within higher education and beyond as it creates space for data/dada, diffraction, and difference to emerge in world that, I contend, should embrace emergence and intra-actions.

Teresa Humphrey York University

Rethinking Place Relations through Listening

This paper responds to InSEA's Arts Education 'Fault Lines' invitation through both the inquiry's initial creation and engagements, and in its supplementary forms interested in re-attuning to past encounters. The presentation explores a listening exercise that returns to past material from an autoethnography that itself drew attention to overlooked stories and tensions within the Credit River watershed in rural Ontario, Canada. For this exercise, sound is understood materially and metaphorically (Novak & Sakakeeny, 2015), having the potential to offer sensitivities to notice interrelations that are often overlooked or fall into categorized knowledge. Specifically, listening is thought of beyond fixed senses (Sterne, 2015). Instead, the presentation will look back over documentation focusing now on listening beyond the ears (Kim-Cohen, 2009). For example, such listening describes attempts that were taken to follow without knowing or intention of making meaning, both

of which are marks of settler extractive listening (Robinson, 2022). As such, the presentation will draw critical attention to hegemonic modes of listening to the environment that are naturalized and confirmed in human-centred relations. Despite these naturalized relations, to think with listening might bring about an attentive pause (Kanngieser & Todd, 2020) in place-based inquiry. Put differently, by soundscaping the artful (past) moments of river visits, I draw attention to modes of listening that whispered towards more-than-human material-semiotic (Haraway, 2016) gestures. Thus, in listening beyond my ears I attune differently—i.e. affectively—to details that initially barely grabbed my attention and yet came to matter deeply. Such an approach, I argue, has potential for education and educators interested in place-based pedagogies, looking to question what is being confirmed as nature in school yard spaces.

Hsin Fang Florida State University; **Shatha Alrashdan** Florida State University; **Jung Shan Sung** Florida State University

"Make Marginalized Mothers Manifest"—A Narrative Inquiry of Asian International Doctoral Student Mothers

This study aims to project a new trajectory to reframe Asian international doctoral student mothers (AIDSM) in the United States. AIDSM are a unique population that confront the myriad intersections, including multicultural backgrounds, family commitments, and high-leveled expectations in Western higher education, even though AIDSMs' experiences are seldom addressed to academia. In front of the chiasm of roles switching, AIDSMs' identities are oscillated by student responsibilities, mother guilts, structural disadvantages, and cultural shocks. However, AIDSMs showcase their agency to knot, to grow, and to transform their fractal self-understandings into their energy through self-efficacy and negotiations. The presenters are three ongoing AIDSMs in the department of art education of the U.S. Based on the theories of agency, role identity and acculturation, combining with our experiences, we proclaim that the subjectivities of AIDSMs are versatile, reflective and beneficial to the in-depth qualitative inquiries, while their struggles are unspokenly situated in the lacuna of scholarly investigations. Guided by the private photographs, five participants of AIDSMs shared their corporal stories in the interviews regarding how they mediated within their inner ambitions with external challenges, and their vitalities with vulnerabilities, while they are multi-playing as a student and a mother in a foreign country. In our story-telling, the audience of this presentation will gain insights to the entangled obstacles of AIDSMs and how they reconstruct their multifaceted identities. The presenters will provoke the recognition toward the marginalized situations of AIDSMs and will empower the AIDMS by identifying their ability to mend the wounds.

Session XIX

Chair: Fu Ju Yang

Kayoko Komatsu Nagaoka Institute of Design; **Ryoji Namai** Musashino University; **Koichi Kasahara** Tokyo Gakugei University; **Yutaro Takemoto** Akita University of Art

Arts-Based Research and Citizenship Education

The works of arts-based research (hereafter ABR) can be classified by the following two axes, one is humanities/social sciences and the other is self-reflection and self-inquiry/problem solving and social reform (Kasahara, 2019). In the beginning ABR was more focused on social problems that would go unnoticed without art (Barone, 2008: 29). Nowadays the range and methodology of ABR has expanded in a variety of ways. For example, living inquiry through A/r/tography and walking methodologies related to post-humanism. On the other hand, the content of citizenship education, which was introduced to the school curriculum at the turn of the last century, has changed from participatory democracy to self-responsibility and character education, with the change in governments. In this situation, how can art and citizenship education be better connected? Some scholars propose artistic citizenship. "Artistic citizens are committed to engaging in artistic actions in ways that can bring people together, enhance communal well-being, and contribute substantially to human thriving." (Elliot et al, 2016: 7). We would like to question the meaning of citizenship itself through art educational practices rather than assume its validity. This presentation will illustrate some examples of our art education practices in teacher training schools and community places and examine the relationship between art and citizenship education.

