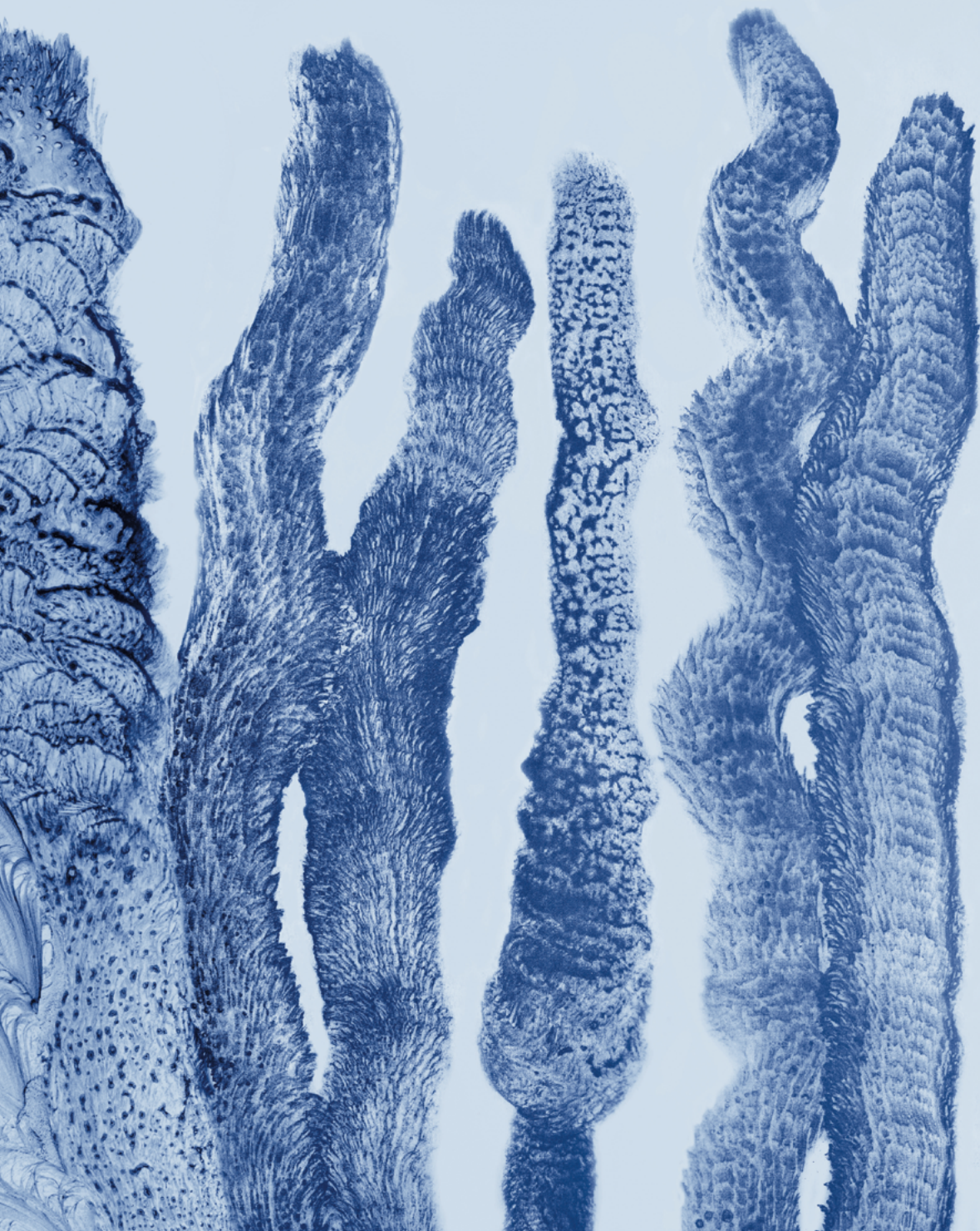


Unexpected Territories

Booklet of Abstracts

Jana Jiroutová, Petra Šobáňová (eds.)



38th InSEA World Congress, Olomouc, Czech Republic, 2025



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Introduction

We are pleased to present the *Booklet of Abstracts* for the 38th InSEA World Congress, taking place in Olomouc, Czech Republic, from July 21–25, 2025. Organized by InSEA and the Czech Section of INSEA and hosted by the Faculty of Education and the Department of Art Education at Palacký University Olomouc, the congress continues InSEA's long-standing mission to foster international dialogue, collaboration, and research in art education and its related fields.

The congress theme, *Unexpected Territories, Shifting Grounds and Permanence in Art Education*, invites participants to explore how we navigate an increasingly complex world shaped by cultural change, technological innovation, and evolving educational contexts. Central to this inquiry is the concept of the image – not only as a physical artwork or form of representation, but as a dynamic and conceptual field. The image is approached here as an *unexpected territory*: a space through which we think, feel, construct, and question identity, culture, and knowledge. It is simultaneously a site of permanence and transformation, stability and flux.

The contributions collected in this volume reflect a broad spectrum of contemporary thought and practice. They address topics such as the reinvention of tradition, paradigm shifts brought about by digital technologies, and the emergence of new pedagogical models and value systems. Authors engage with critical themes including immersive media, cultural continuity, visual literacy, and the role of creativity in education.

This booklet includes over 450 contributions from more than 500 participants representing over 50 countries. **Unless explicitly marked as virtual, all sessions except for online art project presentations and online art exhibitions which are exclusively virtual,**

are held in-person, offering opportunities for direct engagement and hands-on exploration. The diversity of formats – ranging from research presentations and panel discussions to workshops and artistic interventions – highlights the vitality and richness of global art education today.

An integral component of the congress is its **digital platform, *Claimed Territories***, where all abstracts are published. Each speaker is featured with a personalised minipage, supporting visibility and interaction before, during, and after the event. This platform functions as a new-generation e-proceedings and allows for the inclusion of multimedia content. Contributors can present not only their abstract texts and full papers, but also visual images, videos, documentation of other projects, and external web links to their broader activities – offering a richer and more dynamic insight into their work. The Claimed Territories website will remain active beyond the congress, serving as a living archive and an ongoing space for collaboration and knowledge sharing.

We hope this *Booklet of Abstracts* serves not only as a guide to the congress programme but also as a lasting record of the ideas, dialogues, and creative energies that shape our field. We extend our **sincere thanks to all contributors and participants** for their commitment and vision, and we wish you an inspiring and thought-provoking experience at the 38th InSEA World Congress in Olomouc.

Jana Jiroutová and Petra Šobáňová
on behalf of the Czech Section of INSEA



Glen Coutts is Professor of Applied Visual Arts Education and a Docent at the University of Lapland in Finland. A practising artist, he writes regularly about issues in art education. He has published widely and is editor or co-editor of over 20 books, including the Relate North series and the Learning Through Art anthologies. Environmental and community focused art are key areas of interest. He was a founding member and vice-lead of the Arctic Sustainable Arts network from 2011 to 2023. A Past President of the National Society for Education in Art and Design (UK), he is president of the International Society for Education through Art (2019-25)

and Past Principal Editor of the International Journal of Education through Art (2010–2016). In 2016, he was presented with the United States Society of Education through Art Ziegfeld Award for outstanding international leadership in art education.

A Message from the InSEA President, Glen Coutts

Dear Colleagues, Friends, and Fellow Travelers in Education through Art,

It is my great pleasure to welcome you to the 38th InSEA World Congress here in the beautiful city of Olomouc. This gathering is more than just a meeting of minds; it is a celebration of our global community, a reconnection of spirits, and a reaffirmation of our shared purpose: to advance education through art across cultures, generations, and geographies. I am delighted to report that we have delegates from more than 50 countries and from every continent except Antarctica as we don't have members there, but we're working on it!

Our congress theme, "Unexpected Territories," invites us to journey beyond the familiar; beyond disciplinary borders, national frameworks, and pedagogical or research comfort zones. In these times of rapid change, uncertainty, and new possibilities, we must not only respond but reimagine pedagogical territories. What does it mean to teach, learn, and create in a world where boundaries shift and the unexpected becomes our daily landscape?

As educators, researchers, and artists, we are uniquely equipped to navigate these territories. We know that uncertainty often leads to insight, that disruption can spark innovation, and that art offers a powerful compass to guide us through ambiguity with empathy, imagination, and courage.

This year's congress holds an especially poignant meaning as we gather together in person, we are all too used to virtual meetings. The absence of face-to-face connection during the difficult years of the COVID-19 pandemic challenged us all, but it also taught us invaluable lessons about perseverance, adaptability, and the creative ways we can stay connected across distances. As we meet again in a shared space, let us not take this moment for granted. Let us celebrate the

energy of being physically present with one another, while also honouring the innovations and insights born out of isolation, digital engagement, and collective struggle. These lessons must not be forgotten; they are now an integral part of the territories we travel together.

We meet at a time when instability, conflict, division, and deep uncertainty continue to rock many parts of the world. From political and social unrest to ecological crises, from displacement to polarization, the challenges are complex and deeply felt. Yet in the face of these difficulties, creativity, especially in and through art education, can help us find ways forward. Art and education offer us tools not only to express, but to understand; not only to cope, but to imagine alternatives; not only to survive, but to transform.

This week, let us share our stories of risk and discovery. Let us listen deeply to diverse voices. Let us challenge our assumptions and embrace the unfamiliar, the unexpected; not as something to be feared, but as a space of potential and renewal.

To our hosts in Olomouc: thank you for opening your University, your city and your hearts to us. To the local organizers and volunteers: your dedication and care make this congress possible. To each participant, welcome, whether you are joining us for the first time or returning as a long-time InSEA member, thank you for bringing your questions, your wisdom, and your creative energy.

We step into these unexpected territories not alone, but as a community; curious, creative, courageous, and united in our belief that education through art might help shape a more just, inclusive, and inspired world.

Glen Coutts
President (2019–2025)



Assoc. Prof. Petra Šobáňová, Ph.D. is a specialist in art education didactics, with a focus on art mediation, artephiletics, museum and gallery education, and the use of expressive approaches in mental health care. Since 2004, she has been based at the Department of Art Education, Palacký University Olomouc where she leads the Education in Culture master's program and the doctoral program in Art Education.

An active scholar and founder of the peer-reviewed journal *Culture, Art and Education*, she is widely respected for her ongoing support of art teachers and museum educators. Her recent work includes the development of key educational platforms such as *I Take Care of Myself... and My Students*, *Untitled. Undated.* and *Teacher21*, which promote well-being through the arts. A long-standing member and former chair of the Czech Section of INSEA, she is a recipient of the USSEA International Ziegfeld Award for her contributions to the field.



Jana Jiroutová, M.Phil., Ph.D., studied English for Translators at Palacký University Olomouc and Literary Translation at Trinity College Dublin. She earned her Ph.D. in Art Pedagogy from the Department of Art Education, Faculty of Education, Palacký University Olomouc, where she has been an assistant professor since 2016. Her academic work focuses on the history and development of museum and gallery education, with an emphasis on contemporary museum culture and its role in global contexts.

Throughout her career, she has participated in various national and international research projects related to art education, museum pedagogy, and cultural heritage. She is actively involved in academic publishing as a member of the editorial board for *Výtvarná výchova* [Art Education], helping to shape scholarly discourse in the field. Since 2015, she has been a member of the Czech Section of INSEA, and she has served as its secretary since 2023.

Twenty Congresses Later: The Contemporary Czech Art Education

Petra Šobáňová, Jana Jiroutová | board members
of the Czech Section of INSEA | Department of Art
Education, Faculty of Education, Palacký University
Olomouc, Czech Republic

In 1966, Prague hosted the 18th InSEA World Congress, providing an invaluable window into the state of Czech art education during a period marked by intense political and cultural transformation. That historic event reflected the optimism, tensions, and creative vitality of a generation of educators and artists working within a unique socio-political context. Now, nearly sixty years and twenty congresses later, the international InSEA community returns to the Czech Republic for the 38th World Congress – an occasion that invites both reflection and renewal.

This opening paper offers a broad overview of the current landscape of art education in the Czech Republic. It highlights key values such as creativity, critical thinking, inclusivity, and cultural awareness, while also addressing the methodological shifts that have emerged in response to technological change, societal needs, and global educational trends. We explore a spectrum of pedagogical approaches – from traditional fine art practices to contemporary, interdisciplinary, and socially engaged methods – that coexist within Czech art education today.

Drawing on concrete examples from schools, universities, galleries, and community-based initiatives, we illustrate how educators and institutions are navigating current challenges, including curriculum reform, digital transformation, and the growing emphasis on mental health and well-being. At the same time, we underscore

the enduring influence of Czech educational heritage, particularly its commitment to aesthetic experience, visual literacy, and the integration of art with broader cultural and civic life.

By revisiting the legacy of the 1966 Congress and tracing key developments over the intervening decades, we seek to illuminate both continuities and ruptures in Czech art education. In doing so, we hope to foster a renewed dialogue between past and present, national and international perspectives, and between tradition and innovation. This Congress offers not only a space for exchange, but also an opportunity to reaffirm the shared values that connect our diverse educational practices across the world.

Unexpected Territories: The Congress Artwork

Ondřej Michálek and Lunchmeat Studio

Silent, strange gardens, grey-blue noise, fluorescent lights, unexpected territories. This is a brief description of the new VR artwork created through the collaboration of visual artist Ondřej Michálek and Lunchmeat Studio, a respected team working at the intersection of visual art, music, and new media. This meeting of two seemingly distinct artistic approaches – drawing (transformed into a graphic matrix and then an imprint) and immersive digital environment – gives rise to a subtle yet powerful space for contemplation and imagination.

When the viewer puts on a VR headset, they enter a space that seems suspended between dream and tangible structure. Before them emerges a dreamlike scene: an object resembling a floating form – a tangle of branches, constructions, wires. Several luminous shoots extend from the object, reaching upward. Instead of sound, there are quiet murmurs. Instead of instructions – space. This immersive experience is brought to life in the new VR work by Ondřej Michálek and Lunchmeat Studio, created for the 2025 InSEA World Congress



Visualisation of the VR artwork presented at the congress, © Lunchmeat Studio

and building on the retrospective publication *Ondřej Michálek: Práce 1969–2024* [Ondřej Michálek: Works 1969–2024].

