

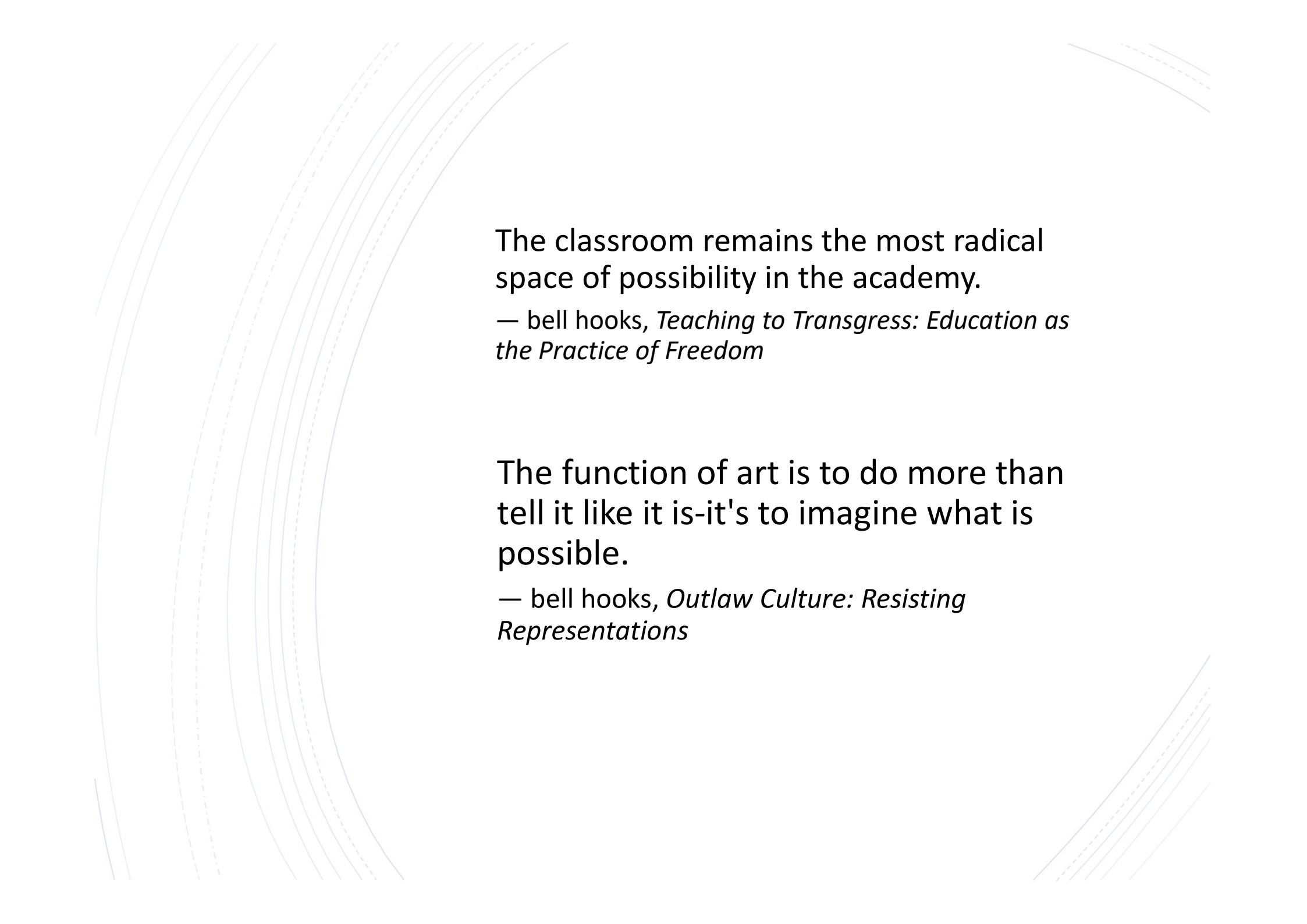
Imagining art schools as radical spaces of possibility



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The classroom remains the most radical
space of possibility in the academy.

