



PERSPECTIVES ON ART EDUCATION

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Book Series of the University of Applied Arts Vienna
Edited by Gerald Bast, *Rector*

CONVERSATIONS ACROSS CULTURES

PERSPECTIVES ON ART EDUCATION

Edited by
Ruth Mateus-Berr
Michaela Götsch

DE GRUYTER

BEST PRACTICE IN EDUCATION

Improving teacher training is an important step towards modernising schooling in Austria. Universities and teacher training colleges will develop curricula in cooperation. Teachers for compulsory and higher schools will work together.

The University of Applied Arts is playing a leading role in reforming arts education. The teachers at this institution emphasize both the artistic and personal development of students. The study Best Spirit: Best Practice exemplifies this approach.

An Austrian Centre for Didactics of the Arts has recently been established, which functions as a platform for institutions at several different educational levels, including elementary and primary education. These efforts show that the University of Applied Arts Vienna is seriously involved in improving teacher training in Austria.

Synergies between schools and school-related fields of practice are being created and promoted. In the last ten years the specialist field of didactics, for example, has been extended in Austria and connected with international discourse.

This International conference Perspectives on Art Education has been organized in collaboration with Teachers College, Columbia University in New York and the International Society for Education through Art is endorsed by INSEA. I am sure this conference will help to make the curricula we are developing and the practical initiatives we are undertaking much more global.

Reinhold Mitterlehner

Austrian Vice-Chancellor and Federal Minister of Science,
Research and Economy

TOWARDS ART CENTERED SOCIETIES!

At the beginning of the 21st century, the social and political value system is undergoing a dramatic transformation.

In place of the needs of individuals, seemingly anonymous, abstract and depersonalized 'shareholder' values are at the center of economic and political processes. Educational institutions have been relegated to the role of supplier firms for the economy. Education has been redefined as vocational training, and the curriculum has been reduced to statistically measurable modules, in the service of creating employability rather than visions and ideas. Universities got used – or even are being forced – to focus on evaluation-figures instead of values and content.

What can we do?

The Arts must seek to play a central role in society once – again. Not instead of, but in addition to museums, galleries and opera houses. Not by refraining from artistic autonomy but by reading autonomy in a contemporary context of democratic societies. The key to implementing this lies – as is so often the case – in the education system. Isolated specialist knowledge alone is not a satisfactory basis for innovative strength. Rather we need flexibility, the ability to think and act in interdisciplinary way and in intercultural contexts, bridge different spheres of thinking, cross borders, question existing intellectual as well as behavioral habits, come up with new scenarios and produce amazement with the own work. This is the proper domain of the arts. Therefore interaction between arts, economy and technology systematically should be encouraged at all levels of our education system.

Art cannot change society. But art can change people; and people change societies.

Gerald Bast

President/University of Applied Arts Vienna

PRELIMINARY REMARKS

Research into teaching and learning studio art in higher education is among the core concerns of the program in art and art education at Teachers College, Columbia University. We are excited to collaborate with the University of Applied Arts in this endeavor. The symposium “Perspectives on Art Education” is a sequel to “Remixing Art Education”, a symposium that took place in April 2014 in New York. The Viennese symposium continues to focus on the role of art schools, the relationship between studio art teaching and learning, and the implications of research for the dual identity of an artist-educator.

As a graduate program in art and art education we value strategic alliances and international exchanges to optimize resources and to maintain and expand the high quality of education that we strive to pursue. Neither research nor education nor art halts at national borders. This is why we strongly believe in the fundamental necessity for institutions at the intersection of art, education, and research to cooperate on an international level. We have much to learn from each other.

As a graduate school that pioneers innovative ways of teaching and learning art, we see such collaboration as an effective way to improve pedagogy in postsecondary education as well as a way to conduct, expand, and further revise our existing research into artistic development, instructional practices, curriculum design and implementation in visual arts education. Being involved in preparing students for teaching on the college level and concomitant research for many years, we see cultural, technological, and economical shifts reshuffling the learning landscape of art in higher education, which are being addressed in different forms by institutions and art schools worldwide. The Perspectives on Art Education symposium allows us to attend to these changes and challenges as we try to best prepare future students for the widening field of art education.