A space that doesn't move – yet is alive

The visuality of the VR scene draws on Ondřej Michálek's distinctive graphic style – his quiet structures that reflect landscapes, organic elements, and the unrest and artificiality of the contemporary world. In the space created by Lunchmeat Studio, these motifs transform into almost living objects – levitating bodies made of "branch-like networks," emerging in a misty dusk. Some parts glow faintly, others remain in shadow. The whole evokes architecture, a relic, a natural artifact, or a strange life form.

A meeting of two languages

Michálek's drawings provide content – expressive and symbolic, deeply rooted in the world of printmaking. Lunchmeat Studio, by contrast, works with moving images and intermediality – sound, light, 3D space. In their joint VR work, these approaches don't cancel each other out but rather complement one another: the silence of the line becomes the soft murmur of space, the drawing becomes structure, metaphor becomes landscape.

An experience of otherness

This virtual work does not have a story in the traditional sense. It lacks game mechanics, levels, or goals in the gaming sense. Instead, it functions as a zone of otherness – a brief transition into another mode of perception. In this unexpected territory, there are no missions to complete, no decisions



Visualisation of the VR artwork presented at the congress, © Lunchmeat Studio

to make. One simply is – perceiving, entering, and exiting. During the congress, the piece will be accessible in a relaxation area – offering visitors a few minutes of an alternate reality, light, and space on a hot summer day. Entering it means leaving behind familiar coordinates. It is a chance to be elsewhere for a moment – in unexpected territories.

This work demonstrates that virtual reality need not be loud, action-packed, or aggressive. It need not offer adrenaline or entertainment. Instead, it can open unexpected spaces – to inhabit, to contemplate, and to imagine. The virtual reality experience is designed to be short but intense – just a few minutes, without any demands or expectations. Here, virtual reality is not an escape, but a return – to silence, to images, to oneself.

The work is being created for a special international event – the 2025 InSEA World Congress, hosted by the Faculty of Education at Palacký University Olomouc and the Czech Section of InSEA. It is the work of one of the university's prominent artist-educators, Ondřej Michálek, that has inspired the theme of "unexpected territories" in both art and education, and served as the foundation for this virtual intervention.

About the authors:

Michálek's prints, which form the visual foundation of the congress, bring forth motifs of unexpected landscapes, strange fruits, timeless gardens, and the subtle tension between natural and artificial, familiar and unknown. Lunchmeat Studio transforms these visuals into 3D environments – through movement, light, and sound. The result is a kind of otherness that cannot be precisely defined but can be experienced.



Visualisation of the VR artwork presented at the congress, © Lunchmeat Studio

Ondřej Michálek is a significant figure in the Czech graphic art scene. His work, spanning from the 1970s to the present, is characterized by precise draftsmanship, structural clarity, and conceptual depth. Lunchmeat Studio, based in the Czech Republic, works in the language of digital media. Their multimedia projects include visual performances, light architecture, VR installations, and scenography for concerts and gallery exhibitions. Together, they create a space where drawing does not become animation but a place to inhabit.

Authors of the congress artwork: Agáta Nowaková, Jakub Pešek, Ondřej Michálek, Petra Šobáňová, Michal Nárovec, Aid Kid.

This work is part of the project Immersive Technologies in the Context of New Media Art and Art Education, IGA_PdF_2025_031, led by principal researcher Petra Šobáňová. The project is supported by the Faculty of Education, Palacký University Olomouc, Czech Republic.

Text by **Petra Šobáňová**, producer of the artwork

Scan the QR code to explore the congress artwork in more detail.





Ondřej Feilhauer, *Ceramic Object – Landscape*, 2025. Photo © Department of Art Education, Palacký University Olomouc, CZ

Young Territories

Exhibition of Artworks by Students from the Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

This exhibition presents a current showcase of student artworks from the Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic. It primarily features final projects from bachelor's and master's programs. The selection aims to reflect the broad spectrum of artistic media and approaches offered in the studio-based instruction at the Department. Students are exposed to a wide range of techniques, designed to provide a comprehensive understanding of the language of contemporary visual art while also supporting the development of their personal artistic voice. This is seen as a vital part of their studies: alongside pedagogical competencies and theoretical knowledge, the curriculum consistently emphasizes the cultivation of practical artmaking through an individual creative process.



Jana Kučová, *Inner Space*, 2005. Photo © Department of Art Education, Palacký University Olomouc, CZ



A view into the section presenting the photography studio. Photo © Department of Art Education, Palacký University Olomouc, CZ

Beyond the use of traditional and contemporary media – such as painting, sculpture, photography, and video – the works also reflect a generational perspective in the choice of themes, the evolving ways of approaching them, and the tendency either to embrace or resist current aesthetic norms, visual codes, and cultural trends.

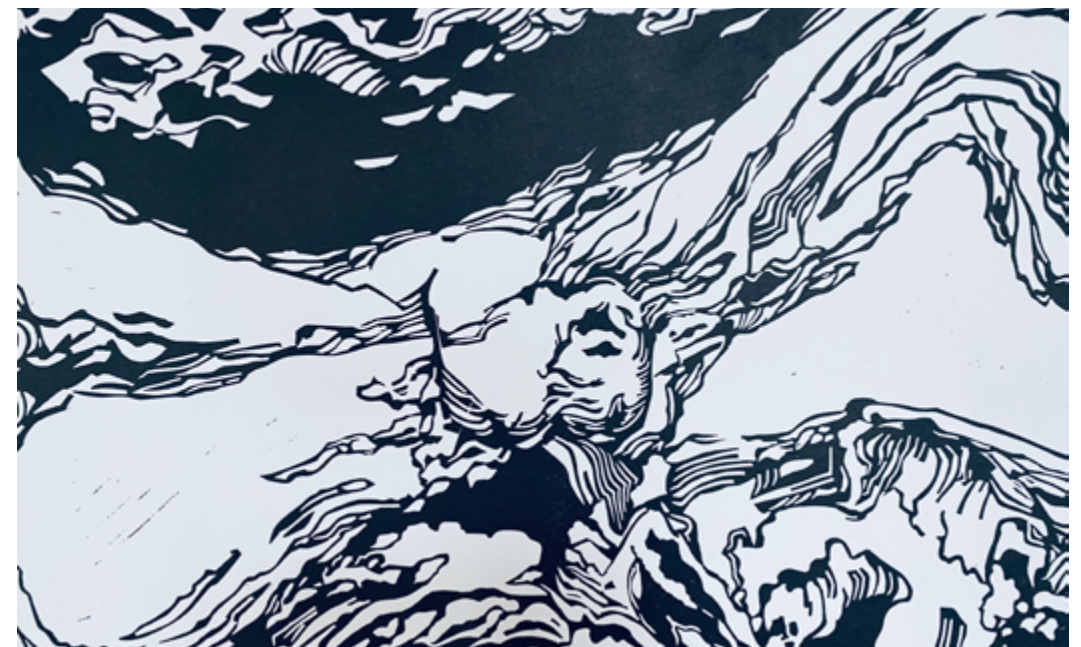
The exhibition is not built around a specific theme. Rather, its main objective is to



Kamila Fomina, *Conversations at Home*, 2025. Photo © Department of Art Education, Palacký University Olomouc, CZ

offer insight into the current state of student work and to map the diverse territories being explored by a new generation of artists.

Text by Libor Novotný



Eliška Miková, *Horror Vacui*, 2025. Photo © Department of Art Education, Palacký University Olomouc, CZ

Screenshot from *Weeds*, Pola Kazak, 2024, © MAUR films

Animated Reflections on Unexpected Territories – MAUR film

Founded in 2003, MAUR film has been systematically dedicated to animated production and ranks among the largest and most important producers of animated films in the Czech Republic. At the Metropol Cinema, it will present a selection of six short films from its current production, united by an overarching theme of unexpected territories. Each film takes the viewer into a different, as yet unexplored territory – whether it be imaginary landscapes, the depths of the human psyche, realms between life and death, or unexpected aspects of interpersonal relationships.

The film *About a Cow* (O krávě, Pavla Baštanová, 2023) is a playful collage of stories from around the world, in which cows experience both joyful and tragic moments. Its stylized visuals and poetic language open up an unexpected territory of perceiving

the animal as a sensitive and dignified being, inviting reflection on the human–nature relationship in a global context.

Screenshot from *About a Cow*, Pavla Baštanová, 2023, © MAUR films

In *Weeds* (Plevel, Pola Kazak, 2024), a gardener tries to protect her beautiful garden from an invasive weed. When chaos storms

into her carefully cultivated world, a struggle for survival ensues, revealing the dark territory of human fear of disorder and the unknown.

Whatman (Nika Zinoveva, 2023) explores passivity and civic apathy. A stylized paper figure living in an origami-crafted world finds itself at a crossroads between comfort and the loss of freedom. The film delves into invisible yet crucial societal territories that we often fail to notice – until they are gone.

A lighter and more humorous tone comes with *Hello Summer* (Ahoj léto, Veronika Zacharová, Martin Smatana, 2024), which uses irony to depict a family vacation where nothing goes according to plan. Yet it is precisely these unexpected moments that lead to new experiences and bond the family more deeply than any perfect holiday could. Once again, we enter a territory beyond the comfort zone.

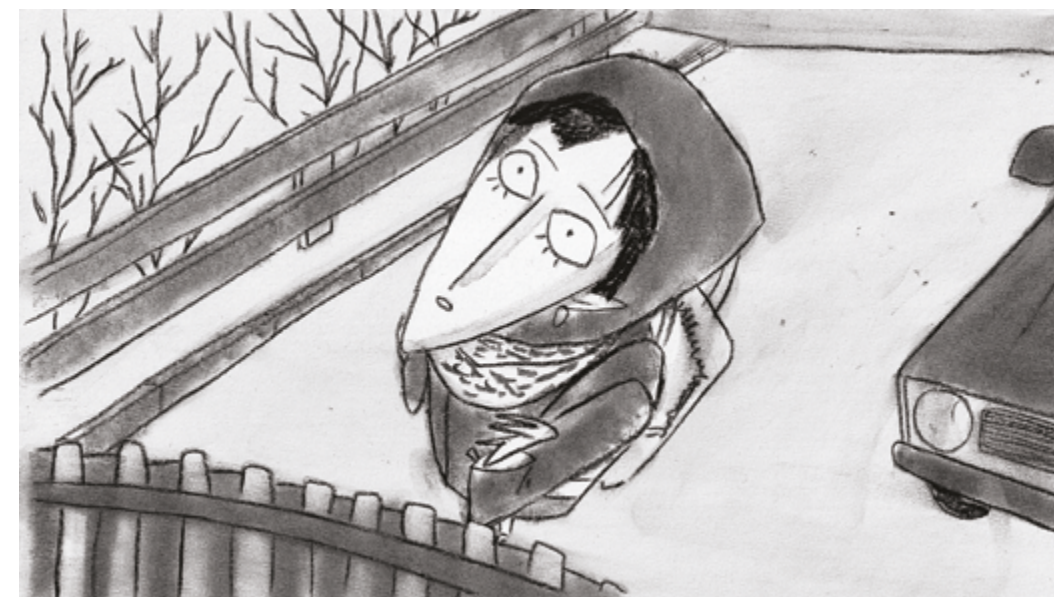
I Died in Irpin (Anastasiia Falileieva, 2024) is a personal, deeply emotional testimony of survival during the war in Ukraine. Through animation, the film reconstructs a painful experience in which reality blends with magical imagery. The author invites viewers into an intimate space between life and death – a personal territory difficult to express by any other means than animation itself.

Screenshot from *Hello Summer*, Veronika Zacharová, Martin Smatana, 2024, © MAUR films

The final film, *Kafka. In Love* (Zane Oborenko, 2024), is inspired by Kafka's Letters to Milena and reveals lesser-known aspects of the writer's soul. Distance, longing, doubt, and hope shape a fragile emotional territory that oscillates between light and darkness, closeness and the impossibility of connection.

This collection of short films from MAUR film showcases the thematic and technological diversity of contemporary Czech animation, while inviting the viewer to explore – not only new visual forms, but above all, the unexpected territories of human experience.

Text by **Pavla Baštanová**

Screenshot from *I Died in Irpin*, Anastasiia Falileieva, 2024, © MAUR films



Keynote Speakers

Re-indigenising the Ōtautahi Christchurch Landscape in Aotearoa, New Zealand

Lynne Harata Te Aika | Education Consultant, Te Reo
and Cultural Capability Building and Chair Tuahiwi
Education, New Zealand

Lynne Harata Te Aika will share her experience and expertise in working for her tribal group Ngāi Tahu and her sub-tribe Ngāi Tūāhuriri in the rebuild and major anchor projects following the Christchurch City earthquakes in 2010 and 2011 which destroyed a number of buildings in her city. This tragedy also brought about an opportunity for her tribal people Ngāi Tahu to lead and collaborate at a city wide, regional and national level with Ngāi Tahu artists and designers of the anchor projects to rebuild the city, navigating unexpected territories, shifting ground and finding new opportunities for cultural expression in a formerly monocultural city with buildings and architecture based on the dominant culture of the British colonials with almost no hint of existence of the indigenous Ngāi Tahu Māori people.

This created an opportunity for Ngāi Tahu and other Māori artists to create artworks that educate the wider community through retelling tribal narratives and revitalising traditional art forms and evolving new contemporary works. Schools, teachers, community organisations, the wider public and city visitors are able to learn and hear first-hand Ngāi Tahu narratives through guided walks about pre-European Māori culture and history, early contact encounters and the emergence of contemporary cultural artworks and artforms that are manifested in the anchor projects.

It took a series of seismic events to assist in the re-indigenisation of Ōtautahi-Christchurch's city landscape and raise

the status of Māori indigenous artforms and centre Māori art education in the city.



Kia ora, my name is Lynne Harata Te Aika. I am Māori from Ōtautahi-Christchurch, Aotearoa New Zealand. My background is in Māori language and cultural revitalisation across education, tribal, and regional contexts. I have held leadership roles including General Manager, Culture and Identity at Te Rūnanga o Ngāi Tahu (2016–2020), and Head of School at both Aotahi: Māori & Indigenous Studies and the College of Education at the University of Canterbury. From 2014–2024, I served on the Matapopore Charitable Trust, supporting cultural narratives in Christchurch's post-earthquake rebuild. In 2020, I was awarded the New Zealand Order of Merit for services to Te Reo Māori and education.