— bell hooks, *Teaching to Transgress: Education as
the Practice of Freedom*

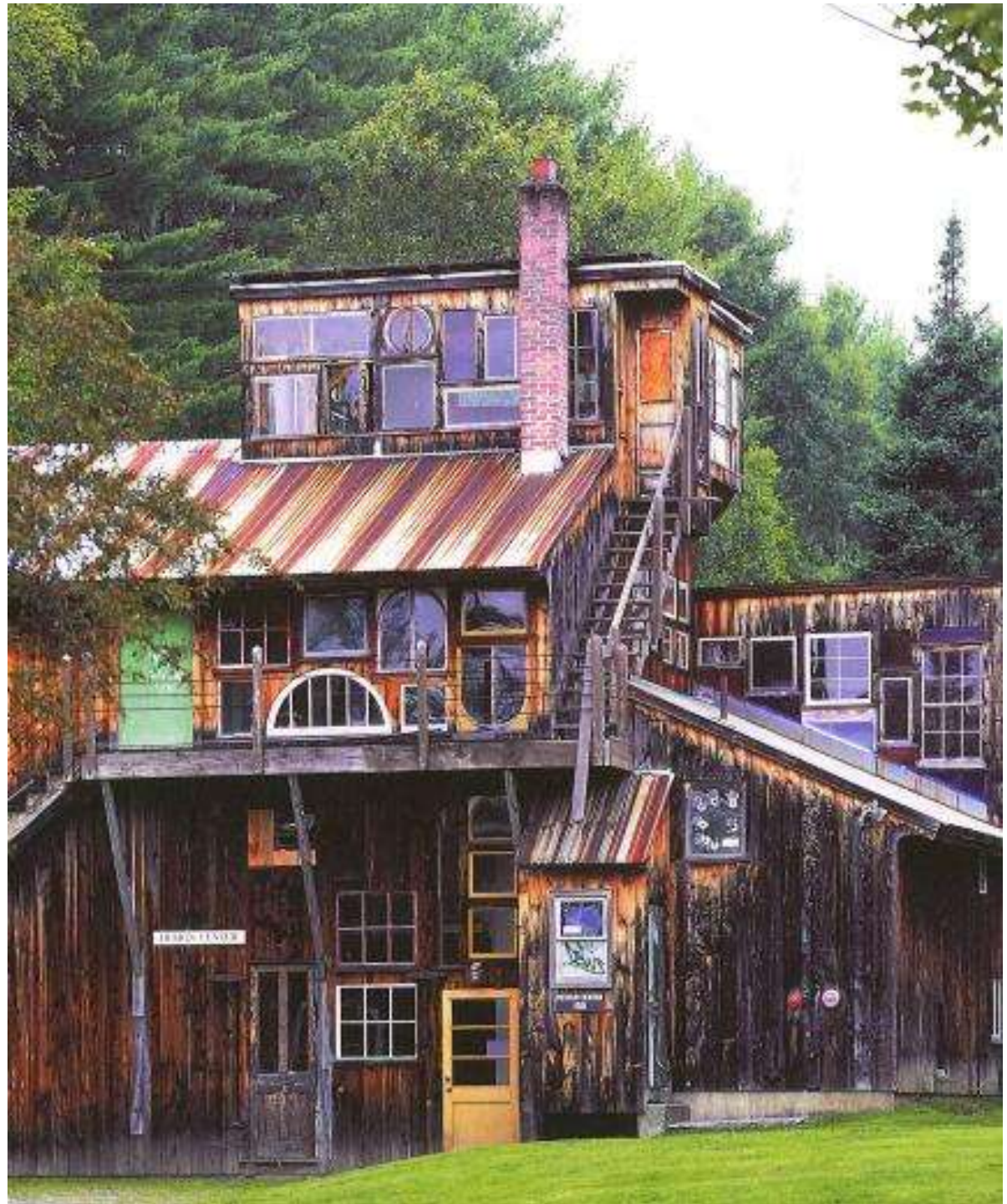
The function of art is to do more than
tell it like it is—it's to imagine what is
possible.