Ken Morimoto University of British Columbia

Cartographies of Minutia: Lingering with A/r/tographic Flashpoints

Post-qualitative and decolonial epistemologies often emphasize the singularity of lived experience as a site of knowing. They contest binary oppositions, static generalizations, and a presentation of knowledge as objectively reducible in its entirety under the lens of reason. Pursuing scholarship from this premise has created spaces in art education research including a/r/tography to proliferate conceptualizations and enactments of knowing with difference that is sensitive to the variegations of artistic practices informed by the subjectivity of lived experience. Opening to difference can enable the development of communities of practice that is not only receptive to but also benefits from diversity. In such cases, an abstract concept might be utilized to map an accumulation of difference under the assumption of commonality. However, doing so may risk vertical homogenization under the pretense of emergence wherein the distinctiveness of each point of difference is relinquished in favor of alignment with a collective yet shapeless understanding of difference.
Informed by a/r/tography, psychogeography, and contemplative practice, cartographies of minutia are an attempt to reimagine difference as an organizing principle that begins with the phenomenon of difference itself. We conceptualize minutia as the seemingly insignificant things of everyday life that often go unnoticed yet have profound influences on our perceptions and understanding of the world. Through our artistic and poetic treatments of our encounters with minutia, we are specifically interested in exploring the pedagogical implications that arise when the slow and minute are attended to against the fast and spectacular.

Fu Ju Yang Kainan University

Ideal Community Building in a 3D Virtual World by Junior High School Students

Teaching students to create art in a virtual environment gets round the problem of students "not knowing how to paint it," and can help them to recover their self-confidence in relation to the visual arts. The researcher collaborated with a teacher at a junior high school in Taipei City to develop and implement a course that involved "Ideal Community Building" within a 3D virtual world. The researcher used the participatory observation approach, observing how the teacher taught the course and how the students went about building their ideal communities. The research results showed that the topic of an ideal community and the use of a 3D virtual world were effective in getting students to fully exercise their imagination and creativity, and that the students were able to learn how to collect materials, create design drawings, engage in discussion and communication, and organize a division of labor with other students working on the same project.

Pin-Hsuan Tseng Pennsylvania State University

Collective Zine-Making: Fostering Art-Teacherhood Alliance, Challenging Normative Power Structures in K-12 Art Education

The 'Collective Zined Project' is a collaborative art initiative aimed at challenging the western-centric art education standards prevalent in K-12 settings, Taiwan. By creating zines, art teachers can critically examine and problematize these norms while also connecting their personal experiences to the broader educational landscape. Through this process, they can gain a more nuanced understanding of the issues at hand and foster a more reflective and responsive approach to art education. The project fosters alliance-building among art teachers by providing carefully curated trust-building activities and online communication channels. This allows the teachers to work together in four highly interactive workshops, culminating in an engaging online exhibition. By sharing personal experiences, the 'Collective Zined Project' generates practical knowledge that challenges normative standards and deconstructs western-oriented power structures. Through this process, teachers can transform passive information into active knowledge and empower themselves to drive change in their own classrooms and beyond. The focus on emotional and affective engagement with the work is crucial to the project's success. By tapping into their personal experiences, art teachers are better able to connect with the material and generate more meaningful insights. This approach encourages teachers to take an active role in shaping their own professional development and challenging the status quo in art education. Overall, the 'Collective Zined' Project emphasizes collaboration, personal reflection, and critical inquiry. By working together and sharing their experiences, art teachers can drive positive change and help create a more equitable and inclusive educational landscape for all students.

Session XX

Chair: Ahran Koo

Ahran Koo California State University Fresno; **Eunjung Chang** Francis Marion University

Power of Art Therapy for College Students' Mental Health and Self-Care

This presentation focuses on the therapeutic and psychological values of the arts drawn from the contributions of art educators such as Victor Lowenfeld and Friedl Dicker-Brandeis to art theory. Structured in grounded theory, it discusses students' unforeseen struggles and challenges in need of mental and psychological support via art. It also explains how our students communicated their own experiences while struggling under the overwhelming pressure of adjustments and recontextualization brought on by post-pandemic trauma and stress. College students face various development tasks, as they transition from adolescence to young adulthood. Academic pressure from class, separation from family, and social relationships with new groups are just a few of the life stressors that precipitate or exacerbate mental health issues experienced by college students. Art therapy is a great way to process complex feelings, reduce stress, discuss issues, and find relief. It can be valuable in treating issues such as depression, anxiety, attention disorders, grief and loss, dementia, physical illness, phobias and trauma, and relationship issues. The presentation shares our pedagogical findings, working with various student populations. Our approach nurtures socio-emotional skills, builds a sense of community, and transforms student learning and engagement with the arts. Using arts to emerge from a global pandemic and in this bifurcated society, our pedagogical approaches address trauma-related issues, promote positive self-expression, and facilitate the promotion and treatment of mental health. As a result, arts help students manage their mental health, process their emotions, deal with stress and anxiety, and eventually develop strong self-esteem.