Art and Engagement – Shaping Expanded Territories

Rolf Laven | InSEA World Councillor | University
College of Teacher Education, Vienna, Austria

In a time marked by cultural shifts, digital acceleration, and growing societal divides, art education must redefine its role as a transformative force. If and how can art education inspire social change, drive engagement and transformation across education and society?

In this keynote, Rolf Laven explores how artistic engagement, deeply rooted in pedagogical history and contemporary practice, can open up “unexpected territories” — spaces of creativity, resistance, and renewal. The power of creative freedom, craftsmanship, and interdisciplinary innovation will be explored and highlighted.

Reflecting on the groundbreaking contributions of Franz Čížek and his democratic vision of youth art, Laven revisits the roots of modern art education. Cited by Herbert Read as the “Father of Art Education,” Čížek’s emphasis on freedom of expression, creative autonomy, and empowerment remains strikingly relevant today. These ideals live on in the mission and the spirit of InSEA, and in national associations like the BÖKWE (Austria’s Art & Design Education Association), which Laven for 10 years chairs.

The keynote traces connections between art and craft education, STE[A+]M approaches, and interdisciplinary research, highlighting how hands-on creation and artistic thinking foster critical reflection, social responsibility, and sustainable innovation. With examples from European research projects and cross-institutional teaching, Laven argues for a redefinition of art education as an active, socially engaged, and future-oriented field.

By integrating heritage, pedagogy, and innovation, this talk challenges us to see art education not only as cultural practice but

as civic action. It is a call to educators, artists, and researchers to embrace complexity and creativity in shaping inclusive, responsive, and transformative educational futures.



Prof. Dr. Rolf Laven is an artist, educator, and international project leader based in Vienna, where he teaches at the University College of Teacher Education and lectures at leading art institutions. Trained in sculpture, he earned his PhD on Franz Čížek and focuses on socially engaged art, participatory methods, and educational innovation. He has led numerous EU-funded projects on sustainability, inclusion, and STE[A+]M learning. In 2024, he received the Edwin Ziegfeld Award for international contributions to art education. As InSEA World Councillor (Europe), he advances global dialogue in art, pedagogy, and social change through teaching, research, and community-based practice.

Not All Those Who Wander Are Lost

Susan M Coles | Vice-President of InSEA, UK

In a world marked by conflict, displacement, and rapid change, art education offers a space to wander — with purpose. This talk explores how creative exploration can nurture understanding, empathy, and peace. Drawing on my own lifelong practice with learners of all ages and backgrounds, I will reflect on how art educators respond to shifting grounds with curiosity, care, and conviction. Wandering becomes a metaphor for pedagogical openness — for resisting rigid outcomes and embracing uncertainty as fertile ground for connection and transformation. What if permanence in art education is not about fixed content, but sustaining values — like hope, justice, and the possibility of peace? This invites us to see art education as a radical act of care, where no one is truly lost, and everyone belongs. This is not only what I do, but it is who I am — someone who walks alongside you all, my fellow art education advocates, in the belief that through art, we come to know ourselves, each other, and the world we hope to shape.



Susan M Coles is an Artist, Mentor and Coach, Visiting Professor at the University of Sunderland, former President of the National Society for Education in Art & Design (United Kingdom). She is also an Honorary Fellow of the NSEAD. Susan also acts as a secretary to the UK All Party Parliamentary Group on Art, Craft, Design in Education, is on several national advisory boards, she is an Associate of the Big Draw, former World Councillor (Europe) for InSEA, International Society for Education through Art and elected Vice President of InSEA for 2023-2025. She is a Trustee of AccessArt. Susan is also known as a Visual Arts Education Activist and Champion. Her activities can be found on Facebook, Instagram, Twitter/X: @theartcriminal

Screenshot from *Creaks*. Photo © Amanita Design

Amanita Design and Its Dreamlike Worlds

Radim Jurda | Amanita Design, Czech Republic

Radim Jurda, a game designer and artist from the independent game studio Amanita Design—known for its audio-visually unique titles such as *Samorost* and *Machinarium*—will present the structure and, above all, the work of the studio. Through examples, he will introduce the studio's individual games, their creators, and their creative approaches. He will then focus more closely on the video game *Creaks*, which was developed under his leadership, and briefly discuss its development process. Radim will explore how different artistic and technical disciplines intersect during game creation, the role of visual design in Amanita's projects, and also reflect on the idea that the work of

educators and game developers is, in many ways, quite similar.



Radim Jurda is a game designer and visual artist. He is the author of the video game *Creaks* (Amanita Design) and the board game *Insula* (CBG). He was born in 1984. He studied illustration and animation. In 2013, he obtained a master's degree

from the Academy of Arts, Architecture, and Design in Prague. Radim sees games as a great opportunity to connect logic and art and an excellent way to bring classical art techniques to life. He currently lives and works in Brno, Czech Republic.

Video Games as Unexpected Territories of Art Education

Contemporary art-based video games are expanding the boundaries of visual experience and imagination. The Czech studio Amanita Design has gained international recognition for creating games that combine artistic quality, poetics, and playfulness – crafting unique worlds that appeal to both children and adults. In the spirit of the metaphor of “unexpected territories,” which frames our congress, video games represent a medium that has not yet been fully appreciated in art education. Yet they hold the potential to develop visual literacy, narrative sensitivity, and the ability for creative insight. Amanita Design demonstrates that game design can be a form of contemporary art – and that games can serve as a gateway to aesthetic experience, imagination, and raise questions about the world, its inhabitants, and its rules. A lecture by a creator from Amanita Design will guide us into a space where art, design, and media converge with the possibilities of digital technologies and algorithmization – offering inspiration for the future of art education.

Amanita Design is a Czech indie game studio known for its distinctive artistic style

Screenshot from *Botanicula*. Photo © Amanita Design

and immersive, surreal worlds. Founded in 2003 by designer and animator Jakub Dvorský, the studio has earned international acclaim for its hand-crafted visuals, light-hearted humour, and strong audiovisual identity.

Screenshot from *Samorost*. Photo © Amanita Design

Notable titles include *Machinarium*, *Botanicula*, *Samorost*, and *CHUCHEL* – games praised for their creativity and emotional resonance. Today, Amanita Design operates in several small teams, working on new projects across platforms, continuing to push the boundaries of narrative and experimental gameplay.

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Theme 1: Unexpected Territories in Art Education

1.1 Exploring New Frontiers: Nigerian Youth Using Art Education to Deliver SDGs

Olusegun Adeniyi | RA International School (RAIS), Bonny Island, Nigeria

The Sustainable Development Goals were developed at the United Nations Conference on Sustainable Development, held in Rio de Janeiro, Brazil, 2012. The purpose was to create a set of global goals, related with the environmental, political, and economic challenges that we face as humanity. Arts activities can provoke positive emotions such as hope, responsibility, care, and solidarity that, in turn, inspire resilience and action. And if art has the power to inform and provoke, art can help to deliver the SDGs. Beyond aesthetics, art can be used to create awareness about the climate change and provoke us to take action to protect our planet. This paper is aimed at presenting a case study of art as a tool to enact social change; the art-based sustainability projects of the Nigerian youth produced to share their concerns for the environment and to evoke the students, parents, and community interests to re-use, reduce and recycle for sustainable future and survival of the planet earth. The role of art in saving our planet cannot be overstated, especially when it comes to engaging young minds in sustainability. Art provides a universal language that children can use to express their understanding of environmental issues and their solutions. In Nigeria, various sustainability projects led by children, often under the guidance of passionate art educators, are already making waves. The projects have fostered sustainability consciousness and encouraged eco-friendly lifestyle among students, teachers, and parents of the school community and beyond. Conclusively, these projects not only encourage environmental consciousness but also give young people a platform to creatively express their thoughts and solutions for saving the planet. Through these initiatives, art educators and their students are contributing to a more sustainable future, showing that creative expression can indeed change the world.

1.2 Measuring What Matters

Kemal Ahson | University of Helsinki, Faculty of Educational Sciences, Finland

What matters in arts-based education? In this presentation, I will reflect on this question in terms of how and who defines what matters in arts-based education, and the possible risks of these definitions supporting a 'social imaginary'. In particular, I will consider some of the institutional processes involved in determining what we value in arts-based education and the 'epistemic infrastructure' that underpins them. I will also touch on claims to the legitimacy of truth in arts-based education and how these claims are embedded within the social and cultural environments that produce them.

1.3 Framing Perspectives: A Mindful Experiential Learning Practice in Interior Design

Burcak Altay | Bilkent University, Ankara, Turkey

Mindful experiential learning in art and design education can cultivate a positive, creative, enriched learning with the inclusion of four distinct qualities: Grounding experience in the present moment, adopting a beginner's mind to be able to see the unexpected in the everyday, a non-judgmental attitude towards one's own thoughts, feelings, capabilities, and enhancing an empathetic inter-subjective learning through shared perspectives. In this paper, after proposing the theoretical grounds for mindful experiential learning, I share an overview of the diverse range of educational practices that I have adopted in an interior design curriculum. I then focus on one practice, 'Shifting Perspectives', which emerged from students' 'sketch inhibition', a reluctance to sketch their environments due to the fear of the outcome. In order to cut through their hesitations, we placed transparent sheets within cardboard frames whereby we could sketch onto the transparent paper exactly what we momentarily observed by 'framing' it. This helped capture our perception at our eye level at the chosen location, discovering what we observed as we sketched for the

first time; valuing the unexpected interior space qualities offered in that present moment. This also encouraged us to trust and embrace our own unique perspective as we sketched. Carrying out the activity in two different locations, we placed the sketches on the walls and windows on the spot at the locations where they were sketched, leaving them as 'artworks' for others to explore. Through our layer of colourful design intervention to the existing spaces, we invited other people to pause and witness their everyday surroundings, often unnoticed, from one-another's perspective with appreciation. To conclude, with over two decades of exploring territories of inclusivity and mindfulness in design pedagogy, I offer practical suggestions to cultivate an attitude that reveals the fresh, unexpected potentials of moment-to-moment experience in education and everyday life.

1.4 Puppetry as Unexpected Territory in Art Education

Felice Amato | Boston University, MA, USA

Despite being a rich, ancient, and globally ubiquitous art form, puppetry is often an underexplored area in art education – one that offers a portal. In this talk, I provide an overview of the form and the field, elaborating on entry points and pathways to delve deeper into puppetry's unexpected territories within the art classroom. As a puppetry scholar and art educator, I find myself at the overlapping margins of two fields: art and art education sometimes perceive my work to be in the domain of theatre, and theatre considers it art. While one encounters puppetry with some frequency in the art education classroom, seldom is there adequate weight, space, or time devoted to building up to the full richness of a puppetry experience. The puppet tends to remain an object. This is not only a missed opportunity for students to experience what makes puppets so powerful, but, without attuned animation, even important elements of the design cycle may not be fully explored. Puppetry is, in many ways, the ultimate interdisciplinary medium. As a crafted and animated image, it offers students new ways to think and feel. It can lead students into rewarding

liminal artistic territories through its capacity for world-making and its ability to bridge multiple genres and ways of knowing and expressing. It fosters the precious sense of awe and reconnects both the animator and the viewer with the body. Arguments for centring puppetry in the curriculum include its timeliness and relevance: puppetry is experiencing a global surge in popularity. In contemporary art, we see an interdisciplinary turn, with the inclusion of material performance in many artists' practice. Puppetry can be adapted and made accessible to all students. While easily paired with technology, its magic can also be achieved with a crumpled sheet of paper.

1.5 The Big Landscape: Developing a Contemporary Resource in Unexplored Territories

Andrew Ash | University College London (UCL), London, UK

In 'A Practical Guide to Teaching Art & Design in the Secondary School' (Ash & Carr, 2024), the authors bring together a range of experts who bridge the gap between key themes in Art & Design education theory, professional practice and classroom teaching. The book challenges and questions the well-trodden path and less creative aspects of secondary school art & design in the UK. It encourages readers to explore better practice by presenting practical ideas for re-routing and developing classroom practice to fully prepare this generation's pupils to better meet the challenges of the future. The NSEAD Big Landscape resource was developed alongside with the book themes and is an aid memoire, an atlas for teachers to enable reflection on the decisions they make for the curriculum and to consider plotting their own more informed course through and engagement with the complex landscape of contemporary issues relating to Art & Design. I will introduce these resources and discuss how this work gives agency and hope to teachers, how it can empower teachers, gives them the tools and confidence to make informed decisions that create meaningful learning experiences in a constantly changing educational environment.

1.6 What Unexpected Territories Emerge from a Critical Review of the UNESCO Framework for Cultural and Arts Education through an Intersectional Lens?

Leticia Balzi | Fagerhaug International School, Trøndelag, Norway

How is intersectionality addressed in the Zero Draft? What is the scope of the arts as education in dissimilar geopolitical contexts that do not necessarily align with the United Nations Sustainable Goals and the Zero Draft suggested by UNESCO? This paper examines and critiques the UNESCO framework for Arts and Culture to art education at schools. It compares curriculum design, program guidelines, and the International Baccalaureate schools' mission statement intended to promote intercultural understanding in the spirit of the United Nations. Acknowledging that intercultural understanding is entangled to intersectionality, the article suggests that there is a lack of specificity in addressing intersectional discrimination, an oversimplification of cultural policies as well as an absence of intersectional leadership and representation since it does not consider multidimensional identity as a political space in arts and culture. While the UNESCO framework is essential, incorporating critical pedagogy through art is equally important. The findings reveal discrepancies between art as a subject, the framework, and the mission statement of these type of schools and the framework may fail to address current world issues through art and culture.