— bell hooks, *Outlaw Culture: Resisting
Representations*



Tyler School of Art, Temple University, former Elkins Park campus

The role of a teacher is as a facilitator of learning

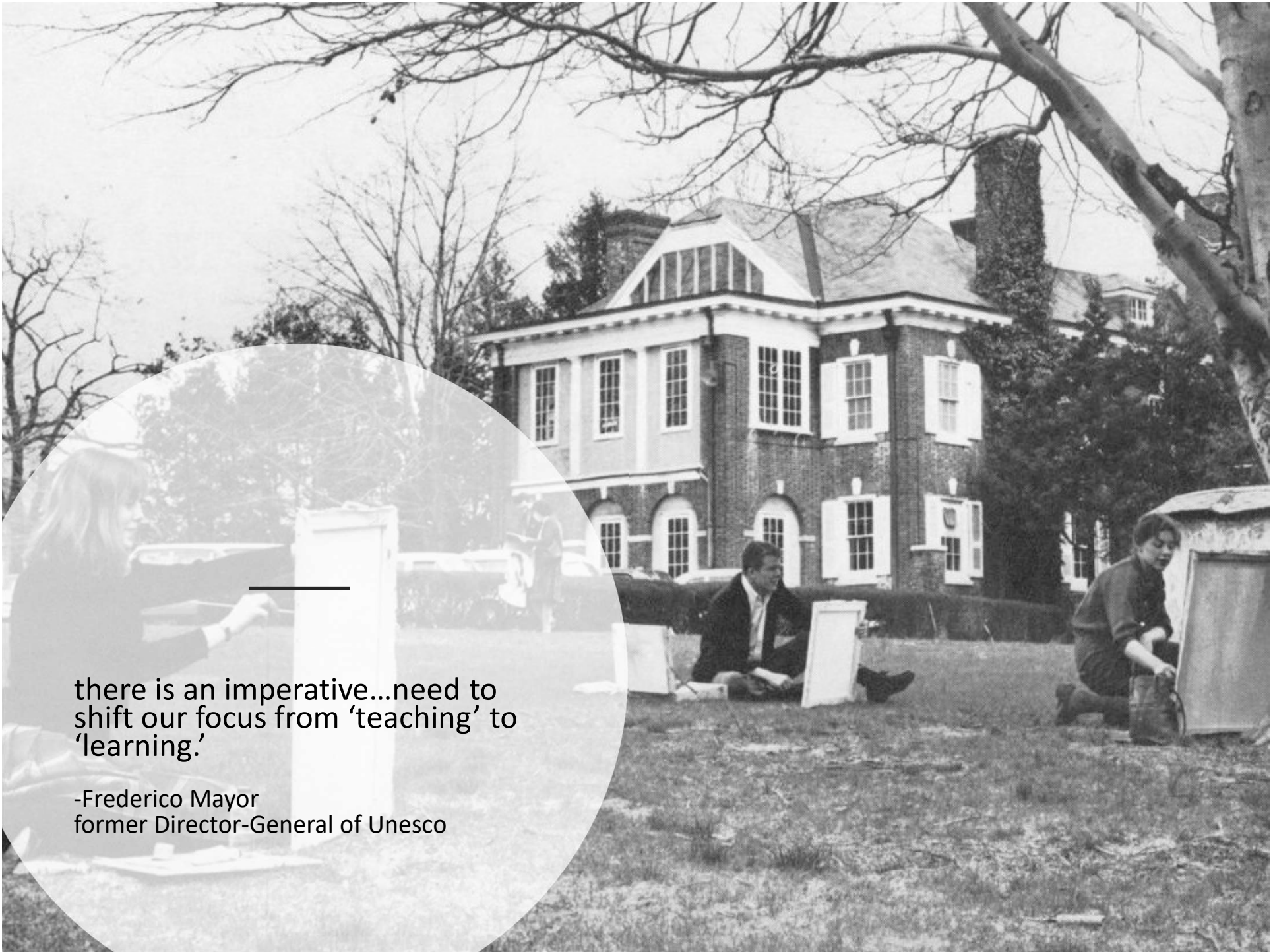


Art building at Goddard College,
Plainfield, Vermont



Design building at Goddard College,
Plainfield, Vermont





there is an imperative...need to shift our focus from 'teaching' to 'learning.'