Gitanjaly Chhabra University Canada West; **Jasreen Grewal Kang** Yorkville University

Deconstructing the Powerplay by Bridging the Gaps within the Intersectional Identity in Education: A Posthuman Perspective

With the posthuman onset of blurring the boundaries or dichotomies, intersectionality as a phenomenology represents a curative discourse. This study proposes to cogitate to view intersectionality in the capacity of recognizing individuals in the education system. The individuality is a holistic construct of various personal identities and if the personal identities are victimised or discriminated it may lead to a perplexed individual. In understanding the student population, the study examines to unfold the myth of meritocracy as it has only created deep rooted divisions that legitimate societal inequalities. However, the study does not recognize the need for centring any fundamental constructs of intersectionality rather posits a posthuman assemblage of acknowledging a fluid identity. The findings suggest that having preconceived notions or prejudices while viewing the individuals in a learning environment may cause hindrance to their erudition. By developing a theoretical framework based on the posthuman school of thought and intersectionality perspective to explore the structures of power difference within the education system, the study consequently recommends a need for an egalitarian system through equitable opportunities. In order to achieve equality in the educational system, it is crucial to bridge the gaps and eradicate or lessen any hierarchies which may have been formed as a result of individual's prior ecosystem. The removal of any intentional and unintentional humanistic attitude of negative labelling and replacing it with positive labelling will result into a constructive action leading to a holistic development of the learners; a system free of any demarcations ever created consciously or subconsciously.

Bokyoung Jo University of Georgia

Identity, Voices, and Agency of Asian Female Graduate Students in the U.S. through Visual-Journaling

In this presentation, the presenters share the content of their book chapter, which is currently in print. This collaborative arts-based educational study is not only represented as an interdisciplinary study of art, literacy, and language but is also grounded in the theoretical and conceptual frameworks of Asian Critical Race Theory, Asian Feminism, and Translanguaging. The stories blossomed through a group space that the first author created in the Fall of 2020 for Asian international doctoral students from South Korea and China in the U.S. to share and explore our unique experiences through the online meeting platform, Zoom. Having similar cultural backgrounds and hobbies, the friendship between the authors developed through the sharing of our respective cultures, food, and research interests. As two East Asian female international students in the U.S., we have experienced micro-aggressions, racism, and xenophobia on and off the campus. However, these negative experiences have caused more fear and anxiety since the outbreak of the COVID-19 pandemic, due to the rising levels of anti-Asian hatred around the world. As we went through this fear and stress, we started creating visual journals as auto-ethnographies so we could record our unprecedented experiences as Asian female international students in the United States. In this presentation, we share our stories and visual journals to discuss the affordances of arts and education in the ongoing efforts to combat racism and discrimination, as well as the exploration of justice, equity, and changes.

Ahran Koo California State University, Fresno

Social Emotional Learning Practices in Art Education

The COVID-19 pandemic has significantly and negatively impacted all our learning communities including K-16 school settings. We have been experiencing social and emotional depression, anxiety, isolation, and trauma. To respond to those challenges, art educators and board-certified registered art therapists with decades of experience working in the globe have collaborated for over two years.First, the lead art educator and art therapist will briefly explain the different aspects, skills, and trainings between art educators and art therapists along with the significance and synergy of the collaboration between them. Then, they will highlight three main projects they developed over the two years among the various years-long projects that they designed and conducted together. Focusing on unstable mental conditions of K-16 students, the presenters will explain the significances of social and emotional well-being and ways of addressing those depression, anxiety, phobias, and trauma through interdisciplinary ongoing collaborations. Utilizing visual art as a key medium of therapeutic approaches (Kay, 2016; McDonald et al., 2019; McDonald & Holttum, 2020), the examples will showcase possible applications for art educators to implement diverse social emotional learning practices in their varied classroom settings. Beyond traditional art education curricula, art therapy-influenced pedagogical practices in art education will effectively enhance art educators' readiness of dealing with students' mental conditions and thus, increase K-16 students' self-esteem and emotional well-being (Kay & Wolf, 2017). Also, students' 2D and 3D outcomes will be analyzed and shared. The future suggestions and implications based on K-16 students' ongoing mental growth will also be discussed.

Session XXI—Panel

Chair: Geneviève Cloutier

Geneviève Cloutier University of Ottawa; **Kathy Mantas** Nipissing University; **Sandra Poczobut** Western University; **Malvika Agarwal** Western University; **Jennifer Wicks** Université Du Québec En Outaouais

A/R/T Emergence: Re-Visiting a Collaborative Exhibit

The roles of artist, researcher, teacher and student are often fluid and interchangeable while navigating emergent spaces for lifelong learning. To create the possibility of such a space, we invited submissions of artworks and material from artists, researchers, teachers, and students to the Canadian Society of Education through Arts (CSEA-SCEA) conference exhibit held in Ottawa, Canada, at the Ottawa Art Gallery (OAG) in October 2022. To disrupt the barriers posed by pedagogical hierarchy and to enable possibilities for co-creation, contributors to the collaborative exhibit brought additional materials to engage conference attendees. A/R/T Emergence was an exhibit where participating artists and attendees were then invited to engage with the material through prompts given by the co-artists-researchers-teachers-students. This was inclusive of all levels of experience and brought together the possibility of facilitating creative practice as emergent and relational research. Collectively and alone, we work through sensory experiences, the Anthropocene, nature's artful form and relational non-hierarchical pedagogical emergent processes. We bring research to practice by building inclusive spaces amongst growing networks. In this presentation, we each aim to share our artworks and personal experiences related to working on an emergent art exhibit. Through artful provocations, we aim to engage the audience in re-imagining equitable pedagogical possibilities related to art, learning and process.