1.7 Mapping Visual Literacy in Pedagogy: Different Approaches to Developing Visual Understanding in Contemporary Education

Timotej Blažek, Tereza Čapandová, Tomáš Koudela, Veronika Vaseková | Faculty of Education, University of Ostrava, Czech Republic

This paper summarises the main findings from a systematic review of the literature on visual literacy in pedagogy and highlights a range of approaches that collectively contribute to a better understanding of

visual literacy as a dynamic learning process. The main aim of the paper is to answer the research question: what are the predominant methodological approaches to the study of visual literacy? The answers to this question invite visual literacy educators and researchers to consider how visual literacy pedagogy can serve as a bridge to these "unexpected territories" of the hypermodern world. The paper will show that the studies examined employ a variety of methodologies—from adaptive benchmarking and experiential field-based learning to constructivist, critical, and multiliteracies frameworks – all aimed at developing students' critical engagement with visual culture in ways that transcend traditional classroom boundaries. By synthesizing these diverse approaches, the paper provides a framework for understanding how visual literacy supports not only interpretive and analytical skills but also the capacity for students to engage with visual content in a critical and ethical manner in an increasingly image-saturated society. These findings underscore the essential role of visual literacy as a pedagogical tool that empowers learners to navigate, interpret, and reshape visual culture.

1.8 The Issue of Contemporary Larp in the Context of Continuing Education for (not only) Art Teachers

Kristýna Boháčová | Moravian Secondary School Ltd., Olomouc, Czech Republic

Continuing education is a vital component of every teacher's professional development and an integral part of full-time teaching practice. While many forms of lifelong learning are already well established, some innovative approaches remain underutilized – one such example is live action role-playing (larp). This contribution explores the potential of larp as a meaningful and engaging method within the context of continuing education, particularly for art educators.

Drawing on specific case studies, I highlight the benefits of larp-based learning experiences for both teachers and their students. The aim is to promote the educational value of high-quality larps that foster dialogue between academic institutions and the broader community of larp creators and

organizers. This presentation also considers how larps can be adapted to suit the needs of educators and learners, and proposes the development of a platform to connect and support such initiatives. Finally, I seek to engage in a discussion with fellow educators who have implemented larp in their teaching practice, especially within different educational systems and regional contexts.

1.9 Interwoven Artistic Landscapes: Exploring Relational Aesthetics in Schools through Art Festivals and Public Art

Hui-Fan Chao | National Taiwan Normal University, Taiwan
Chien-Ling Chen | National Taiwan Normal University/Shin-Yi Elementary School in Keelung City, Taiwan

Relational aesthetics emphasizes art's connective power, exploring how it fosters relationships among people, artworks, and the environment. We explore 'unexpected encounters' in the context of a school art festival and public art, where such aesthetics naturally arise, evolving and blending through artistic creation and shared experiences, characterized by organic interactivity and conviviality. The Art Festival: A Magic House is a project-based learning activity in an elementary Art Talent Class (ATC). Based on the annual theme, we have led 23 ATC students in group planning and invited 300 students to participate. Emphasizing the creative process, art students take on the role of primary instructors, learning planning, demonstration, management, and interactive skills. Throughout the learning, practice, presentation, and reflection phases, ATC students experience the complexity and unpredictability of teaching, including dynamic interactions and variables. We have taken on a background role, allowing ATC students to shift from learners to active performers and instructors, and the participants experienced a new learning relationship. The flow of these experiences fosters an organic network of interaction and connections among all participants.

Vibrant Little Farmer-Gods is another public art project co-designed with an artist, focusing on a deep connection to the soil

and rooted in both artistic and local significance. Together with the artist, we serve as guides and context creators, leading 180 students on a 120-day practice. Students used AI app to create five 'Farmer-Gods' figures – Strength, Farming, Learning, Healing, and Writing – reinterpreting the ideal rural life with elements such as herbal cabinets, lattice windows, hieroglyphics, and calligraphy, promoting a co-creative, positive campus environment. Through engagement and face-to-face listening, mutual understanding emerges, and students learn to perceive and rethink through active engagement and face-to-face listening, achieving a 'fusion of horizons' in interactive dialogues. Within this relational aesthetic, a shared learning platform was built, generating new connections, experiences, and insights.

1.10 Territories of a Dreamy Wandering or the (Wandering) Vagrancy of Reinvented Memory

Marie-Françoise Chavanne | UNESCO Liaison, former InSEA president

I sent this text in a pretty handwritten envelope to each of my final year students. In this enigmatic and personal envelope, they were asked to bring their memories, a personal photo and their equipment to the next class. Well before the set date, they brought their creations. A few days later I received a notice in my mailbox announcing the loss of my memory and asking me to "bring my childhood memories to the next class." Neither they nor I obeyed the request order! As a challenge, we all "exhibited" our "territories", our "wanderings", in the plastic arts room. Silence, discovery, emotion, surprise, laughter, questions about hidden, invented, dreamed or true stories...

Breaking into art is a somewhat iconoclastic, impertinent, social and political challenge. In a word, it is a project for art education and citizens. It is a major challenge for expression, understanding, emancipation and freedom. We find the break-in through the desire and longing for differences, for the unknown, the unexpected and the otherness. An adventure for the visitor in art that would draw rough rivulets, in impenetrable landscapes, just to advance towards

a difference, be surprised not to know, not to see in order to look differently.

What to do with all those scraps of reading, those trivial vacuums, those spaces, and those surfaces that appear under the figure, those traces that say nothing but what they are?

Can we finally study images that open on the difference, that disobey rules, conventions, to become critical, dialectical. Double game therefore of the image that deserves better than a reading, a "look". The moving gaze enters the work, plunges beneath the surface, identifies space, depth, gesture, signs, traces, memory and repentance, the invoice... a gaze that circulates, stops on the image, joins and disconnects the formal and semantic elements to offer itself the pleasure of a discovery, an adventure.

"Fortunately, society has reserved a practice of escape, that is an artistic practice." "Art, the teaching of art, education as art hold the power to tear apart, to break down the identitarian closure and the social body." Jacques Cohen.

It is an important challenge to approach and discover our identities and differences, to accept the beautifying and disturbing power of art, of the others, of the creative, political, ethical or even iconoclastic power of artists...

1.11 Tracing the Politics of Space: Interrupting Public Art Discourses

Xi Chen | The University of British Columbia, Vancouver, Canada

Public art is a multifaceted concept that has been the subject of considerable debate. This essay explores the notion of public art through personal encounters, artistic expression, and the methodology of a/r/tography, which intertwines the roles of artist, researcher, and teacher (Irwin et al., 2023). By walking and displaying art in both physical and virtual spaces, this visual essay employs storytelling and experiential narratives to challenge traditional perspectives on what public art can be. Through these explorations, public art emerges not as a static entity but as a dynamic, living process of becoming – where meaning is continuously negotiated, reinterpreted, and redefined.

1.12 Integrating AI Tools in Undergraduate Visual Culture Analysis [VIRTUAL]

Sheng Kuan Chung | University of Houston, Houston, Texas, USA

This paper explores an innovative AI-assisted visual analysis assignment in an undergraduate critical visual culture course. In our visually saturated arena, developing students' ability to critically analyse images is crucial. This study investigates how integrating AI tools into visual analysis tasks enhances students' critical thinking skills, deepens their understanding of visual culture, and prepares them for an AI-driven future. The research employs a mixed-methods approach, examining a three-step assignment: students conduct a personal image analysis, use AI tools for further analysis, and integrate insights from both perspectives. Data collection includes qualitative analysis of student work and surveys. This study contributes to the discourse on AI integration in humanities education, offering educators a viable lens for AI-assisted assignments and pedagogical insights into fostering 21st-century skills in visual culture studies.

1.13 Are we Ready for the Future of Art Education? [VIRTUAL]

Milan Cieslar, Martina Pavlikánová | Faculty of Education, University of Ostrava, Czech Republic

Where is art education heading? How will the revision of the curriculum affect the future of art education? The new curriculum expands the subject to include film education, alongside traditional techniques, and incorporates work with digital technologies and potentially artificial intelligence. However, these innovations face significant challenges: insufficient funding, inadequate technical equipment, and a lack of qualified teachers.

Thus, the authors of this paper question not only the future of art education in primary schools but also the readiness of universities to equip their graduates with the necessary knowledge and skills. Who, then, will be able to teach this innovative subject and ensure its continued development?

1.14 Art in the Additional Support Needs (ASN) Classroom: An Unexpected Territory?

Calum Coutts | Riverbrae (ASN) School, Scotland

Due to the wide range of needs in an Additional Support Needs (ASN) classroom it can be challenging to offer something for the whole class while still meeting the needs of the individual. There is also the challenge of supporting pupils who struggle with transitions, anxiety, stress, a fear of public places and unpredictability. Art is the perfect subject to support pupils with additional support needs due to its accessibility, creative problem solving, communication and opportunities for self-expression. Art activities allow young people to experience, experiment and play with unfamiliar scenarios and materials supported by trusted members of staff and peers. Through play, we are able to assess risks, reactions and relationships we would then like to explore in a public or community context. Often, there is an assumption that 'the arts' are only for people who can draw, paint or perform. However, when we start to explore more contemporary arts education such as ICT, image manipulation, photography, animations, film and video editing it becomes far more accessible as a subject area. Those aspects of the subject are particularly valuable in an ASN environment because they allow for multiple ways of learning. This presentation will explore the potential of film and animation. Students who are able to read and write, provide the text and narrative while others can offer other practical skills like drawings, performance and editing. As an art specialist in ASN education, I have been exploring these multi-media techniques. I will share with congress, examples of lessons in the form of images, video diaries and short films that showcase the benefits of contemporary arts practice within ASN education. The presentation will include animations, music videos and documentaries created by ASN students. I will discuss the various games, activities and techniques used to arrive at the end results.

1.15 Mediating Wool: A Small-scale Collective Conversation

Guadalupe Pérez | Facultad de Artes, Universidad de la República, Uruguay

A public action is presented from the R&D project *Site-specific: production of collaborative interventions and public mediation from arts-based research*, focused on exploring contemporary artistic practices through public mediation. Although the concepts of site-specific actions (Kwoun, 2002; Expósito, 1998) and mediation (Alonso and Miranda, 2021; Fontdevila, 2018; Sánchez de Serdio, 2009) are familiar in the field of visual arts, our aim is to update them as contemporary alternatives of artistic creation with pedagogical implications. To this end, we rely on arts-based research, with the aim of orienting ourselves towards forms of knowledge specific to the arts in general, recognising a notable methodological affinity in the qualitative approach. We understand that research in the arts offers a necessary and sensitive perspective for both academia and society in general, by promoting alternative and diverse modes of production and relationship with knowledge and the world. This workshop arises from a practice situated in the rural context of the department of Canelones (Uruguay), in which we address the relationship of rural women weavers with wool and with the territory, exploring the intertwining of the human and the non-human, the material and the narrative. We do this through performative practices in situ, the collection of sensitive data and conversations with those who make up the local community. Collaborating with a collective of rural women, whose skill in working with wool and weaving represents an economic opportunity and social cohesion, we have embarked on a learning process that will take us from shearing to the creation of handcrafted pieces and to situated public mediation actions that reflect this process.

1.16 Sustainable Development Goals – SDG in Art Education: An Analysis of Articles published in "The International Journal of Education Through Art" – IJETA (2021–24)

Rachel de Sousa Vianna | Minas Gerais State University, Brazil

Seventeen Sustainable Development Goals – SDGs make up the "2030 Agenda", a global action plan that establishes a series of goals to eradicate poverty, protect the planet and ensure prosperity for all by 2030. Aligned with this perspective, a significant number of contemporary artists has been producing artworks clearly engaged in transforming the world towards a more sustainable, fair and inclusive future. To what extent art educators embrace this cause is an open question. This study seeks to understand the field's level of engagement in relation to the SDGs through quantitative and qualitative analysis of articles published in the "International Journal of Education Through Art" – IJETA in the last four years (2021–24). To do so, it used a set of keywords to examine the titles, abstracts and keywords of 77 texts. The definition of the search terms took as a reference "The Recommendation on Education for Peace, Human Rights and Sustainable Development", published by UNESCO in 2024. The investigation sought to detect the most common themes, the origin of the authors, the context in which the work was carried out, the type of pedagogical approach used and the recommendations issued. An initial result indicates that three special issues published during this period – "Art, Sustainability and Partnership" (Mar 2023), "Reconciliation" (Mar 2022) and "Walking as a Radical and Critical Art of Inquiry: Embodiment, Place and Entanglement" (Mar 2021) concentrate the largest number of articles linked to the SDGs. The expectation with this study is to present a synthesis of the presence of the SDGs in the last twelve issues of IJETA, indicating references for professionals interested in adopting an activist perspective in their pedagogical practice in the arts.

1.17 Unexpected Becoming of Immigrant Mother-Educator: Reterritorializing Motherhood through Collaborative Art

Hsin Fang | Florida State University, Tallahassee, USA

My dissertation explores an unexpected territory in art education, examining how collaborations among materials, mother-child relationships, and online communities introduce a new pedagogical turn. By transforming alongside the "becoming" of immigrant mother-educators in the U.S., I not only investigate how these educators navigate the interconnections between art materials, gender roles, migration, and cultural heritage, but also engage in my own reflective, relational process as a researcher. Grounded in Deleuze and Guattari's concepts of affect and art, I explore motherhood as a creative force, landing on a posthuman approach to care. This work includes an embodied investigation into how identity, belonging, and care practices are reshaped at the intersections of teaching, mothering, and migration. For immigrant mother-educators, unexpected territories arise in navigating unfamiliar cultural landscapes, where traditional notions of mothering, self-worth, and gendered cultural politics are constantly renegotiated. Through a collective art forum, I examine "collaborative art" not only as a mode of visual expression but as a dynamic site for identity and relationality.

My research reveals how immigrant mother-educators, intertwined with materiality and unique practices of caring, recreate cultural, social, and personal meanings – thus forming a reterritorialized art pedagogy. As a form of resilience amid shifting social grounds, the collaborative art process becomes both a mental and material territory, enabling mother-educators to reflect on and redefine values disrupted by globalization and modernity. In exploring these dynamics, this evolving collaboration serves as a "shifting ground," challenging hegemonic narratives and reterritorializing immigrant motherhood with alternative perspectives. Attuned to how immigrant mother-educators embody affective, care-driven artmaking, this research challenges boundaries between the personal and professional, aiming to foster broader discussions

on art education's role in cultivating empathy and inclusivity amid global displacement and cultural transformation—especially in this era marked by neo-nationalism.