Teaching and learning – particularly in the arts – is fundamentally grounded in practice, and although purposeful and reflective, can be dynamic and messy. Our decision to make conversation the organizing principle for the symposium is deliberate. We decided that a conversational atmosphere guided by learning-sequences, student-panels, short presentations and concurrent break-out sessions rather than institutional-sounding keynotes would be more inclusive to a practitioner-audience and more likely to create a community of inquiry and curiosity. Feedback from the participants in the past seems to confirm our approach.

Art making, teaching, and learning are highly dynamic, adaptive processes, continually in need to respond to the challenges of the moment. Teaching rarely responds to situations in the same way twice, which is why education, not training, is the best form of preparation. Artists, teachers, and students need to engage in a practice that is reflective, imaginative, draws from a repertoire of knowledge, and can be reassessed each time. As we have learned from Maxine Greene, teaching is a form of becoming, not arriving; you are never there, yet. This is what makes conversation and exchange so crucial.

We are looking forward to another inspiring, successful symposium and accompanying exhibition in Vienna.

Judith M. Burton and Richard Jochum
Teachers College, Columbia University New York

ACT ALWAYS
SO AS TO
INCREASE
THE NUMBER
OF CHOICES

(Heinz von Foerster 1993, p. 25–49)

OPENING PERSPECTIVES AND BREAKING WITH THE QUEST FOR CERTAINTY

The Symposium Perspectives on Art Education aims to support and discuss national and international approaches towards education within artistic fields. Artistic languages develop and enable diverse forms of communication.

Austrian institutions with opposing objectives, traditions, habits and research experience are presently engaging with and implementing new curricula at secondary schools.

Ever since the founding of common schools, discussions of curriculum have focused on knowledge (cognitive skills) and the uses of knowledge of “real life”. Nowadays skills have to be specified as “competences.” A society that is more uncertain of its future than ever before is searching for stability and certainty by setting constraints (John Dewey 1929). But in the words of Maxine Greene (2000), “the ordering of knowledge, beliefs, and values that might be equated with curriculum has to be left open to the unexpected as society becomes increasingly technologized and the economy begins a shifting from the production of goods to the provision of services.” Despite this trend curricula are being squeezed narrower ever more tightly into modules.

The Arts are especially well placed to bring to curriculum inquiry visions of perspectives and untapped possibilities. Art deals with ambiguities, interrelationships and negotiations and facilitates transformations and the unexpected. As it enables us to see anew, an esthetic experience evokes engagement and requires conscious participation.

Art education overlaps with diverse cultural fields, such as history, sociology, philosophy, psychology, mathematics, languages, economy etc. It is believed that lasting change in European curricula for schools and universities can be achieved (and should be our aim). Educational connections, can be effected very easily within the curriculum in art and design. In this way promotion of cultural knowledge, creativity and intercultural understanding through education could be ensured.

Art education enables an interdisciplinary approach, interconnectedness and avoids standardization and “thoughtlessness” (Arendt).

Ruth Mateus-Berr

Chairwoman of the Senate/University of Applied Arts Vienna
Institute of Art Science and Education
Institute of Art & Society

WHAT SHOULD BE DONE

The past fifteen years or so have seen a wide range of points of intersection between art and pedagogy come into being marked by the catchphrase educational turn. On the one hand educational systems in Europe have been undergoing serious modification as a result of processes of regulation and standardization in the course of the Bologna Process. On the other hand, during this same period, education and pedagogical issues have been the subject of intense debate – at documenta 12, for example, situated at the intersection of art and theory, where the question was posed: “What should be done?”

This orientation towards pedagogy has been directly linked to criticism of the economization of education we have clearly been witnessing. A great number of self-organized forums have evolved both outside and inside institutions, that advocate education as a “site of a coming-together of the odd and unexpected” and of “shared curiosities, shared subjectivities, shared sufferings, and shared passions.” All of which “congregate around the promise of a subject, an insight, a creative possibility”¹. Ideally, education creates collectivities, “many fleeting collectivities”, as Irit Rogoff puts it in her essay entitled “Turning”, first published in 2010. Education, she says, “signals rich possibilities of coming together and participating in an arena not yet signaled”² and can thus release energies enabling us to progress “from what can be opposed to what can be imagined”³.