Session XXII

Chair: Richard Siegesmund

Peisen Ding University of British Columbia; **Marzieh Mosavarzadeh** University of British Columbia

Lines in Motion: Exploring the City through a Walking Photography Practice

In Vancouver, we, as two artists researchers, are engaged in a shared photography practice led by the methodology of walking. We are driven by a shared desire to explore our relationships with the streets in which we walked together, and to uncover the educational potentials of how our practice can inform understandings of the complicated relationships among ourselves and the built environments. Tim Ingold (2015) argues that lines are not simply marks on a surface, but rather they represent the movement of things and people through space. With this notion in mind, our exploration of different places in the city by taking photos while walking can be seen as a form of tracing lines through space, following the movement of people and the interplay between cultures and identities. Moreover, the act of taking photographs while walking can be understood as a way of "drawing lines" through space and building relationships with the world around us. Walking as our methodology is a way of thinking about and experiencing the world that emphasizes movement and process over fixed points and destinations. In walking, one is constantly navigating the in-between spaces that connect one place to another, rather than focusing solely on the endpoints. It also brings our attention to different cultures and social phenomena and helps us cultivate a sense of place. We embrace Ingold's concept of "line" to respond to the theme "Fault Lines". We hope this project can speak to the educational potential and complexity of the contemporary urban relationships.

Angela Baldus University of British Columbia

Questioning the Routed Roots, We Knot Together: Ruminations on the Future of Art Education

In the Fall of 2022, we came together over Zoom to think through the future of art education. As Ph.D. candidates in curriculum studies and art education, we reflected on how we arrived at where we are today. We ruminated on the future of art education within the confines of a neoliberal university landscape and schooling systems in North America and considered the effects of the COVID-19 pandemic on art education and art practices that are increasingly happening in online spaces. Engaging with intersecting ideas across radical feminist thought, Abolitionist discourse, and Indigenous philosophies we share tensions and hopes for what the future of art education could look like in globally routed and locally rooted contexts. Forms, foundations, and concepts generated in, with, for, and through art education depend on the many different ways 'art' and 'education' are genealogically rooted and emerge in lineages that we acknowledge as naughty/knotty. We suggest that there is a knottiness of thought that is formed through the continuation of tradition and then there is a naughtiness of thought that emerges with disobedience and imagination that dares to know art education outside of the restrictive definitions and expectations that contain and constrain what it is and can be. The naughtiness that enables a more inclusive, and dare we say hopeful, kind of knottiness, messes with, turns around, wiggles through, and teases out the structures, systems, and powers art education has inherited calling attention to the significance of our entanglement and the necessity of our transformation.

Richard Siegesmund Northern Illinois University

Authentic Secondary Art Assessment: Snapshots from Art Teacher Practice

Visual art and visual culture are everywhere. As a result, visual methodologies and artistry in research are now ubiquitous across the social sciences. Artistry is now an issue of inquiry that cuts across the social sciences. 'Visual Methods of Inquiry: Images as Research' (Routledge, 2023) introduces both qualitative researchers in the social sciences and experienced art educators to approaches to the visual in various research contexts and explains these contrasting methods. The book strives to open a dialogue that opens the social sciences to the knowledge within the visual arts and explains this to the importance of structured inquiry. While the forms and conditions of visual culture are increasingly recognized as topics of research, relatively little has changed with regards to education about visual research methods. Little or no formal training exists in the application and analysis of visual images in many academic social science programs. Outside of schools of art, the knowledge they contain is dismissed as merely formal compositional elements. The tacit knowledge of pictures is not taken seriously; therefore, social scientists outside visual art see no need for training in this form of knowledge. Art educators cannot abet this divide by focusing their instruction exclusively on technical training in visual methods or even just arts-based studio inquiry. Art educators need to reframe their practice as teaching a process of inquiry accessible to researchers across the social sciences and essential for the analysis and understanding of the tacit knowledge contained in the visual.

Pin-Hsuan Tseng Pennsylvania State University

My Tent as Art Studio: Reshaping Transnational Feminist Identity and Untethering the Privilege of Eurocentrism

“Where are you making art?” For many artists, a studio is a given and privileged space for thinking, exploring, and constructing artistic ideas. However, for non-American artists like myself, crossing borders can lead to confusion about where and how to make art. As a temporary sojourner living in a displaced setting with limited belongings, I struggled to find an inspiring space for self-reflection, trial-and-error practice, and material exploration. In response, I turned to a tent as a studio and used it as a tool to explore questions about identity, belonging, and creative expression. Drawing on diaspora feminist theory and transnational feminist identity, I engaged in arts-based research and action research to weave my experiences in the tent into my transnational feminist journey. Through this process, I discovered that the tent offered a sense of safety and intimacy that helped me deal with life's ambiguities in ways that words could not express. By negotiating my non-American identity and my real identity, I was able to explore the interconnections between race, class, gender, spatiality, and time within the tent as a site of knowledge creation. In this project, I challenge the privileging of Eurocentric notions of the studio and highlight the potential of alternative spaces, like the tent, for exploring and reshaping transnational feminist identity.