1.18 Art Education: Between Vocational and General Education

Zuzana Fišerová | Department of Art Education, Faculty of Education, Charles University in Prague, Czech Republic

The paper deals with the question of the forms of art education and the fields of study based on it at upper secondary schools in the Czech Republic. What fields of vocational, technical and general education are based on art education after primary school? Who, whom and what is taught in these schools? There are almost 300 different branches of upper secondary education in the Czech education system. Almost 20% of them list art education as one of the profiled subjects from previous studies. The paper reveals the structure and form of these disciplines on the basis of a study of curriculum documents, and presents the results of several case studies that illustrate the general view of the issue of art education with specific findings from the practice of vocational and technical education. Welcome to an unexpected territory in the everyday Czech educational reality.

1.19 Shape-shifting Perspectives on Creative Ageing through Social Health, Arts and Personal Education (SHAPE) with Older Citizens [VIRTUAL]

Michael Flannery | School of Arts Education and Movement, Institute of Education, Dublin City University, Ireland

Art engagement is appreciated as being highly valuable to one's health and wellbeing at any stage of life. It can help maintain or improve older adults' physical, psychological, social health and wellbeing. It can limit feelings of loneliness, disconnection and invisibility through social interaction and creativity. This paper explores art as an invitation to unexpected territories stemming from an age-friendly university (AFU) project at Dublin City University concerning Social Health, Arts and Personal Education (SHAPE). Titled

"Making our mark", the two-month initiative comprised art, drama and integrated studio experiences resulting in a public exhibition and short performance by participants that expressed their artistic journey into unexpected territories about self and society. Art specific experiences included neurographic drawing, metaphorical painting, print and sculpture, outdoor art, collaborative creativity. Other experiences included looking at and talking about work by other older artists using visual thinking strategies. While participants completed a pre-SHAPE survey and participated in a post-SHAPE semi-structured discussion, the more interesting data resided in mid-SHAPE photographic documentation of their creative work and transcribed reflections between the two SHAPE facilitators/ researchers involved. Findings indicated that "Making our mark" impacted positively on participants in relation to voice, visibility and vitality. To reference InSEA, through SHAPE, they thought, felt, sought, found and expressed their identity, uniqueness – their inner territory. Furthermore, as a teacher art educator and SHAPE facilitator, I found myself invited to unexpected territories and opportunities concerning integrated arts, arts integration and shape-shifted my perspectives on creative ageing and integrated approaches. While recognising findings are context specific, this presentation will be of interest to those interested in Social Health, Arts and Personal Education, creative ageing and age friendly university initiatives.

1.20 Walking-Together Toward Enlightenment as Artistic Practice in the Himalayas

Mark Graham | Brigham Young University, Provo, USA

An experiment in experiential learning using walking-with others to explore ideas about place, nature, and enlightenment in the context of Tibetan Buddhism in the Himalayas of Nepal. A university artist/educator and his students used the action of walking-together as a methodology for investigating various notions of enlightenment. These experiences provided a window into notions of spirituality and enlightenment within the contexts of Buddhist art and iconography as experienced in the Khumbu Valley of the Himalayas in

Nepal. This experience is located within other examples of a walking pedagogy including working with younger students in school settings. The use of artmaking to connect students to local ecological environments through walking has been practiced. The exploration of a walking as an artistic practice was informed by contemporary art practices connected with walking and critical place-based art education.

1.21 Unexpected Territories and a Post-critical Lens: Exploring the Model of Digital Artful Pedagogies for Global Learning

Kathryn Grushka | VADEA (Visual Art and Design Education), NSW, Australia

The performative work of images has become entangled in the visual world of appropriation increasingly presented as re-mixed memes, in the materialities of our world, including art exhibitions, gaming and web platforms that explore unexpected/re-discovered historical and cultural territories. This proliferation of re-mixed memes and images is a form of memory mediatization with strong affective meanings and the capacity to weaponize spaces of our domestic and geopolitical globalised narrative world. Social media now has a saturated and constant fluidity sending art education into these Unexpected Territories. The presentation unpacks the model Digital Artful Pedagogies for Global Learning. The pedagogical model, with the dimensions of Globalised Identity Learning, Inhabiting Entangled Global Spaces, Intermedial Digital Spaces and Explicit Artful, Visual Learning Platforms seeks to accommodate the re-territorialization of existing semiotic borders and visual narrative assemblages for transdisciplinary curriculum. Visual epistemological and ontological knowing is now entangled within contemporary digital communication. Intermediality pushes analogue and digital still and moving images into the affective personal experience of every child. Art educators have a critical significant role to play in revealing the significance of art education at a time when there is current educational ambivalence to the significance of performative imaging acts and their role in driving social narratives and knowledge.

1.22 The Unexpected Territory of Intangible Cultural Heritage in Visual Art Education: A Chinese Policy Analysis [VIRTUAL]

Kathryn Grushka | VADEA (Visual Art and Design Education), NSW, Australia
Xian Zhao | University of Newcastle, Australia

The territory of policies for ICH in China have not focused initially on the role of Visual Art. This study examines the diverse fields and practical methods through which visual arts education (VAE) contributes to implementing intangible cultural heritage (ICH) policies. As countries increasingly adopt policies to protect ICH, VAE has shown unique cultural adaptability, establishing itself as a vital bridge in ICH preservation efforts. By analysing the specific applications of VAE across different policy contexts, this study demonstrates how VAE facilitates ICH protection and transmission in education, community outreach, and cultural exchange. Using a policy analysis approach, this research reviews relevant UNESCO, Chinese, and Beijing policies on ICH and VAE, offering insights into the multifaceted role of VAE in ICH implementation from global, national, and local perspectives, with a particular focus on local and national policy differences. The findings reveal that VAE not only fosters ICH inheritance through education and promotion but also plays a crucial role in cultural expression and innovation, enriching the representation of ICH in contemporary society. This study seeks to provide a practical foundation for enhancing ICH protection policies and emphasizes VAE's function as a cultural bridge, offering new perspectives for ICH protection and practice worldwide.

1.23 Promoting Creativity in Online Teaching during the Covid-19 Pandemic

Sina Hartmann | University of Kaiserslautern-Landau, Germany

The research project "Promoting creativity at a distance" is dedicated to the question of how practical online teaching in the arts at a university has affected the creative

development of students during the Covid-19 pandemic. The focus here is on students' working methods and the challenges posed by physical and social distancing. Guideline-based interviews with students and lecturers provide detailed insights into the effects of digital teaching on creative processes. These results make it clear that the promotion of creativity in online teaching is closely linked to specific challenges – such as limited access to materials, changed spatial conditions and atypical semester structures. A particular focus is on the loss of co-existential work, which has been almost completely eliminated. The spontaneous exchange and insights into the work of others, which normally serve as a source of inspiration and mutual support for students, had no suitable counterpart in the digital environment, which meant that a fundamental dimension of creative interaction was missing. The question arises as to how creative processes and the motivation to work together can also be strengthened from a distance: What formats and approaches create co-existential experiences when students are working alone in their own rooms? To answer these questions, we are investigating how digital teaching formats can stimulate creativity and promote collaboration in the future. The aim is to develop forward-looking perspectives and provide impetus for university teaching in the digital space. These impulses should not only represent short-term solutions for the pandemic period but also open up long-term potential for creative teaching from a distance and enrich digital higher education in the long term.

1.24 The Art of Becoming a Visual Arts Teacher – the Wildebeest, the Feeling-Beast and the Cat

Annika Hellman | Malmö university, Sweden

In this research study, I ask what becoming a sustainable visual arts teacher might look like, and how a sustainable teaching practice might be created. The problem for education, and teachers' becoming, is that formal schooling presumes how life should be lived there, how the assemblage of learning should be composed and the prescribed

identities of humans and objects. This article aims to explore visual arts teachers' becoming as a relational and entangled process. A Deleuze and Guattarian framework for thinking about the becoming (– teacher) involves relational and differentiated co-becoming that fold, unfold and refold in the process of becoming. The research questions of this article explore the potentials of the concept of becoming animal to activate and facilitate thinking differently about visual arts teachers' becoming. By mapping the academic degree project of one visual arts teacher student, this research investigates how multiple lines of becoming a visual arts teacher change and intermingle through the degree project.

1.25 Intersecting Gallery

Ondřej Horák | Faculty of Education, Masaryk University, Brno, Czech Republic

The *Intersecting Gallery* project focuses on a current phenomenon in the Czech gallery environment, the so-called educational gallery. It is a type of gallery space that offers a comprehensive dramaturgical, spatial, and organizational offer to visitors. It does not divide the gallery space into exhibition space and space for accompanying programs (studios), but connects it (physically, mentally) into a unifying whole. This type of gallery space solution has been appearing in our country gradually over the last five years. Its form is most significantly tested by the Atrium Gallery, which has implemented nine exhibition projects during this period. However, a similar approach can be traced in the approach taken in other gallery institutions or in the work of individual artists, whose work is also to be captured in the presentation. For five years, the Atrium Gallery has been a space focused on projects that aim to provoke discussion, open up current social issues, and offer alternative answers. The exhibitions do not end here on the day of their opening.

The aim of the gallery is not to exhibit artistic artefacts; the long-term program and goal of the gallery is to reduce the boundary between exhibiting authors and visitors. It is the way to make the topics comprehensible to all social, gender, and age groups (and to actively apply an equal and inclusive

approach) while focusing on the educational dimension of the topic that the gallery has defined its active approach in recent years. The presentation is intended to capture and present the gallery's exhibition projects, which offer various ways to actively participate in them and become part of them. Interactive exhibitions intentionally offer more complex problems in an understandable language, and we also include various experts, organizations, or institutions focusing on social or environmental topics in the dramaturgy of the exhibitions. Events for schools, professionals, and the general public and educational activities are a natural part of the program. The gallery creates an offer for the active involvement of all visitors. The representatives of the gallery are not afraid to think of the exhibition space as a place for constant and active dialogue; it should be an educational gallery in the broadest sense of the word. The interactive, communicative, and visual approach of the exhibition projects is adapted to this. Everyone can participate in the form of such a perceived space with their reactions or offers.

1.26 Altered Perspectives: Exploring Unexpected Territories through Self-Portraits in the Works of Art Education Student-Teachers

Delene Human | University of Pretoria, South Africa

When completing the Postgraduate Certificate in Education (PGCE) programme, Art Education student-teachers are expected to spend a certain period of time at a local South African school for a Work-Integrated-Learning (WIL) experience. Although these students have earned an undergraduate degree in Fine Arts and possess strong artistic skills, they often have little to no experience in the education system. They enter the program with preconceived notions about education and the school environment. In the first few weeks on campus, they formulate their own teaching philosophies and gain insights through Visual Art Methodologies and other pedagogical lectures. However, the reality of teaching Visual Arts at school-level is vastly different from their expectations. When entering the

school grounds, they encounter unexpected territory.

For their final project, these students are tasked to create self-portraits. Titled 'Self Portrait: Altered Perspectives', the task requires students to create an artwork (any form), using traditional and alternative materials, representing their development and growth as Visual Arts student-teachers. They need to introspectively consider their professional identities and how their perspectives on the education system and self-image as teachers have been altered. A holistic representation of their learning and teaching experiences over the past year is expected. Any materials and techniques are allowed, but new, alternative and unexpected materials and tools, such as the inclusion of technology, are encouraged. Furthermore, self-portraits are *not* allowed to be photographic images of their actual selves; instead, conceptual interpretations of the theme are expected.

This paper explores how the project has developed over the past five years. I analyse selected works produced by Visual Art Education student-teachers who have navigated unexpected territories and experienced shifting grounds and realities. I show that Permanence in Art Education is an illusion and conclude by highlighting the impact of these experiences on professional identities of student-teachers.

1.27 Exploring the Practice of Global Competency in Art and Aesthetic Education through Locality Practice **Yung Shan Hung | National Academy for Educational Research, Taiwan**

This study explores the practice of global competency in art and aesthetic education through locality discourses, employing a deep learning approach to bridge local culture with global perspectives. Addressing the complexities of a connected world, the research examines how art and aesthetic education foster global competencies by embedding local cultural practices. The goal is to create a framework where students' engagement with local culture enhances their understanding of global citizenship, critical thinking, and collaboration,

aligning with New Pedagogies for Deep Learning (NPDL) competencies, including character, citizenship, collaboration, communication, creativity, and critical thinking. Using a design-based methodology, the study collaborated with local high schools through three phases: planning, implementation, and reflection. In the planning phase, researchers and educators co-designed curriculum units that incorporate local cultural themes. Activities such as community-based art projects, traditional crafts, and collaborative performances connected students' learning to their cultural heritage. This co-design process was key to ensuring that activities were both meaningful and aligned with global competency goals. In the implementation phase, students participated in experiential learning through art installations, community service, and discussions with local artists, fostering deeper cultural identity and practical skills like collaboration, problem-solving, and communication. These real-world interactions reinforced students' abilities in global and aesthetic competencies. During the reflection phase, the research team analysed student feedback, project outcomes, and the impact on student competencies.

Findings indicated that integrating local culture into art education cultivates cultural appreciation and enhances global citizenship. Students exhibited greater cultural sensitivity, improved critical thinking, and a stronger ability to connect local issues to global contexts. The study concludes that localogy serves as a critical entry point for students to build competencies relevant to the globalized world. By embedding localogy in art education, students develop a nuanced understanding of cultural identity, which underpins global awareness and empathy. Expanding art education with localogy elements can make students more adaptable, culturally aware, and ready to contribute to a diverse world. This research highlights the potential of art education to foster both cultural appreciation and global competency, offering insights into creating meaningful learning experiences

1.28 Navigating the Unexpected Territory of Pluricultural Competence in Chinese Students of Spanish through Applied Drama

Juan Alberto Iturriaga Brito | Universitat Rovira i Virgili, Tarragona, Spain

China's rapid development has been accompanied by a growing interest in learning foreign languages. In fact, Spanish is now one of the options available to students for their university entrance exam (Gaokao). It is unsurprising that Spain and Latin America attract Chinese students, who are often captivated by the images and narratives they encounter from these distant cultures. However, learning a new language is a complex process. Today, educators following the CEFR guidelines recognize that teaching a language also means teaching a culture. How, then, can we develop pluricultural competence in students who navigate between two very different cultures? Applied drama offers an innovative approach that challenges both students and teachers. It reshapes the traditional, hierarchical classroom model, drawing on Confucian principles to foster active, experiential learning. This study aims to use applied drama to enhance the pluricultural competence of Chinese university students learning Spanish, encouraging them to juxtapose their perceptions of the Hispanic world with the dynamic nature of their own culture. It also invites educators from Hispanic countries to broaden their understanding of Chinese culture. At the same time, applied drama encourages students to tap into their creativity and explore the potential of body, voice, and mind—key elements of this educational approach. The classroom experiences discussed in this study have been underway since November 2024, involving students in a specialized Spanish program for Chinese speakers at Rovira i Virgili University in Tarragona, Spain.