-Frederico Mayor
former Director-General of Unesco



vintagerichmond

Student-centred learning is
radical pedagogy





Robert Irwin with his student James Turrell

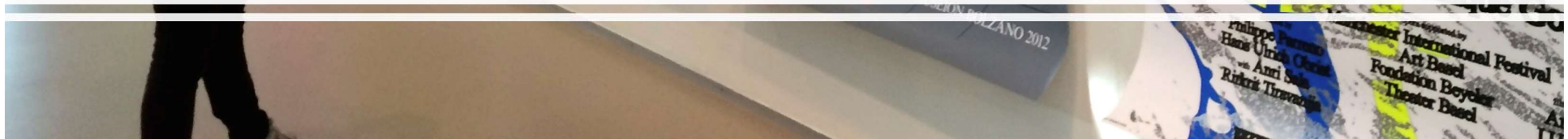
One of the first things I learned about teaching is that you have to **respond to each student individually.**

You don't start with any idea of what they should be doing, who they're supposed to be, or what their performance level is, and you don't compare them to one another. **You simply start with each one of them wherever they are and develop the process from there.**

-Robert Irwin



Research-informed teaching begets research-informed practice in students and offers them an opportunity to be at the forefront of this work

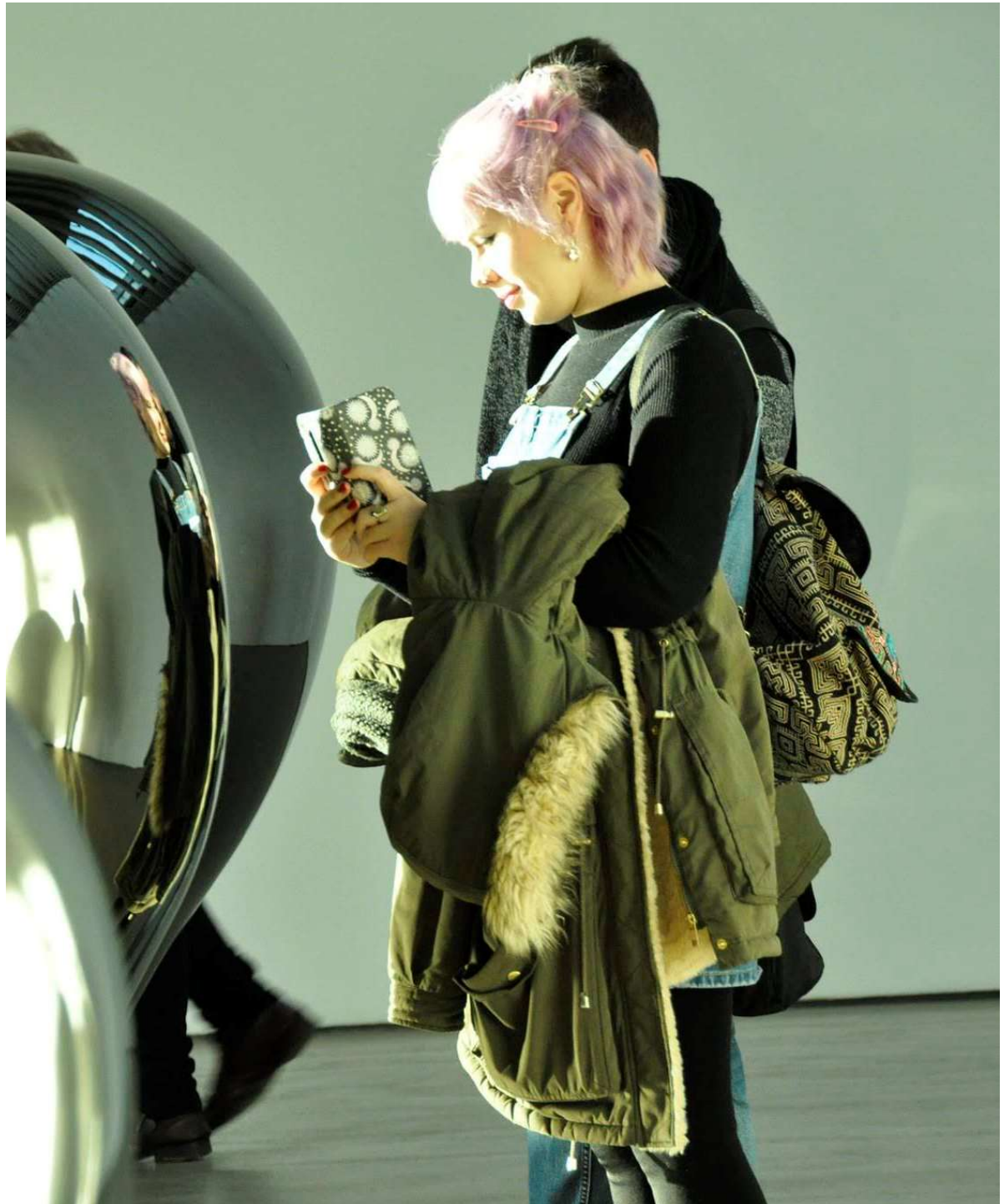




Robert Irwin's "project of general peripatetic availability" =
meeting students with an open availability to privilege a response to educational opportunity