Session XXIII

Chair: Michael Flannery

İsmail Özgür Soğancı Anadolu University

“Afghan War Rugs”: Octagonal Flowers and Ammunition (paper presentation)

This presentation is a revision of an article I published in June 2019. It focuses on a critical visual ethnographic reading of a certain breed of rugs that are commercially named as “war rugs.” I set out investigating these wool rugs hand-knotted by people residing in the western shores of the Caspian Sea in order to understand and interpret them from a visual culture perspective. Why were there guns, “AK-47” scripts, hand grenades and drones inside their classical borders adorned by dark blue, yellow, and beige octagonal flowers? What are these rugs? How can one understand, interpret, and read them? Are they tools for existence of the Afghan peasants scattered around by the centralized histories of war; cartographic signs of the concept of independence in a place that has almost always been under threat; an appropriation, a kind of modernization of tradition of knots and wool into popular images of violence; a new arena of exploiting female peasant labor; some kind of pleasure obtained from keeping violence far away for the western consumers; items that are proudly exhibited in militarist collections of weapons; or a sort of souvenir brought to home from exotic faraway places? The study provides insights for such questions and poses more questions in order to build relevant ground for newer interpretations for artists and art educators through its enthusiastic lenses.

Ricardo Marín-Viadel University of Granada

Imagining Art Education with Artificial Intelligence: New Images of the Past and Future of Artistic Learning in Visual Arts

Artificial Intelligence is already a fact in schools, for students and for Art Education teachers. The changes are decisive for both the creation and interpretation of images. One of the possibilities is to imagine what Art Education classrooms could be like in a utopian or dystopian future. In schools, the creation of new visual images with artificial intelligence is done through open and free (or very cheap, approximately two-euro cents per image) platforms. On these platforms, written information (preferably in English) is decisive to obtain the images we want to create. This poses new challenges on how the verbal description of the visual images we wish to obtain should be. Considering the short experience (barely two months) using artificial intelligence to build images with my students I have discovered that there are three types of decisive written information: (a) Technique identification: AI images are all digital ('png' format). But it manages to reproduce very adequately the qualities of different types of drawing (pencil, watercolor, etc.), painting (oil, pastel), engraving, graphic novel, sculpture, photography, design, architecture, and so on. (b) Exact description of the figures and elements that should be represented. This description can be very literal (a table, a bird), but, surprisingly, it also creates images with more symbolic or metaphorical indications. (c) Indication of the artistic style, historical period, or artist. This reliance on professional verbal vocabulary for the making of visual images poses a challenge to some of the content of Art Education curriculum.

Michael Flannery Dublin City University

Uncovering Fault Lines: Evaluating Performance amidst Shifts between Online and In-person Teaching during Covid-19 Disruption

The disruptions caused by the COVID19 pandemic to teacher Visual Arts Education required the opening of minds and stretching beyond traditional pathways to navigate the challenges it posed. At short notice, teacher visual arts educators had to adapt to alternative in-person and online teaching methods as well as managing diverse instructional settings including dispersed home studios and larger, ventilated and non-specialist spaces. The camera, the microphone, face mask coverings and social distancing impacted how teachers and students communicated, interacted and created. The experience of, and reflection on the process of pivoting from in-person to online teaching of visual arts education prompted inquiry to make sense of and learn from those experiences. This autoethnographic study component stemming from a larger collaborative inquiry evaluated teacher performance in the varying learning contexts. Research questions explored affordances and limitations of synchronous in-person versus online teaching and how digital technologies might be utilised within hybridised approaches. Data comprised personal autoethnographic reflections, teaching artefacts and arts-based methods. Findings showed how proximity, place and presence impacted performance, participation, process, pedagogy, persistence and parity of experience. Fissures appeared in what were rock-solid pedagogical standpoints regarding the best way to teach visual arts education. Some perspectives shifted regarding online possibilities for nurturing aspects of pedagogical content knowledge. Other standpoints further concretised regarding the essentiality of in-person studio-based learning from an expressive/productive, social/relational and sensory/ embodied learning perspective. This study will be of interest to those curious about teacher educator performance and hybridised possibilities for visual arts education.

Hsiu-Chu Hsu National Dong Hwa University

A Study on the Virtual Exhibition of Artistic Achievements in Elderly Art Education in Taiwan

This study explores the use of virtual exhibitions to showcase the artistic achievements of elderly students who participated in art courses in Taiwan, including picture book, photography, choir, and keyboard. By presenting the students' work in a virtual exhibitions, teachers, elderly students, and the public can access and engage with the exhibition at any time and from anywhere. The study found that exhibiting the artistic achievements in virtual galleries or exhibitions not only enhances students' confidence and sense of accomplishment but also provides an opportunity for teachers to receive feedback from students and the public, allowing for timely improvements to teaching and course content. In addition, the study found that virtual exhibitions can continuously improve and enhance the quality of elderly art education. The diverse and entertaining nature of virtual exhibitions can increase motivation and creativity among elderly students, while the creativity and sense of accomplishment brought by the exhibition can enrich the lives of the elderly in terms of intellect, emotion, body, and aesthetics. Through the learning process of art, elderly students can express their feelings and gain aesthetic experience, contributing to a new artistic aesthetic in the aging society of Taiwan.