1.29 The Place Where I Live **Lucie Jakubcová Hajdušková | Department of Art Education, Faculty of Education, Charles University, Prague, Czech Republic**

In a case study carried out as part of the international research project Clivie (<https://www.clivieproject.eu>), I will present art activities that have at their core: 1) active perception and reflection of the place where we live, 2) participation of the visual artist and the teacher in the classroom, and 3) the pupil, his/her vision and problem solving. I consider the implemented activities to be beneficial for the development of cultural literacy and cultural competence. The paper is also conceived as a critical reflection on the position of specific disciplinary goals and competences of art education in relation to more general goals of transdisciplinary educational areas.

1.30 Art Education as a Space for Self-Knowledge and the Development of Social Competences

David Kadlec | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The aim of this contribution is to acquaint students with the concept of a research project focused on art education in primary education, viewing it as a space for building social relations among pupils. Within its objectives, art education not only develops pupils' creative competencies but also addresses communication and social skills.

Relationships between pupils are a significant topic addressed throughout the school environment, and in primary education, this issue is an important feature – not only of preventive programs but also as a natural part of everyday teaching. Within the framework of artistic discourse, it is evident that art education offers pupils greater opportunities for interaction, socialization, and often reveals the connections between individuals.

The key question is how to leverage these advantages of art education and design teaching methods that allow teachers to map not only the social bonds among pupils but also to better understand each student's personality within the class collective. This

approach can help teachers tune into the dynamics of the class group and, through these insights, adapt teaching methods to foster pupils' social competencies more effectively.

This contribution will present a brief analysis of art lessons conducted so far within the research, focusing on specific art activities and games that targeted these social aspects. It addresses the often unexpected territory of human relationships and social ties – elements that pupils at the primary education level are only beginning to discover, experience, and understand. From the perspective of educators, our role is to help pupils navigate this territory and, through art experiences, strengthen the necessary social competencies.

1.31 Creative Thinking in Art Education: Development and Assessment

Andrea Kárpáti | Corvinus University of Budapest, Hungary
Judit Szepesi | Hungarian Academy of Arts, Research Institute of Art Theory and Methodology, Budapest, Hungary

PISA (the Program for International Student Assessment) in its 2022 international survey included a new area: Creative Thinking (CT), involving 21,000 students aged 15 from 64 countries and economies. CT was assessed in four domains: visual and written expression, scientific and social problem solving. Tasks required generation, evaluation and improvement of ideas that can result in original and effective solutions, "advances in knowledge, and impactful expressions of imagination" (PISA 2022). This presentation will focus on Visual skills and imaging competence that assumed an important role in the solution of the tasks and the result of the survey: the PISA Creative Thinking Framework, a skills cluster active in all important domain of human activity from science to the visual arts. This presentation focuses on the domain of visual expression in Creative Thinking: its subskills and their development. In a comparative study of art education experiments with Corvinus University of Budapest, Kyushu University, the University of Lapland and in consultation with the PACO Design Collaborative, Milan, Italy, we introduced developmental programs based on

the educational models of Design Thinking and the PISA Framework. In the Hungarian project discussed in this paper, STEAM (integration of Science, Technology, Engineering, Arts and Mathematics) is in focus of one of the programs. The educational interventions are assessed through process-oriented portfolio assessment, the Test for Creative Thinking-Drawing Task (Urban and Jellen, 1986) and, in the Hungarian study, also through a standardized complex problem-solving task. The pilot experiments in Hungary were carried out in a secondary grammar school with a specialization in economics and a vocational school with mechatronics specialization. The CT program in visual expression was suited to their interests and learning needs. We will show how training in creative thinking improves visual skills and complex problem-solving skills as well.

1.32 Classroom Practices in Art Education that Foster Collaborative Skills and Respond to Students' Individual Orientation

Aya Katagiri | Joshibi University of Art and Design, Japan

Cooperative learning needs to play a central role in 21st century learning environments (Slavin, 2013). Cooperative learning is a method of learning in which students work in small groups or small teams to learn about material and is considered a solution to a range of educational problems. As a quality towards students' learning, cooperative /collaborative forms of learning can be described as "understanding the ideas of diverse others and expanding one's own ideas through dialogue and discussion while working with diverse people, and being able to explain one's own ideas, etc., to others in an easy-to-understand manner with evidence" (Ministry of Education, Culture, Sports, Science and Technology). The author has examined classes in which students in general public high schools, whose attitudes towards group adaptation are not sufficiently formed, can improve their communication skills and deepen their understanding of others through collaborative learning in art. The author has examined the effects of collaborative learning in art through visual

media expression and obtained findings that are versatile for art learning (Katagiri, 2021). In this paper, the issues of collaborative production and individual orientation in art identified by the author can provide an opportunity for future art teachers to change their teaching methods. These perspectives are discussed from the viewpoint of 'what cannot be changed' and 'what is fashionable' in art learning, together with images showing the results of classroom practice.

1.33 Comics in Education

Matěj Komínek | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

This presentation explores the role of comics, graphic novels, comic strips, and illustrations that incorporate comic book principles in contemporary—and especially art—education. It seeks to answer the following core questions: *What are comics? How are they utilized in art education? What educational methods and practices are currently associated with comics and their related forms?* The presentation offers an overview of the current state of research on the use of comics in educational contexts, tracing developments from the 1940s to the present. It includes a summary of key studies, researchers, motivations, methodologies, and findings in the field.

1.34 Developing Spiritual Literacy through Artephiletic Visual Education

Michaela Košťtová Guillaume | Department of Art education, University of Trnava, Slovakia

The study is devoted to uncovering the possibilities and tools through which artephiletics, as a specific type of visual education, can contribute to the development of spiritual literacy. The expressive nature of artephiletics provides a wide spectrum for authentic self-expression. In addition to the visual creative expressive part, we also create a wide space for reflection. The reflective component of this type of visual education provides a space for open reflection on one's own life and life direction, creating a background with great potential for the

development of spiritual literacy. In addition to classical themes or objects, the inner world of the person also becomes the subject of what is depicted. The fundamental experiences and relationships that we experience in our lives are given the space to be reflected upon through the artwork and the subsequent verbal reflection on the created work. The study before you highlights how certain themes of spirituality are reflected in the work of students – future educators.

1.35 Engaging in Contemporary Art Critique Through Making and Play in the Studio

Maria Letsiou | Department of Early Childhood Education, University of Thessaly, Volos, Greece

This presentation explores the effectiveness of an art studio-based learning approach in an undergraduate art class within a pedagogy department, focusing on cultivating art critique skills through play and creative making. Attendees will see how playful hands-on engagement can deepen students' analytical and interpretative skills in understanding contemporary art. Building on my previous research, I have designed and implemented a playful, craft-based approach to my teaching practice. This method integrates the making, crafting and playful process as a tool for analysing and critiquing contemporary artworks. This presentation will share the results of this teaching approach. Additionally, I will present findings from the students' end-of-semester critique of contemporary artworks. I will illustrate the method's impact, limitations, and potential for future applications. This study contributes to the field of teacher education by enhancing educators' ability to understand contemporary art as a multidimensional, creative process. It supports the development of rhizomatic thinking, a cognitive approach that encourages linking disparate ideas and aligns with higher-order thinking skills vital for comprehensive learning. The art studio model I have implemented uniquely fosters these skills, providing a dynamic environment for in-depth engagement, diverse perspectives, and meaningful connections in art analysis and critique.

1.36 Time, Place and Us: A/r/tographical Walking and Play as Cooperative Inquiry for Young Children and Adults

Xitong Liao | Faculty of Education, Art and Science, Yamagata University, Japan

This study investigates how a/r/tographical walking for children and adults, as a cooperative inquiry, evokes and causes changes to their perceptions of places, time, and relationships they share. By having 11 groups of 3- to 6-year-old children and their parents walk and take photographs together with instant cameras in locations where they usually play and spend time together, it was observed that the participants became more aware of various aspects of the place such as elements that they didn't pay much attention to before, their bodily and sensory memories related to the places and times they spend together every day, and their relationships with each other, as well as those between children and parents, among children, and among parents. Looking through the small window of an instant camera created new insights of observation distinct from what can be seen with the naked eye. This not only clarified participants' interest when seeing and feeling but also helped meanings and becoming-meanings emerge and to be shared. This a/r/tographical walk created a playful and educational environment in familiar spaces and times for all participants involved. Impressed by the process whereby the images emerged from pure white film and become clearer and clearer in their hands, children started to tell each other spontaneously what they filmed and how they saw and felt. In conclusion, the process of walking and taking photographs a/r/tographically embodied participants' memories of time, place and each other. Sharing and mapping the walking and play helped children and parents to recognize the differences in the way they engage with the world through various senses – visually, interactively, tactilely and playfully. In addition, by participating in walking, taking photographs and sharing with their children, parents became more active and started to enjoy the process of play, rather than simply accompanying their children.

1.37 A Dog's Life – Jon Fosse's Literary Works as an Unexpected Territory in Art Education

Fride Lindstøl, Camilla Grieg, Bjarne Isaksen | University of South-Eastern Norway, Raveien, Norway

Jon Fosse is one of Norway's most esteemed contemporary authors. He was awarded the Nobel Prize in Literature in 2023, which further solidified his international significance. In Norwegian schools, Fosse's works are part of the curriculum, although many students report finding his texts difficult to understand, strange, and inaccessible. Without actively engaging with the text, relating it to their own experiences, memories, and language, students may perceive Fosse's writing as opaque and abstract. The aim of this study is to develop, test, and identify methods that can create both connections and boundaries between students and Fosse's texts. Studies of literature teaching in Norwegian classrooms show that reading instruction often emphasizes individual reading with a focus on cognitive understanding of the text. Teachers highlight analytical approaches, such as identifying literary devices or recreating the author's intentions. Literature is often taught as if there is correct interpretations and fixed answers. Several studies suggest that there is little room for students to explore and experiment. Fosse's texts, however, offer open and associative spaces, providing opportunities for students to imagine, co-create, and linger. In this intervention study, a teacher and a researcher collaborated to teach Jon Fosse's texts. We experimented with different dramaturgical approaches to literature teaching, including the concepts of body, text, space, and time. Our focus was on identifying teaching methods that could help students experience the rhythm and sound of the text by using the language of play and fiction. The classroom served as a stage, and the desks were used as playing spaces. We based our study on the texts *Hundemanuskripta* (1997) and *Andvake* (2007). The data consists of photographs, film, texts, and interviews from two four-hours teaching sessions (grades 2 and 8).

1.38 Nurturing Future-Ready Art Learners through Metacognition

Lai Kuen Vivian Loh, Wee San Chun | Singapore Teachers' Academy for the aRts, Singapore

Metacognition, broadly defined as thinking about one's own thinking, encompasses the awareness, monitoring and regulation of one's cognitive processes (Flavell, 1979). Research has shown that metacognition is key to effective learning (Brown et al., 1983) as it enables students to understand themselves as learners and take control of their learning. This metacognitive awareness empowers them to become self-directed learners, capable of applying their knowledge and skills effectively across various tasks and unfamiliar contexts, thereby preparing them for an uncertain future. Marshall and D'Adamo (2018) assert that metacognition plays a crucial role in students' creative endeavours. The art classroom serves as a metacognitive catalyst, providing a unique environment for cultivating metacognition. Through art making and discussion, students engage in diverse cognitive processes, including critical thinking, problem-solving, and self-reflection, which can be further enhanced by metacognitive strategies. As Singapore continues to advance its 21st Century Competencies (21CC) development efforts, metacognition serves as a foundational skill that enables and enhances core competencies such as critical, adaptive and inventive thinking.

This presentation shares findings from an exploratory study that examines the development of students' metacognition in Singapore's primary and secondary art classrooms. Through case studies, it focuses on understanding art teachers' perspectives on fostering students' metacognitive competencies and the challenges they face in the process, whilst highlighting some promising teachers' practices for developing metacognition in students. Examples of how metacognition in art education supports the development of 21CC will also be discussed.

1.39 From Abramović to Oiticica: How to Apply Performance Art in Children's Education

Thalis Lowchinovscy | UNICAMP, Cidade Universitária Zeferino, Sao Paulo, Brazil

This research aims to explore the performance art as an innovative pedagogical tool in the formal education of children. Inspired by the works of artists such as Marina Abramović, Helio Oiticica, Glicéria Tupinambá, Yayoi Kusama, among others, the research proposes to investigate the impact of performance activities on the artistic development of children. The main objective is to verify whether the introduction of performance practices in art classes can stimulate students' artistic curiosity, overcoming the resistance of some children to traditional activities such as drawing and painting. The research seeks to demonstrate that the body, movement, space, time, and intention, when combined, can be powerful tools of artistic expression. The research methodology involves recodification methods and the conduction of performance activities with the elementary school students, and those interactions will be recorded in photos, videos and reports. The results of this research can contribute to the creation of new pedagogical proposals that value the diversity of artistic languages and promote the active participation of students in art classes. By exploring the potential of Performance Art, it is expected that the research will contribute to a more meaningful and inclusive art learning experience.

1.40 The Significance of Self-Portrait and Mask Making as Emotion Education

Motoko Matsui | Aichi Gakusen University, Japan

Social and Emotional Learning (SEL) is an educational process that helps children and adults learn and practice social and emotional skills. SEL is not a specific program or curriculum, but rather a comprehensive approach to fostering skills such as self-awareness, self-management, awareness of others, relationship building, and responsible decision-making. In this study, students

aged 12 to 15 years old were asked to draw self-portraits of their upper bodies, especially their faces, in an art class, and to create and wear masks to cover their faces in advance. The reason why we decided to put masks on the faces of the self-portraits was that the students were at the stage of puberty when they were concerned about their appearance, and they showed strong resistance to having their self-portraits painted. By wearing the masks, the students were able to face themselves without worrying about their appearance, and they drew self-portraits that expressed their own inner selves through the masks that covered the face.