On the other hand, politically driven developments in the field of institutionalized production of knowledge, especially over the past fifteen years, have taken place under the heavy sway of the dispositif of efficacy. As a result, open spaces that should foster development are being reduced and suppressed – the spaces that, considered holistically, are essential for increasing social awareness of what is and is not important, the urgent issues of today and tomorrow, and for society’s very ability to deal with problems. These spaces can open up entirely new perspectives. Under constant pressure to conform, educational institutions such as art schools



wear themselves out struggling to keep on providing open, generous structures, that offer room for thought, for maneuver, action and freedom, and for the potentiality. That is a prerequisite for what Irit Rogoff understands as essential for structuring education for, with and through the Arts.

For Rogoff, potentiality “inhabits the realm of the possible without prescribing it as a plan.” She considers one of the most interesting aspects of potentiality to be the fact “that it is as much the potential for not doing as it is for doing”⁴. She urges us to think of this potentiality as “being at the very centre of acts of thinking, making and doing”⁵, as being at the heart of the academy, whose particular quality she sees not in the constant demands for substantiation, but rather in moments of speculation, moments in which the eye is open wide, moments of broadening, moments of experimentation, discovery and reflection.

However, quality of academies, of universities that specialize in the Arts, continues to manifest itself in a steadfast determination to provide and safeguard open spaces in which circumstances can be interpreted and learned from in unconventional ways; together with spaces that encourage bold steps and leave room for open-ended processes in which no one is expected to know in advance where thought and practice should go. The goal is to create within the study framework a space for learning and development that stimulates thought processes and work methods which are not automatically adapted to knowledge that has already been transmitted or to established practices without questioning them; and this means opening up spaces for thought and action that welcome difference and disagreement.

Of central importance therefore are not those learning processes that increase knowledge on the basis of set requisites for learning (schemata, frameworks, models), but rather learning processes that transform these basic requisites.

Art schools maintain spaces like art classes for example, that are consciously structured to ensure encounters and debates regularly take place. These are spaces in which individuals draw on personal experience to show and recognize themselves as distinct individuals, and in which meaning and value emerge

through mutual exchanges – through the recognition and creation of relationships, interconnections and affinities within groups and networks. In these “provocative communities”, experience and knowledge can be understood as forms of social relations⁶.

We must do all we can to keep these spaces for learning and personal development, spaces for encounter and action alive and open. It would be worth taking time to discuss how each of us conceives of the notion of “a good way of living” and the vision that motivates each of us, in order to bring these into sharper focus and to give utopia some room.

Barbara Putz-Plecko

Vicepresident/University of Applied Arts Vienna

1 Rogoff, I. 2014 [2010]. “Turning”. *e-flux journal* 59 (11). www.e-flux.com/journal/turning www.e-flux.com/journal/turning; accessed March 23 2015. First published: O'Neill, P. and Wilson, M., (eds.). 2010.

Curating and the Educational Turn. London: Open Editions/de Appel.

2 Ibid.

3 Ibid.

4 Cf. Rogoff, I. “academy as potentiality”.

<http://summit.kein.org/node/191>, accessed March 22 2015. SUMMIT – non-aligned Initiatives in education, culture. SUMMIT is organized by Multitude e.V., in collaboration with Goldsmiths College, London University and Witte de With, Rotterdam. SUMMIT is funded by the Culture Foundation Germany.

5 Ibid.

6 Cf. Verwoert, J. 2007. “Frei sind wir schon. Was wir jetzt brauchen ist ein besseres Leben”. *kunst lehren teaching art*. Frankfurt/Main, Städelschule.

FOR THE IDEA OF ARTISTIC RESEARCH– DRIVEN EDUCATION

The connection between the classroom and the space of research is a vital one. To nurture this connection it is essential we increase our understanding of how the different threads are intertwined. A classic connection is the one between research and education in the sense of research-driven education. This is an ideal and a sometime reality many people speak about and a few perform. What does it mean within the context of the Arts? Understanding an Art University as a site for both teaching research within the field of the Sciences and the Arts – as it is performed at the Angewandte – this adds an important connection to the field of academia: namely fundamental inquiry and curiosity-driven action in the form of artistic research. Many projects by students and researchers at the university may be understood in this sense.