Session XXIV—Panel

Chair: Rita Irwin

Marzieh Mosavarzadeh University of British Columbia; **Angela Baldus** University of British Columbia; **Yasaman Moussavi** University of British Columbia; **Elmira Sarreshtehdari** University of British Columbia; **Zohreh Valiary** University of British Columbia; **Rita Irwin** University of British Columbia

A/R/Tography in Process, in Making, and in Between: Perspectives of PhD Students at The University of British Columbia

This panel discussion features the work of five PhD students/candidates who have been taking up a/r/tography as their research methodology during their doctoral studies in the field of art education at The University of British Columbia in Canada. The panelists discuss how their relationships with people, places, and materials in their research provide significant insights into the possibilities and challenges of employing a/r/tography as a methodology. By activating, proliferating, and tangling conversations around concepts such as place-making, correspondence, collaboration, and art-making, the panelists hope to contribute to a deeper understanding of the potential of a/r/tography in (re)conceptualizing art education research and its ability to enhance and evoke meaningful traces of lived experiences beyond representational manners.

A/r/tography has undergone significant yet gradual transformation over the past 20 years. Its constant evolution and adaptation by researchers continually destabilize and shift the initial definition provided in early literature. In this way, a/r/tography as a post-structural methodology challenges the utilization of methodology as a fixed or passive requirement in research in unpredictable ways. In some respects, this destabilization may lead to challenges such as difficulties in standardizing methods and interpreting data; however, it also presents an opportunity for researchers to push the boundaries of what is yet possible in art education research. Each panelist will highlight the conditions that a/r/tography enables when thinking with and through concepts, and how it can be employed to generate a deeper understanding of the research process. In doing so, the panelists refrain from describing recipes for their ways of engagement; rather, they insist on the variety of forms of thinking, art-making, and knowledge that can be generated through such inquiry. Hence, this panel hopes to present how undertaking an a/r/tographic inquiry does not fall into the conventional description of what a methodology can enable us to do. Instead, a/r/tography becomes a living component in the ways that researchers make sense of the fluid and at times messy process of their art-making, researching, and teaching.

Summary of the presentations: The first panelist, Marzieh Mosavarzadeh, examines how walking, art-making, and cultivating a sense of place intersect. By studying the modes of knowing and relationality that arise from sharing a walking practice with a group of a/r/tographers who are immigrants and visual artists/art educators, she aims to activate artistic and conceptual practices of Making-Place. Her a/r/tographic research emphasizes that the notion of ‘arriving’ is perhaps a pivot and a pause that allows for potential learning while moving toward the not yet. The second panelist, Angela Inez Baldus argues how the phrases ‘the process’, ‘in the making’, and ‘in-between’ all share a sense of uncertainty but are not interchangeable. Time and conceptual matters are intertwined, but there are other factors at play. She highlights how a/r/tography and correspondence exchange and share ideas, but their intersection is complicated and cannot be generalized. Instead, the author presents a letter that embodies the a/r/tographical process, in which ideas are considered and new ones emerge. The author seeks to explore why this inquiry and its instability matter. The next panelists, Elmira Sarreshtehdari and Yasaman Moussavi, highlight the importance of collaborative practices in navigating creative research projects, especially during the COVID-19 pandemic. The presenters emphasize the need

for reciprocal respect and trust in collaboration, as well as the potential for inter-relational attunement and mutual care. The presentation will share examples of provoking collaborative endeavors in a/r/tography, reflecting on the benefits and challenges of this collective approach to scholarship. The final panelist, Zohreh Valiary, employs a/r/tography and phenomenology to explore their connection with nature. Using the male bowerbird's behavior as a metaphor, the author aims to cultivate greater biophilia and bring attention to the love of life. The author explores how their experience building a bower in the forest allowed them to uncouple from the ordinary and have an aesthetic experience in nature.

Logistics: The panel will begin with short remarks by the self-nominated chair, Dr. Rita L. Irwin, on the premise of the panel. Each panelist will share their work for around 12 minutes, followed by a 15 to 20-minute Q&A with the audience. The panelists aim to foster an inclusive and collaborative environment that promotes diverse perspectives and encourages creative and critical thinking and learning through art.