1.41 Exploring Unexpected Territories and Shifting Grounds through Arts-Based Multiliteracies

Julie Mongeon-Ferré | Université de Saint-Boniface, Manitoba, Canada
Beryl Peters | University of Manitoba, Canada

This paper presentation shares results from a Canadian critical participatory action research study that explores the shifting grounds of arts education within an interdisciplinary learning landscape. The presentation features the ways that visual arts learning invites deconstruction and construction of learning in primary to senior years public school contexts. The study was designed to occasion unexpected territories in art education using a pedagogical framework grounded in complexity theory and thinking (Davis & Sumara, 2006), a theory of multiliteracies (Kalantzis & Cope, 2023; New London Group, 1996) and a pedagogy of Arts-Based Multiliteracies (Peters & Mongeon-Ferré, 2024). A pedagogy of Arts-Based Multiliteracies features "humans actively making meaning and communicating through the sign system of the arts (dance, drama, media arts, music, and visual arts) interacting with other sign systems" (Peters & Mongeon-Ferré, 2024, p. 31). The presentation shares images of student art works that provide compelling evidence for how art affords students multiple opportunities to think and feel through image and to express their inner territory. Through image creation, students of all ages in participating English, French Immersion

and français classrooms perceived, interpreted, and communicated unique understandings of their identities and the world. Arts-based learning afforded opportunities for students to explore unexpected emotional and physical territories that contributed to well-being and embodied learning (mind, body, spirit). Study results provide evidence for how visual arts in a pedagogy of arts-based multiliteracies can decolonize education and ensure inclusive and equitable learning opportunities for all learners. The presentation will share examples of visual art from inquiry and project-based learning in varying school and community contexts to describe the unexpected territories in art and arts-based education.

1.42 The Influence of Artephiletics on the Wellbeing and Personal Development of Students of Education

Jana Musilová, Denisa Daříčková | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The paper presents the results of a pilot research study, which is part of a larger research project focused on the interdisciplinary overlaps of selected didactic approaches (in visual arts, music, and psychology) and their impact on students' well-being, personal development, and professional growth. This particular study explores one of the selected approaches – art-based expressive activities incorporating elements of artefiletics. The research sample consists of students training to become primary school teachers.

The research design is qualitative and includes initial testing using standardized psychological tests, followed by several didactic interventions employing artefiletic principles. Final testing assesses the impact of these interventions on the aspects examined at the outset. Data collection methods include standardized questionnaires, semi-projective tests, observation, and analysis of the students' creative outputs.

The paper outlines key aspects of expressive visual art activities and situates them within a psychological context. The general goals of these methods are to enhance

students' well-being and resilience, and to support their personal and professional development, with a particular emphasis on readiness for teaching practice.

1.43 The Tactile “Welt” of Sculpture: Caring Meaning and Educational Possibilities

Ryoji Namai | Musashino University, Tokyo, Japan

In this presentation, I will consider the possibility of caring in the process of creating artworks and its educational meaning by interpreting the “relationships” involved in the creation of artworks. It is well known that creating artworks is not simply done by the subject of the creator (subject-object) but is realised through a relationship with the materials and the work being created (subject-subject). For example, Tim Ingold said, “what people do with materials, as we have seen, is to follow them, weaving their own lines of becoming into the texture of material flows comprising the life world” (*Being Alive*, 2011, p.215). The relationship between the creator, the materials, and the work being created is, so to speak, horizontal. When understood in this way, the work of art can be said to be something that exists between the artist and the world. But what does it mean to create a work that exists in this intermediate state? Also, what does it mean for human life to come into contact with a work that exists in the intermediate state? If we interpret the above issues and the phase of artworks in art making by contrasting them with Martin Buber's (1878–1965) theory of dialogue, we can think that the relationship between the artwork and the world in art making is not simply a horizontal one, but that it contains a dynamism of verticality. In the midst of this transformation in consciousness towards verticality, encountering what Buber calls “the otherness (heterogeneity) of the other” makes us aware of the fundamental independence of the other and the self. I would like to consider whether this dynamism of art making naturally encourages us to relate to others and ourselves in a caring attitude, suggesting the educational significance of art making.

1.44 Art Education as Tool in Diversity, Inclusivity and Conviviality in Unexpected Territories

Linus Ngha Beng Kwokom | Community Youth Arts Center (COYAC), Cameroon

I am Ngha Beng Kwokom Linus, also known as Bobo Leennox, a visual, graphic, and performing artist from Bamenda, Cameroon. I am dedicated to empowering marginalized communities through art. As the founder of the Community Youth Arts Center (COYAC), I represent underrepresented artists from the North West Region of Cameroon and the Global South. My work is particularly relevant in the context of the ongoing Anglophone Crisis, and other crisis in Africa which has severely disrupted education and social structures, leaving children without schooling for over eight years.

The theme of the InSEA 38th World Congress, “UNEXPECTED TERRITORIES,” resonates deeply with my journey as an artist and community activist. I emphasize the transformative power of art in healing, education, and social justice, particularly in conflict-affected areas. I intend to foster dialogue and collaboration among diverse communities, advocating for inclusivity and the recognition of art as a vital tool for resilience and empowerment.

Through workshops and creative expression like this, I seek to engage youth in exploring their identities and experiences, thereby promoting community resilience and social justice. My initiatives not only aim to combat stigma surrounding the arts but also to create sustainable practices that support cultural development. By participating in the congress, I hope to share insights and strategies that can be adapted to my community's context, ultimately inspiring a new generation of artists and advocates for change. My commitment to using art as a means of expression and healing underscores the importance of cultural activism in addressing social injustices and fostering a sense of belonging in marginalized communities.

1.45 Reflective Portfolio in Art Education

Magdalena Novotná | Department of Art Education, Faculty of Education, Charles University, Czech Republic

The contribution entitled Reflective Portfolio in Art Education presents the portfolio as a suitable tool for reflection on art subjects, specifically art education. The text is focused on art education didactics. It is written at a time of increasing emphasis on evaluative processes in all fields, in which the art domain solves the problem of how to bridge the subjectivity of evaluation, most often with the help of two rational processes: consensus, i.e. agreement between experts, or the formulation of criteria that represent an analytical tool for assessment. Even pedagogy favours increasingly formative assessment over summative or normative. Evaluation, assessment, classification, reflection, and the feedback are in the foreground now. The contribution presents a research study that employs a hybrid methodology combining discursive analysis with the grounded theory, participatory visual research and curatorial practices. It is theoretically straddled between the fields of visual communication, collaborative art, curation, pedagogy and psychology. The study explores, uses and connects concepts such as creativity, critical thinking, metacognition, creative independence and self-regulated learning. Research findings define more precisely the so-called discursive approach to art education and emphasize its social dimension and cognitive orientation. They are based on an empirical basis and summarize the author's ten years of experience teaching art in primary school.

1.46 Other Beauty [VIRTUAL]

Natalia Okolicsanyiova | Department of Fine Arts Education, Faculty of Education, Comenius University Bratislava, Slovakia

My research focuses on the field of feminist art pedagogy and art education. I will analyse issues related to the identity formation of art educators through a critical examination of art interpretations that are stereotypically embedded in art history. The development of future art educators' value judgments about

the aesthetics and content of artworks is largely shaped by gender stereotypes present in traditional artistic interpretations.

As art education has often historically emphasized teaching visual and aesthetic qualities, there is concern that the *visual* aspect of art may be interpreted too narrowly – analysing only what can be observed with the eyes. This approach was characteristic of modernist conceptions of aesthetic experience, which separated the visual from the intellectual and from the practical or ethical aspects of life. In contrast, most contemporary theories of visual culture assume that aesthetic vision, cognition, and ethics – especially social ethics – are deeply interconnected.

One critical assumption that must be challenged in the preparation of future visual culture educators is the belief that aesthetic vision can be isolated from other socially constructed experiences. In my teaching practice, I have been troubled by the fact that a significant proportion of students struggles to accept distorted representations of the human form in acclaimed works of art. In my professional courses, I often encounter student resistance to creating distortions of the human figure; they perceive such visual representations as unappealing, even unattractive.

At this point, two issues converge: the misinterpretation of artworks and the powerful influence of mass media on the development of self-monitoring, which will be linked to psychoanalytic research on identity construction. In my contribution, I will explore art teaching processes that approach beauty as something distinct from what is familiar, predetermined, or socially dictated.

1.47 Which Way? – Unusual Learning Practices in Art Education, Current Trends in Visual Education within a Heterogeneous Cultural International Student Group

Viola Rekvényi, Judit Skaliczki, Gabriella Pataky | ELTE Faculty of Primary and Pre-School Education, Budapest, Hungary

How Can Action Art Become a Universal Common Ground When Participants Come from Diverse Cultural Backgrounds, Individual Ways of Thinking, and Values? This presentation explores the three-year visual module

of a teacher training program at a European university from an art pedagogy perspective. A unique feature of this educational program is that each cohort of students embarks together on a journey of personal pedagogical exploration. This structure enables participants to get to know each other while intentionally enhancing peer-to-peer learning processes, establishing a shared foundation that supports ongoing collaboration in both cultural-artistic and pedagogical contexts. In our collaborative work, we uncover the current issues in our evolving art education environment through the principle of “creating through reception, receiving through creation.” One example of this is outdoor pedagogy, where we comprehensively examine the built environment, educational institutions, spaces for visual education, and the impact of consciously stepping outside these environments. By leaving their educational spaces, students also step out of their original cultural surroundings and homelands. Guided by the principles of intercultural pedagogy, we investigate questions such as: What is the validity of adhering to and connecting with the traditions of a specific culture in 2025? What do we gain and lose when we attempt to address cultures in isolation? What significance does geographical and geopolitical positioning hold in an international training program from a cultural perspective? We explore how a complex arts module can facilitate team building within a group of international students. How can such a program aid in the integration of new students, help them understand the university structure, foster acceptance of diverse cultures within the group, and ultimately prevent dropout? One of our primary tasks is to support our students’ awareness and develop their sense of responsibility toward children. The methodological framework for this includes elements such as the enhancement of self-assessment, and the application of critical thinking and design thinking methodologies.

1.48 Drama is a Safe Place [VIRTUAL] Maša Rimac Jurinović | Faculty of Teachers, University of Zagreb, Croatia

Drama pedagogy in working with children and young people is based on humanistic

beliefs and a holistic approach to learning. It encourages and nurtures critical reflection and collaborative learning in questioning the existing world so that we can imagine a better, more equal, more humane world. In thinking about that world, children and young people also think about their place in the world, real and imagined. The research investigates using qualitative methods whether a drama group can become a safe place where young people think about who they are without expectations (mostly adults), what they should be and where they explore in safe circumstances what kind of world they would like to live in. The research participants are high school students (1st and 2nd grade) who belong to a conservative Christian community and who attend the elective course Drama, and a portrait of their drama teacher is given. Although at first glance the respondents have extremely similar beliefs, and they grow up and mature in a community that supports the same values, the respondents have very personal insecurities, thoughts and frustrations. The research showed that for them the drama group is a place where they can question themselves, their beliefs, but also others and their significantly different attitudes in safe circumstances. But it is even more interesting that the drama group represents an emotional refuge for these young people (Firth-Godbehere, 2023).

1.49 ANIMA. Dramaturgies and Puppet plays with objects, to reflect on social justice in Primary education [VIRTUAL]

Carmen Sanchez Duque | Universidad Finis Terrae, Santiago, Chile

Through the creation of dramaturgies and puppet plays using objects as pedagogical strategies, this study explores the educational potential of theatre. In the 2023–2024 academic year, the researcher – also a co-director of the Chilean theatre company Perrobufo, which specializes in integrating theatre and education – conducted a case study with third-grade students at a Catholic school in Spain. The aim was to evaluate how students could engage with and reflect on issues such as inequality, feminism, and gender-based violence through a process of

stage creation, specifically using the language of animated forms.

The findings demonstrate that this theatrical training enabled students to create without the constraints of gender stereotypes, while also fostering communicative, creative, social, emotional, and critical thinking skills. These outcomes contributed to a greater interest among students in promoting a more just, inclusive, and diverse school environment.

1.50 Play and the Practice of Art: Concepts, Characteristics and Examples in Early-Years Art Education

Andri Savva | Department of Education, University of Cyprus, Cyprus

The presentation is related to art play and its role in learning. The main focus is to describe through theory and practices the role of play in art and art education. The presenter approaches the notion of play as an element of artistic activity and as a model of creative process. The notions of play and art is served as a point of reference to describe and exemplify through practices, the following characteristics: (a) Play and playfulness (b) Play with materials/play with ideas, (c) Play and reality/Play and fantasy. In doing so, the researcher uses documentation to report on methods used to enable student teachers and teachers in early years settings to incorporate play in art learning and discusses characteristics of play. The role of the teacher, materials and spaces are emphasized, and proposals are made in relation to approaches and strategies used for play and creative art learning in early years education.

1.51 Lichen as a Teacher

Helena Sederholm | Aalto University, Finland

Receding from anthropocentrism draws art education to examine its relation to other fields. Relations to natural sciences might bring us to unexpected territories. Sciences use human-based metaphors (Tauber 1995). Reciprocally, there should be possible to use nature metaphors in art education. We can think for example

lichen as a teacher (see also Zollinger et al, 2022). A learning process could also be described through the concept of symbiosis. New bodies arise from symbiosis, in which independent organisms merge forming composites (such as lichen). Whereas Darwin emphasized competition as the primary driving process of evolution, symbio-genesis emphasizes that co-operation is also important. Art pedagogy can thus be thought of as lichen where varied things/ knowledge/ skills/ fields/ disciplines etc. create symbiosis. There's a lot to learn from the growth of lichen, since a lichen forms a symbiotic hybrid colony of algae or cyanobacteria living with multiple fungi species. Lichens grow in a wide range of shapes and forms, to different directions. They live together with wood, stone, soil, air, and even human constructions. Lichens cannot be classified as plants or fungi which makes them ambiguous and queer creatures which echoes the concept of genre diversity (Griffiths, 2015). This is a parallel with non-linear pedagogy as an opposition of linear (evolutionary) pedagogy where learning contents are given, learning proceeds in phases, procedures are thought in advance, and the aim is to gain pre-determined skills. Instead, in non-linear learning there are undefined steps, seeking knowledge from varied sources, improvisation, open-endedness, emerging processes (Wells 2008; Sawyer 2018). Then using hybrid materials and incorporating digital and virtual features, (scientific or social) knowledge and ideas into new combinations will become easier. In my paper, I propose that we need symbiotic thinking and interdisciplinarity to cope with the current world. That is something lichen can teach us.