To enhance this availability it is important to recognise the art school as a community of learners, with students forming an engaged community, but also alongside their teachers, visiting artists, technicians, etc.

This community expands through interdisciplinary action and the work of staff and students both in the subject area and engaging with university-wide opportunities.



...the teaching of art is an important part of the production of art...The teacher is not the representative of the institution, but one artist among several sharing a conversation...**if a teacher is any good he or she learns as much as the students.**

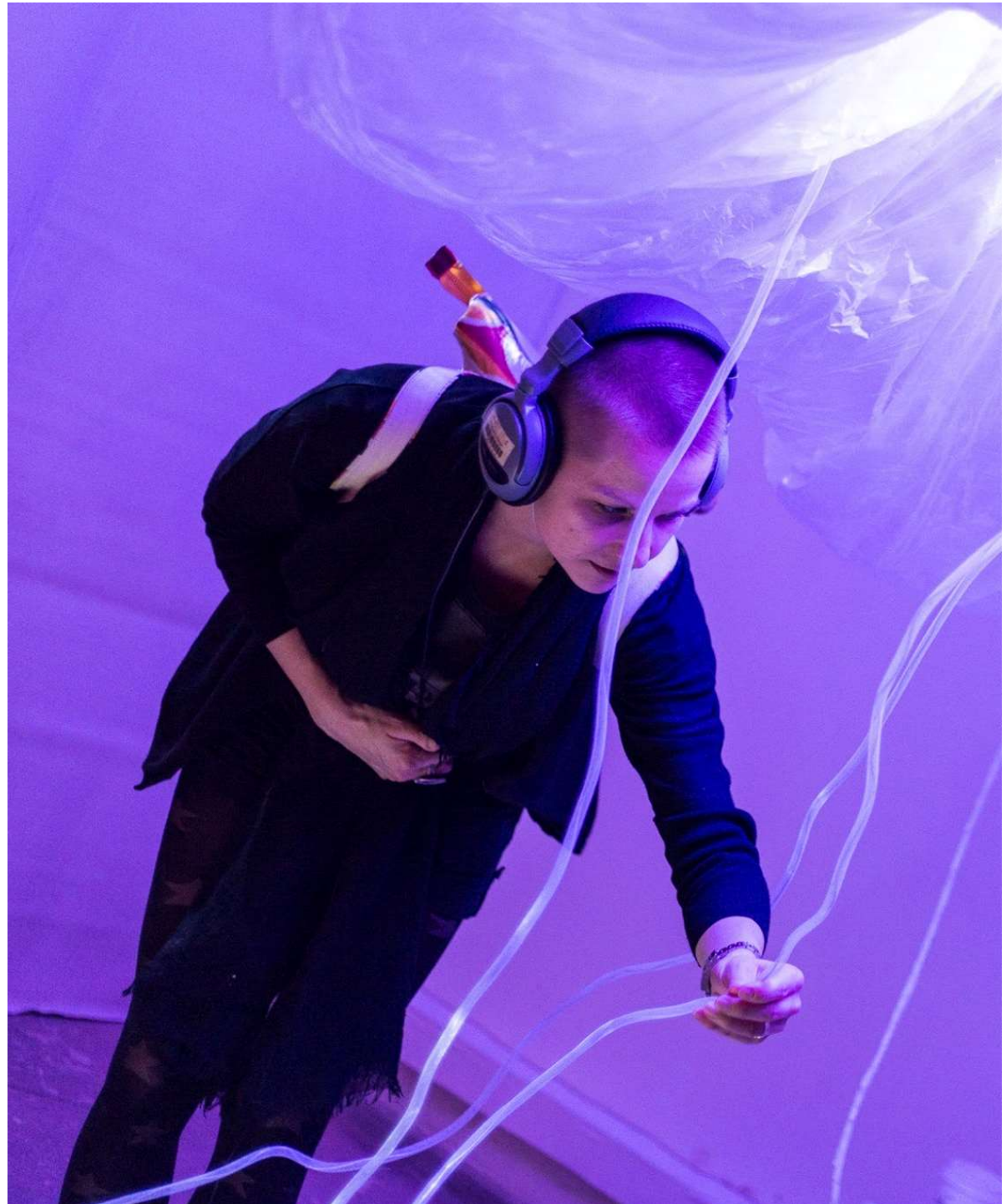
The 'answers', if there are any, are formed by all of the participants in the conversation within the context of their own lives, and their practical effect only within that larger conversational process; **the shared discourse of a community.** It is in the making of meaning—art as a discourse—that art students experience themselves as they begin the process of making the world.