Session XXV—Theory-based, Thematic Workshop

Richard Siegesmund Northern Illinois University

An Introduction to Visual Methods of Inquiry: Images as Research

Visual art and visual culture are everywhere. As a result, visual methodologies and artistry in research are now ubiquitous across the social sciences. Artistry is now an issue of inquiry that cuts across the social sciences. 'Visual Methods of Inquiry: Images as Research' (Routledge, 2023) introduces both qualitative researchers in the social sciences and experienced art educators to approaches to the visual in various research contexts and explains these contrasting methods. The book strives to open a dialogue that opens the social sciences to the knowledge within the visual arts and explains this to the importance of structured inquiry. While the forms and conditions of visual culture are increasingly recognized as topics of research, relatively little has changed with regards to education about visual research methods. Little or no formal training exists in the application and analysis of visual images in many academic social science programs. Outside of schools of art, the knowledge they contain is dismissed as merely formal compositional elements. The tacit knowledge of pictures is not taken seriously; therefore, social scientists outside visual art see no need for training in this form of knowledge. Art educators cannot abet this divide by focusing their instruction exclusively on technical training in visual methods or even just arts-based studio inquiry. Art educators need to reframe their practice as teaching a process of inquiry accessible to researchers across the social sciences and essential for the analysis and understanding of the tacit knowledge contained in the visual.

Session XXVI—Panel

Chair: Peter Vietgen

Kathy Mantas Nipissing University; **Joanne Ursino** University of British Columbia; **Peter Vietgen** Brock University

CSEA/SCÉA: Transversive Provocations through Service

The field of education has faced significant challenges in the past few years - with constant shifting back and forth as we adapted to difficult times. We make this offering on behalf of the Canadian Society for Education through Art / Société canadienne d'éducation par l'art. As an iterative reflection of CSEA/SCÉA's service in moments of vulnerability and uncertainty. Through service, we support art educators and extended communities in Canada and globally, in the struggle for social justice and equity. The visual arts are implicit in and expressive of culture. Engagement in the visual arts has the power to transform who we are individually and collectively. CSEA/SCÉA believes students, artists, researchers, and teachers must engage in visual arts conceptually, analytically, critically, reflectively, historically, culturally and creatively. In moments of division and vulnerability, words are not enough. As educators, we hold the imperative to address issues of concern in our communities. Learning and unlearning are catalysts for change. In solidarity, through art and education, we contribute to generative and generous possibilities for change in creating a better world. This presentation offers a myriad of visual and social projects created by the CSEA/SCÉA from March 2020 - March 2023 that fosters efforts to unify members across social fault lines. This includes, for example, the online juried exhibition Navigating & Creating, Start with the Seed, professional development workshop for educators on Indigenizing their art curriculum and, our Online conference - Encounters: Art Education, Social Justice, and Democracy.

Session XXVII—Theory-based, Thematic Workshop

Chair: Li Xu

Li Xu University of North Texas; **Panpan Yang** University of North Texas; **Asli Kinsizer** University of North Texas; **Sherry Abbasi** University of North Texas

Navigating Otherness in Bridging Fault Lines in Art Education

The workshop will explore how the concept and metaphor of fault lines, in conjunction with idea of otherness, present a framework to delve into the multifaceted aspects of human experience in the field of art education. The presenters will address the theme of fault line and otherness from different perspectives. Panelist 1 will propose a phenomenological framework to explore how the metaphor of the fault line interacts with the idea of otherness by drawing on Maurice Merleau-Ponty's idea of intersubjectivity and its implication for art education. Presenter 2 will examine 'fault lines' to discuss identity, orientalism and multiculturalism and propose a critical reflection on the hegemonic structure of white gaze through a feminist's perspective. Presenter 3 will address "fault line" by criticizing the dominant westernized narrative in art education that often marginalizes or ignores the perspectives from non-Western countries and cultures. Panelist 4 will reflect how the person lived experience as other can be transformed into art through the artistic practice of "fault line" and how to foster ways for students to explore their multi-dimensional backgrounds through various art projects as an art educator. By examining fault line and otherness, art educator can gain a better understanding of the complexity of the meaning of fault line and its metaphor in social, cultural, and political that shape our perception of otherness.

Juried Digital Art Exhibition

September 4 – October 4, 2023

http://digitalexhibition.insea2023.org/

Exhibition Jury

Barbara BICKEL | Artist, Assoc. Prof. (Emeritas), Calgary, Alberta, Canada
Carl-Peter BUSCHKÜHLE | Prof. Dr. Justus Liebig University Gießen, Dept. of Art Education, Germany
Evren KARAYEL | Prof. Dr. Çanakkale Onsekiz Mart University, Faculty of Fine Arts, Türkiye
John NEELY | Artist, Prof. Dr. Utah State University, Faculty of Fine Arts, Dept. of Art and Design, USA
Kinichi FUKUMOTO | Prof. (Emeritus) Hyogo University of Teacher Education, Japan
Supphaka PALPRAME | Artist, Prof. Silpakorn University, Faculty of Fine Arts, Dept. of Art & Design, Thailand
Sonia Cespedes ROSSEL | Artist, Prof. Miembro de la Academia Internacional de la Ceramica, Peru
Şeniz AKSOY | Artist, Prof. Dr. Gazi University, Faculty of Education, Dept. of Arts & Craft Education, Türkiye
Mutlu BAŞKAYA | Artist, Assoc. Prof. Hacettepe University, Faculty of Fine Arts, Dept. of Ceramics and Glass, Türkiye
Tammy Ko ROBINSON | Artist, Assoc. Prof Dr. Hanyang University, Seoul, South Korea