By taking art as a fundamental approach not just to questioning existence but also to shaping it, this research is beginning earlier than in other institutional settings. If we view didactics within a specific discipline or field as a reflection of the way in which teaching can be adequately understood and developed, D'Art will jointly help to develop these ideas. It will also help us to understand how the field of artistic and scientific practise may develop, from practice to reflection, from reflection to the classroom and so on. The conference will help, research, the arts and society, and that our understanding and awareness of these connections will grow.

Alexander Damianisch
Support Art and Research (Head)
University of Applied Arts Vienna

Perspectives on Art Education
A Look inside

Ruth Mateus-Berr D'Art Project Leader
Michaela Götsch Assistance of D'Art Project Coordination

Teaching and learning art in tertiary education has experienced significant and challenging cultural, technological, societal and economic change. How will art education change in view of the shifting trends in youth culture and expectations in society? How should we educate artists, designers and architects so they can actualize imaginative, socially responsible and respect-guided meaningful art practice? What is the best way to engage in interdisciplinary collaboration and intellectual exchange?

This publication offers a range of perspectives on art education that address these changes. We invited artists, designers, architects, artist-teachers, educators and scientists to submit written papers that will enhance discussion at the symposium Perspectives on Art Education that will take place in Vienna from May 28–30, 2015. This publication contains a collection of the papers the participants proposed.

At the conference, participants will discuss the role of artists in contemporary society, propose new teaching and learning strategies and examine the diversity of art education across cultures and in different kinds of tertiary education institutions. The following guiding questions will function as the starting point for their contributions:

**#1 THE ARTIST'S ROLE
AS EDUCATOR**

What is the role of artists, designers and architects in contemporary society and their extended role as educators?

**#2 ARTIST-TEACHER
IDENTITIES?**

How can the roles and identities of artist, teacher and researcher be combined?

**#3 RESEARCHERS
OF ART, DESIGN &
ARCHITECTURE: THEIR
EDUCATIONAL ROLE**

What is the role of researchers of art, design and architecture in contemporary society and their extended role as educators?

**#4 PERSPECTIVES ON
LEARNING ART, DESIGN
and ARCHITECTURE**

Are teaching and learning strategies in art, design and architecture education transferable to other cultural contexts (social, industrial, museums etc.)? Or vice versa?

**#5 ARTIST-TEACHER
SKILLS**

What skills do art teachers in tertiary education need today?

**#6 TRANSFERABLE
SKILLS**

What can art teachers working in tertiary level institutions learn from instructional strategies in secondary schools?

Dirk Huylebrouck (BEL)

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The Two Cultures in a Multicultural Society

Keywords: Mathematics, Art, Africa, Education

The first paper offers a mathematical perspective on learning art, design and architecture. The author points out that artists today need to be acquainted with science as well as the humanities. He reports on his own practice of teaching interdisciplinary maths-art courses to architecture students in which he promotes a creative approach to maths. He also argues for extending the horizons of the science and humanities by identifying and defining their own diverse cultures. Although societies are becoming increasingly multicultural, western and/or nationally oriented perspectives are still prevalent in educational institutions.

**Ruth Mateus-Berr (A),
Lilijana Radovic (SRB)**

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Op-Tiles and Interdisciplinarity

Keywords: Art, Math, Education, Labyrinth,
Op-Tiles

Connecting math and art in teaching as well as the relationship between tertiary and secondary education is the central focus of this paper. Two professors of mathematics and fine art describe case study research they carried out in an Austrian high school. Educators from two countries, who taught different subjects at different educational levels, engaged secondary school students in lessons organised around the topics of labyrinth and Op Art. The authors advocate increased interdisciplinarity in education and discuss the strengths and weaknesses of a number of international examples.

Stacey Salazar (USA)

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Scenes from an Art School: Four
Pedagogical Practices

Keywords: Pedagogy, College, Studio Art

The aim of this paper is to encourage artist-teachers to reflect on their own pedagogy, get in touch with different instructional strategies and intentionally shape their educational settings. The author offers out four practical suggestions for crafting creative learning environments inspired by her observations of studio art teachers at colleges in USA. She identifies a need to set up physical and social learning environments in which students feel more protected and empowered.