-Joseph Kosuth



Challenges of interdisciplinarity

- dilettantism
- competition of disciplines/subject areas (for funding, recognition, STEM/STEAM) instilling tribalism
- perceived lack of commitment/skills-based
- tendency to accept quantitative data over qualitative analysis
- needs to have evaluation of the whole as opposed to elements





Interdisciplinary approaches:

Are not a licence for dilettantism

Provide an opportunity to challenge the conventions of disciplines (leading to expanded practice and growth of our understanding of the disciplines of art)

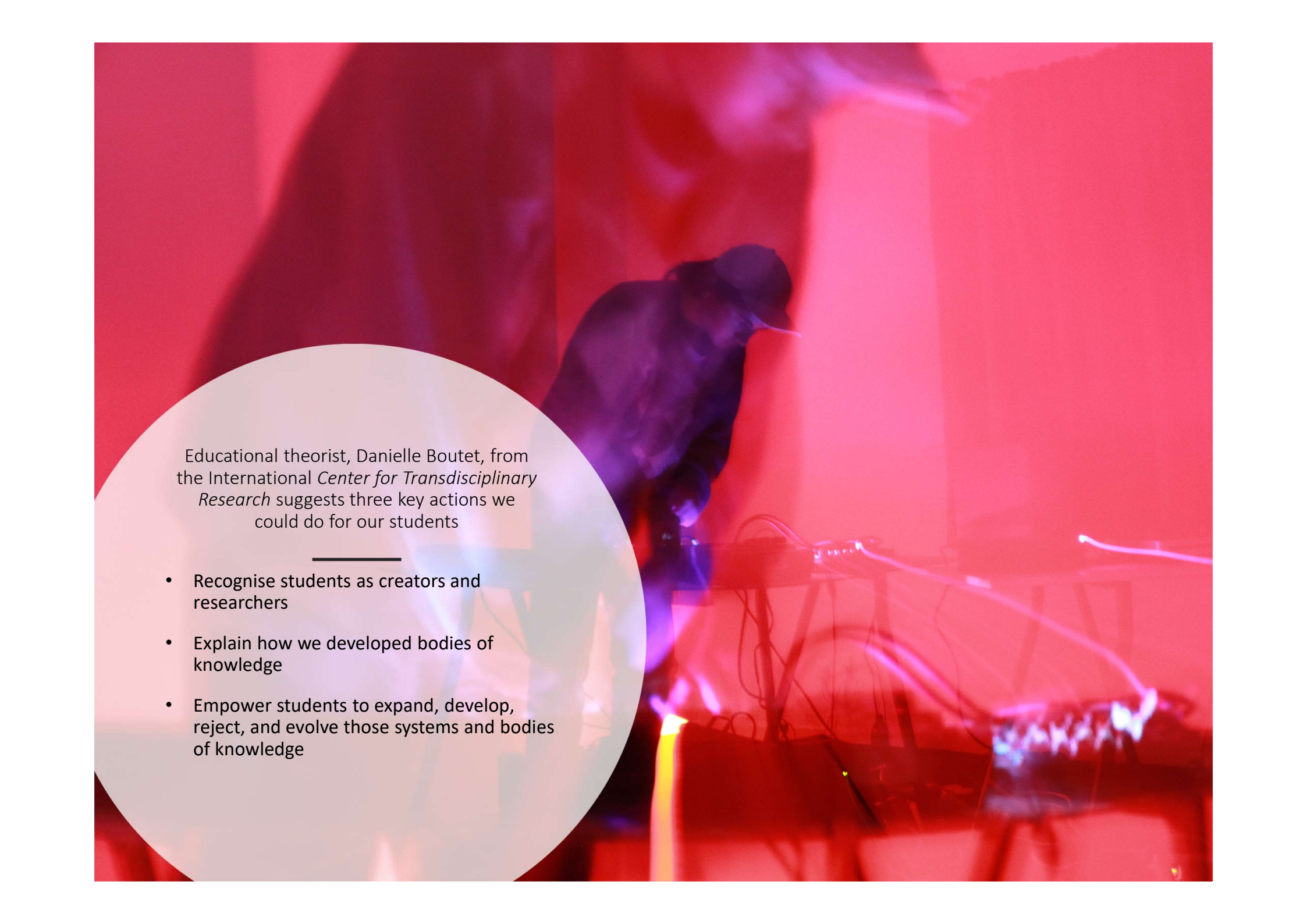
Engage in how disparate approaches to art might form a concurrent vision