Participants

Alexander Ivanov "Don Quixote – In Hiding"
Ali Osman Alakuş "Üç Elif Güçtür"
Ana Neliza Del Mundo-Angeles "Different Backgrounds"
Ayça Sesigür "The Decadence of Pessoa
Bahar Bilici Öztürk "The Search"
Bahar Karaman Güvenç "Dışarı"
Duygu Erikan "A Sport to You, a Life to Her
Emine Teker "Seiba"
Enver Yolcu "Global Crisis"
Geneviève Cloutier "Data/Dada Reading
Gülcan Erden Kocaarslan "Being a Child Once a Upon Time"
Handan Narın Kızıltan "Adana Palms
Pei Ling Liao "Faith & Hope"
Peisen Ding "Run"
Hüseyin Ulus "Bounds"
İsmail Özgür Soğancı "Figure with a Vest"
Jennifer Lee Wiebe "#HEGEMONY"
Joshua Graham "The Progress of Oxidation
Kathy Mantas "On Roots, Rhizomes, Barks and Burls (Dendron Painting Series)"
Lisbet Skregelid "My Stunning Stream- Made with a Little Mischief (2020-)"
Maisa Mreiwed "Otherness"
Matěj Komínek "Party VIII"
Miko Niikawa "Four Seasons of Musashino"
Miko Niikawa "The World of Sumi-e: A Journey into Japanese Ink Painting"
Motoko Matsui "KAMISHIBAI 'Tsunami to Toyoma no Kannon-sama'"
Nuray Mamur "Artwork Title: White Threat"
Petra Weixelbraun "Protecting our Future: Against Femicide and Gender-Based Violence"
Rukiye Dilli ""Akcaagac"
Ruoyue Zhang "Entangled Seasons"
Ruoyue Zhang "Tagged"
Şebnem Soydan "Family"
Seçil Ofay "Bir Başka Zaman"
Sevcan Saribaş "Asleep"
Sevda Ceylan Dadakoğlu "Knotted"
Shei-Chau Wang "Aerial Landscape Series"
Shelley Hannigan "Organic Grid"
Sibel Begeç "Homage to the Renaissance"
Tereza Sikorova "Choreography in Social Space"
Umut Reyhanlı "Self(s)"

Congress Proceedings | Call for Submissions

On behalf of the International Society for Education through Art, we encourage all InSEA World Congress 2023 presenters to submit their work to the congress proceedings, which will be published as an open access document (pdf) on the InSEA website following the congress.

Submission Deadline: December 1, 2023

Submissions are required to follow these **guidelines**:

1. Title of the paper
2. Author(s)'s full name(s) and affiliation(s) under the title of the paper
3. A 200-word abstract, at the beginning of the paper
4. Maximum 3000 words submitted electronically in Word format (.doc)
5. Double spaced text and Times New Roman font
6. Please follow APA style and consult an APA style guide (7th Edition): https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/index.html
7. Before submitting your paper, check all your citations, punctuations, overall formatting, and correctly labelled photos according to APA style.
8. Please do not use footnotes.
9. High resolution photos (minimum 150dpi) only
10. Include copyright information of all photos
11. If the author does not hold the copyright, please obtain permission from the original copyright holder
12. Please apply UK spelling conventions

The final responsibility for proofreading and copyediting remains with the author(s).
Submissions may be returned if they do not follow these guidelines.

Email your submission to insea2023[at]gmail.com indicating "InSEA Congress 2023 Proceedings" in the subject line. Proceedings will be published later in Spring 2024.

List of Participants

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Michael	Whittington	University of Newcastle	Australia
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Nuray	Mamur	Pamukkale University	Türkiye
Nurgül	Balaç Rodriguez	University of Calgary	Canada
Nursena	Koyutürk	Tobb Ekonomi ve Teknoloji University	Türkiye
Osamu	Sahara	Tokushima University	Japan
Özlem	Dengiz Uğur	Müze Kumbaram	Türkiye
Özlem	Kılıç Ekici	Tübitak	Türkiye
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Panpan	Yang	University of North Texas	USA
Paola	Ruiz Molto	University Jaume I	Spain
Patricia	Osler	Concordia University	Canada
Patrique	Degraft-Yankson	University of Education Winneba	Ghana
Patsey	Bodkin	National College of Art & Design	Ireland
Pavla	Gajdošíková	Charles University	Czech Republic
Pedro	Zarzoso López	Universidad De Zaragoza	Spain
Peı Lıng	Lıao	National Taiwan University of Arts	Taiwan
Peisen	Ding	University of British Columbia	Canada
Peter	Vietgen	Brock University	Canada
Peter	Schlager	University of Applied Arts Vienna	Austria
Petra	Sobanova	Palacky University Olomouc	Czech Republic
Petra	Weixelbraun	University of Applied Arts Vienna	Austria
Philipp	Rirsch	Bdfachhochschule Technikum Wien	Austria
Pin-Hsuan	Tseng	Pennsylvania State University	Taiwan
Qiyang	Liu	Hiroshima University	Japan
Rabeya	Jalil	National College of Arts	Pakistan
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