Judit Béneyei, Zsófia Ruttkay (HU)

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Digital Museum: A Multidisciplinary
University Course

Keywords: Museums, Design Education,
Digital Technologies

This paper reports on a cross-institutional, interdisciplinary research and development project. The authors reflect on new challenges artists and designers in museums face in view of the omnipresent and rapidly developing digital technologies. Researchers with expertise in media technologies and education collaborated with a museum and implemented a course involving both arts and technology students from different universities. They identify a need for teaching and learning strategies that train students in collaborative, interdisciplinary methods of working and develop their communication skills.

Fares Kayali (A)

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Educating Secondary School Teachers in
Game Design and Game-Based Learning

Keywords: Game Design, Education,
Game-Based Learning

The author has developed a university-based course for future secondary teachers in response to widespread reservations about using games in class. The course develops their understanding of video games and their effect on children's behaviour. It also encourages teachers to create games with their students. This paper outlines practical strategies and instructional materials for game-based learning, game literacy and teaching game design.

Monika Farukuoye (A)

65

The Artist as Unreliable Narrator: Globalized
Cultures and Polymorphic Views

Keywords: Unreliable Narration, Globalization,
Polymorphic Views

This paper focuses on the role of the artist in educating us to understand the simultaneous validity of conflicting views produced by globalisation, increasing migration and the omnipresent media. From the perspective of a film artist, the author reflects on how contemporary art and film address and challenge "unreliable societal narrations".

Lourdes Cilleruelo, Augusto Zubiaga, Miriam Peña Zabal (ESP) **73**
Desired Problems: An Artistic Experience in the Field of Neural Networks

Keywords: Cross-Disciplinary Practice, Making, Curiosity-Driven Learning

The practical example this paper reports was a cross-disciplinary collaboration involving Science, Technology, Engineering, Arts and Math (a response to the educational concept of STEAM). The authors stress the importance of curiosity-driven and problem-based learning as well as open access to knowledge and peer or community learning. They advocate tinkering as a worthwhile methodology with reference to the development and increasing use of virtual DIY platforms and fablabs.

Ernst Wagner (D), Rolf Laven (A) **81**
Visual Literacy: An Universal Concept?

Keywords: Visual Literacy, Curricula, Europe

This paper offers insights into a comparative study of visual arts curricula and assessment in European schools. A finding was that in spite of slight differences in their design and implementation, 'responding' and 'making' and, in some cases, 'reflection and creative thinking' are the main domains of learning and competence. As part of a larger research program (ENViL), a network of researchers and curriculum developers are building on this research to formulate a common model of assessment that could function as a framework for visual literacy and facilitate the work of teachers, curriculum developers, educators, textbook authors and students throughout Europe.

Torsten Meyer, Gila Kolb, Konstanze Schütze (D) **89**
What's Next in Art Education?

Keywords: Next Art Education, Shift, Risk

This paper addresses the sweeping changes media technology is effecting in art education. The authors, who are researchers in media culture, art theory and art education investigate how art education might be defined in the future. If it is going to operate with the complexity of a networked society it will need to focus on the present instead of the past. Considering the way artists work it will need to focus on media literacy and basic IT skills. The authors argue in favour of individual teachers carrying out small changes to their practice instead of a radical turn.

Barbara Mahlkecht (A) **97**
Uncanny Materials. On Research and (Un)learning the History of Art Education

Keywords: Research, Teaching, History, Art Education

This paper reports on the institutional origins of art education. A group of students were challenged to carry out art education research "with" instead of "over" history. The author, who is a researcher, curator, art educator and teacher, offers insights in the processes involved in archival research. Strategies of curating, art education and performance were applied to present the results of the project to the public.

Lise Kjaer (USA) **105**
The Artist as Writer

Keywords: Writing, Art, Post Graduate Theses, Vygotsky

Reflection and communication skills are the keys to developing self-reliant artistic practice. In arguing her case, the author, a researcher, artist and art history teacher, presents a series of creative writing techniques for teaching art students. She argues that writing about their own art and processes and presenting the results in public enables them to connect intuitive and analytical approaches to practice. She argues also that engaging in self-analysis and written expression helps them to clarify their artistic development in the context of contemporary art.