Widen discovery of other practices and interrogations of knowledge (for example: sciences)

May form new direction of practice or at least informed practice

...we might have to redo the entire curriculum and pedagogy of the university if we want to help our students meet the challenges we have identified.





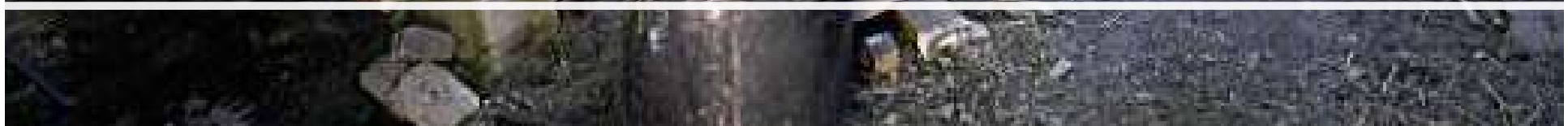
Educational theorist, Danielle Boutet, from the *International Center for Transdisciplinary Research* suggests three key actions we could do for our students

- Recognise students as creators and researchers
- Explain how we developed bodies of knowledge
- Empower students to expand, develop, reject, and evolve those systems and bodies of knowledge



An accessible range of artistic methods in response to a growing need for alternative research paradigms

-Gray and Malins, *Visualizing Research*







How might we prepare students, and how might we all engage in the world as artists in a post-Internet era where images and ideas are transported globally, consumed in new ways, and reinterpreted and re-appropriated to blur traditional boundaries?





University is a time to learn how to survive not being in university.

I entered the classroom with the conviction that it was crucial for me and every other **student to be an active participant, not a passive consumer**...education as the practice of freedom.... education that connects the will to know with the will to become. **Learning is a place where paradise can be created**

-bell hooks





Students are part of a perpetual community of artists and practitioners that build networks and engage internally and peripherally outside of just their degree

A shared discourse may lead students to think in interdisciplinary methods as emerging artists

Questions?

...you must create your underground, because now there's no more underground, no more avant-garde, no more marginality. You can create your personal underground, your own black hole...

-Jean Baudrillard, *Between Difference and Singularity*