Karen Lee Carroll (USA) **111**
Teaching and Learning at the Intersection of Poverty and Secondary Design Education

Keywords: Design, Urban Settings, Secondary Schools

This paper demonstrates how disadvantaged secondary students can benefit from engaging with arts, design and architecture using the example of the Baltimore Design School. The author, who is an artist-teacher, analyses the characteristics of designers and teachers and identifies empathy as an important skill they both share. She is convinced that everyone has potential to become a successful and confident learner so long as they are willing to take risks and accept every challenge as a possibility for learning.

Patricia Olynyk (USA) **119**
Evolving the Third Culture

Keywords: Art, Science, Technology, Third Culture

This paper addresses intersections between art, science and technology in tertiary education. It provides insights into recent discourse and debates about cross-disciplinary activities at academic institutions in the USA. The author is committed to advancing

the role of the arts in the academy as a unique form of knowledge production. Her report of research models and collaborative projects emphasises the stimulating effect they can have on both interdisciplinary and cross-school relationships and collaborations.

Ruth Mateus-Berr, Albrecht Karlusch, Wolfgang Sachsenhofer (A) **127**
The Case for Interdisciplinary Art and Design Education

Keywords: Interdisciplinary, Business, Art & Design Education

This paper is about dialoguing between Art, Design and Business in tertiary education. In reporting an ongoing research project into “clean tech energy start-ups” it offers many insights into how student’s interdisciplinary abilities can be trained and the challenges they face. The interdisciplinary team of authors point out the proven impact of this project on the formulation of socially and economically grounded solutions.

Anton Falkeis (A) **137**
Aspects of Space: Architecture for Non-Architecture Students

Keywords: Architecture, Spatial Behaviour, Learning

This paper presents a program for art education and other students that aims to shape learners’ ideas of space. An architect, researcher and professor reports on three projects and describes theories underpinning his teaching together with practical strategies and tools. The paper describes ways in which students without specific knowledge and skills in architecture can investigate space in order to experience and develop their own architectural ideas.

Judith M. Burton (USA) **143**
Pedagogy as Spaghetti Junction!

Keywords: Reflection, Development, Materials, Art Education

The author of this paper draws on her experience as a professor of art education to argue that art student’s lack the ability to reflect on and articulate their artistic practice. In order to develop these skills, future artists and art teachers need college/university art educators who exemplify these abilities. The author scrutinises the multidimensional role of art teachers in tertiary education as “maker-teacher-learner-researcher” and suggests that it is crucial to understand human development and materials, as well as re-examine history while searching for continuity.

Richard Jochum (USA) **151**
The Changing Education of Artists

Keywords: Higher Education, Educating Artists

The author of this paper is concerned with changes in teaching and learning studio art and art education. He alerts us to three driving forces behind these changes and discusses them: (1) the hybridization of media and art practice (the mixing of genres, materials and concepts), (2) specialisation (and simultaneously increasing interconnectedness), as well as the (3) professionalization of learning.

Eduardo Benamor Duarte (USA) **159**
Automated experience: prototyping adaptive artifacts in Art & Design pedagogy

Keywords: Automation, Fabrication, Social, Environment, Pedagogy

Digital technology applications are increasingly changing the production and analysis of design solutions in art and architecture. This paper focuses on the consequences this may have on art and design in tertiary education and a search for appropriate models of learning. The author argues that a procedure-based approach to design process offers beneficial new forms of augmented learning and social interaction. What this means in practice is illustrated in his report of a research and development project on sensory responsive components in architecture.

Eva Maria Stadler (A) **166**
Perspectives on Art Education

A gallery exhibition will take place as part of the symposium Perspectives on Art Education. Presenters at the conference have been invited to submit an artwork related to the theme they have chosen to speak about. The exhibition will be assisted by Eva Maria Stadler. Her article in this publication reflects on art education by introducing artworks created by international artists who engage with educational concepts.

Visual Perspectives on Art Education

May 28–30, 2015 @ Sala terrena

Exhibition Centre Heiligenkreuzer Hof, Vienna