1.52 An Empirical Study Regarding the Educational Usefulness of Art-based Board Games

Shingo Takeda | Kwansei Gakuin University, Nishinomiya, Japan

This study aims to clarify the educational potential of art-based board games that combine the characteristics of both art and games from the perspective of fostering collaboration and intimacy among children.

Game-based learning makes it easier to understand concepts and learn experientially by visually showing the outcomes of learners' decision-making processes. Board games also address a variety of topics, such as environmental issues and bullying interventions, and social interactions between players are believed to promote the development of social skills. In the field of art education, art games that use images of artwork in the form of cards and play in a style similar to playing cards are used for art appreciation activities in school education and museum workshops. However, despite the wide variety of art-based games produced by the board game industry, they are rarely used in education.

Board games typically involve sharing rules and tangible objects, thus encouraging structured social interactions. In contrast, art is basically a subjective experience grounded in personal perceptions and interpretations. This study hypothesizes that where the interactive structures of board games intersect with the characteristics of art, a unique educational value can be found (i.e., cultivating collaboration in co-creating meaning, and intimacy through shared experiences).

Case studies were conducted using a gaze behaviour analysis to observe children's social interactions during gameplay. The findings suggest that children enjoy recognising both similarities and differences in their perceptions and images, and that the systems of each game inevitably make players aware of the presence of others and form the basis for developing communication in which players give meaning to the same object through joint attention.

1.53 The Idea of Almsgiving and Art Education

Yutaro Takemoto | Akita University of Art, Akita city, Japan

In Japan, the concept of 'Modern art' was established during the Meiji period (1868–1912) as part of the Europeanisation policy. By separating it from other aspects of life, 'Modern art' was established as a high culture. However, before the Meiji period, Art was closely related to people's lives,

including the pauper. Many paupers made their living by 'Folk art' (dancing, showing their tricks and handiwork). The system of 'Kanjin' supported the entertainment of 'Folk art' by the pauper. The term 'Kanjin' refers to donations made by Buddhist believers to temples, or to events organised by temples to collect donations. Against the background of this culture of almsgiving, the pauper showed their art to earn wages and food. This system of 'Kanjin' nurtured 'Folk art', which led to today's Kabuki, Joruri, etc. However, the Meiji government oppressed the system of 'Kanjin'. And a new society was conceived. The presenter, Takemoto is a sculptor specializing in classical Japanese technique. I also consider the question: why do we make something to live for? I tried to clarify this question by knowing what 'Modern art' or 'Sculpture' has ever excluded. In this presentation, I will focus on the disappearance of 'Kanjin' and the idea of Almsgiving, which supported art. This presentation will consider what was lost from art because of the elimination of the idea of Almsgiving. Originally, art was created in life and culture. However, modern art education considers artmaking as a personal activity, independent of relationships. As an example of 'art of the people', the presenter has studied the architectural relief called 'Kotee (Meaning plaster relief with a trowel)'. The art was created by the plasterer as a response to the almsgiving of clients. Referring to these examples, this presentation will consider what art education has overlooked until now.

1.54 Lace in Art Education

Lucie Tikalová | treasurer of the Czech Section of INSEA | Department of Art, Visual Culture and Textile Studies, Faculty of Education, University of Hradec Králové, Czech Republic

This paper is based on the NAKI project *Threads of Memory*, whose main purpose is to introduce the art of lace to the general public through educational programs. The aim of the paper is to highlight the educational potential of this textile art and explore its application in school practice. It presents proposals for educational activities designed for teaching art education at

the upper primary school level, developed as part of a semester project at the Department of Art Culture and Textile Design at the University of Hradec Králové. The author reflects on the possibilities for incorporating lace into education, examining both its limitations and specific opportunities for use in pedagogical practice.

1.55 Hydrofeminist Insights of Disposability: Marine Debris Art Encyclopaedia in Middle School

Pin-Hsuan Tseng | The Pennsylvania State University, USA

As an art educator-artist-activist based in Taiwan, adjacent to the Pacific Ocean, I have witnessed a distressing and worrisome increase in marine debris, an issue that mirrors our globalized and patriarchal world. Through hydrofeminist perspectives such as transcorporeality, fluidity, and leakage, I reflect on marine debris and explore artists who address issues of global waste in water through artistic approaches. Grounded in a hydrofeminist lens, I launched activist-oriented curricula in Taiwan, culminating in *Marine Debris Art Encyclopaedia* (2021). I advocate that hydrofeminist art classes can transform art classroom into areas of fecundity for consciousness-raising, encouraging provocative and open dialogue about disposal, disregard, and denial of marine debris to resist hegemonic system.

1.56 Portraying the Face in Art Education: Exploring "Unexpected Territories"

Petra Vichrová | Department of Art Education, University of South Bohemia in České Budějovice, Czech Republic

The portrayal of the face in art education offers a unique space for discovering "unexpected territories" that transcend traditional frameworks of aesthetic creation. This project explores new ways to connect traditional approaches to portrait depiction with digital technologies, offering perspectives on the portrait as an experimental form, an imaginative expression, and a visual and non-visual study of the face. It aims to develop not only

technical and aesthetic skills but also to provide a platform for deeper understanding of personal identity through portrait-making. The presentation will showcase specific artistic activities conducted within extracurricular art education in collaboration with students of various age groups. It will demonstrate how the combination of traditional artistic methods and digital media can support the discovery of personal “unexpected territories.” Portrait creation will be viewed not only as a means of reflecting the visible world but also as a tool for interpreting the emotional aspects of human existence. The project is based on the premise that artistic creation enables both educators and students to transcend the boundaries of the known and provides practical tools for engaging students in profound and meaningful artistic processes, combining imagination, critical thinking, and technological innovation. The presentation will include examples of artworks and lesson plans that educators can directly implement in their teaching. The goal of this presentation is to inspire art educators to explore new pedagogical strategies that foster creativity, aesthetic perception, and the ability to interpret visual culture within the context of contemporary society.

1.57 Unexpected Territories: The Entangled Learner, War Worlds and Empathic Knowing
Michael Whittington | The University of Newcastle, Australia

Visual arts learning ecologies both traditional and digital has emerged as a contemporary bridge between the entangled learner and their ‘becomings’ in the physical and digital worlds. War and conflict are popular choices for adolescent boys studying visual arts as they gravitate towards themes of violence and danger. At the same time these ‘war world’ themes are driven out in visual culture and mass media, affecting boy’s world views. This presentation speaks to some of the emergent data from the doctoral study ‘Contemporary art making: an affordance of empathic concern for boys.’ Year 8 boys aged 13-14 years who studied mandatory visual arts (No. 13) were invited to participate in a 10-week Critical Participatory Arts Based

Research (CPABR) embracing their learning which culminated in an art exhibition held for the school community. This presentation focuses on the learning of the boys who chose the theme of war and conflict in the study. It explores the students’ engagement as they navigated through unexpected territories, shifting between traditional and digital materialities. It highlights the emergent findings and incorporates Haraway’s concepts of sympoiesis and worlding, examining how these ideas manifest in the physical and digital spaces of visual arts learning. It explores the students’ own critical reflections, material engagement, their social/cultural entanglements, as well as the audience’s perceptions of the boys’ learning, including how the boys perceive, imagine, experience, and act in the world as it emerges in their study. It applies Deleuze’s Guattarian ideas using a post-structural lens considering the Neo-liberal forces at play in education. The findings suggest that for these boys, material-based studio learning and critical engagement afforded opportunities for navigating through the unexpected territories of visual arts materialities resulting in possibilities for empathic knowing.

1.58 Art And...: Thinking beyond Conventions towards Possibility
Sara Wilson McKay | Virginia Commonwealth University, Richmond, USA

In the intersections, in the endless connections of art and its many territories – both related and unexpected, meaningfulness arises in the messiness of blurred boundaries. Troubling totality with an ever iterative and never complete understanding of our social experiences, be they in classrooms, in the health clinic, in the courts, in the public community, art asks us to explore how thinking otherwise, beyond conventions, might offer us possibility, some other version to be, in any one of these social spaces of experience. As Maxine Greene declared with her assertions of the value of social imagination, it is through the breaking with habitual ways of doing and perceiving that we can begin to imagine futures that are more just and equitable. In a global age of homogenizing cultural trends, including extremist politics

trading in misinformation and trafficking human rights as if they are casually expendable commodities, the power of art and its importance should be leveraged to its fullest extent. Looking at contemporary artists and the way that they “and” beyond conventional ideas, this paper explores how artists activate new territories, pushing toward new and different social realities. Offering a theory of relational aesthetics that is less about social practice art and more about the practice of art for the social, this paper draws on over a decade of practice at the intersection of art education and healthcare. By examining these rich interdisciplinary experiences for lessons of social benefit, the author investigates how cultivating social imagination through the intersections of art and innumerable, ever-adding, other territories increase our capacity to generate ideas of “what should be and what might be in our deficient society” (Greene, 2000, p. 5).

1.59 Exploring Parents’ Habitus and Social Trajectories in the Contexts of Taiwanese and U.S. Cultures
Meng-Jung Yang | School of Art, California State University, USA

This study investigates how the habitus of Taiwanese and U.S. parents shapes their views on art’s role in child development, offering insights for educators and researchers striving to engage diverse parental perspectives. Employing an ecological systems framework (Bronfenbrenner, 1989), the research delves into the nuanced dynamics of this cross-cultural study, exploring how parents’ social trajectories influence their habitus (Bourdieu, 2010) and their approaches to parenting. This study utilizes a dual-case, cross-cultural qualitative approach, incorporating interviews, observations, and artifact collection. It investigates two distinct locations: a Saturday art program at a Mid-western state university in the United States and an afterschool art program at a public university in Taipei, Taiwan. Thirteen parents from each site participated in interviews for this research. The results reveal the pivotal role of resource accessibility, community dynamics, and market competition in both a rural US college town and Taipei. Moreover,

parental educational backgrounds contribute to their cultural and social capital, guiding their parenting approaches, while social networks, particularly through social media, shape their parenting philosophies. Despite differences, both US and Taiwanese parents prioritize active involvement, empathy, and transparency in fostering positive parent-child interactions, reflecting a shared belief in the intrinsic value of art in children’s development. This study underscores the enduring impact of social trajectories on individuals’ perspectives of art education and advocates for increased art learning opportunities in schools and communities.

Scan the QR code to explore the papers in Theme 1 in more detail.



Theme 2:

Art as an Invitation to Unexpected Territories

2.1 Exploring Transdisciplinary Boundaries: Art as a Catalyst for Encountering and Engaging with Unexpected Territories in Contemporary Society

Christiana Deliewen Afrikaner | AfrAA
Namibia, Namibia

This paper investigates the ability of art to guide participants into uncharted territories, emphasizing its role as an invitation to engage with the unfamiliar, the transformative, and the thought-provoking. Traditionally, art has been viewed primarily as a reflection of reality; however, this study argues that art transcends mere representation, functioning as a portal into unexpected psychological, cultural, and existential realms. Participants are encouraged to explore perspectives and emotional landscapes that extend beyond their immediate experiences within these spaces. Through the engagement with visual, literary, and performative art forms, this paper examines how art disrupts established norms and creates pathways to new understandings. Grounded in aesthetics and cultural studies, the paper investigates how artistic expression compels audiences to confront ambiguity, complexity, and difference. This encounter with the unknown facilitates the reframing of conventional ideas and prompts a renegotiation of self and world, inviting participants to navigate diverse and sometimes unsettling experiences. Through case studies of artists who challenge social norms and interrogate dominant narratives, this study illustrates how art serves as a platform for intercultural dialogue, empathy, and the reimagining of identity. These artists act as cultural navigators, using their work to bridge gaps between cultures, amplify marginalized voices, and inspire shifts in perception. Additionally, this paper explores how art stimulates cognitive engagement with abstract and symbolic forms, enabling audiences to process unfamiliar ideas and emotions. By offering novel sensory, intellectual, and affective experiences, art encourages audiences to embrace complexity and cultivate a greater openness to diversity. Ultimately, this study posits that the power of art lies in its ability to invite exploration into unexpected territories,

fostering intellectual and emotional growth, expanding cultural awareness, and promoting a more inclusive and interconnected understanding of the human experience in an ever-evolving world.

2.2 Art and its role in creativity and innovation to transform old cities into artistic arenas in the Sultanate of Oman [VIRTUAL]

Najlaa Al Saadi | Sultan Qaboos University,
Oman

Art serves as a dynamic catalyst for creativity and innovation, offering transformative potential to reimagine and revitalize urban spaces. In the Sultanate of Oman, the integration of art into the fabric of old cities has become a strategic approach to preserving cultural heritage while fostering modernization and economic growth. By transforming historic urban areas into vibrant artistic arenas, Oman is leveraging its rich cultural legacy to inspire innovation, engage communities, and attract global attention. This paper explores the role of art in reshaping old cities such as Muttrah, Nizwa, and Sur, where creative interventions – ranging from public murals and sculptures to cultural festivals and interactive installations – are breathing new life into aging landscapes. These artistic endeavours not only celebrate Oman's traditions but also create a dialogue between the past and the future, blending heritage with contemporary expression. The transformation of old cities into artistic hubs has far-reaching implications. It enhances community pride, fosters a sense of belonging, and encourages local participation in cultural and creative industries. Moreover, these initiatives position Oman as a destination for cultural tourism, drawing visitors to experience its unique blend of history and modernity. Art also acts as a medium for social innovation, addressing urban challenges such as neglected spaces and declining economic activity by turning them into platforms for creativity and collaboration. Through case studies and analysis, this paper highlights how Oman's approach to integrating art into urban renewal projects can serve as a model for other nations seeking to balance preservation with progress.

Ultimately, art emerges as a powerful tool for sustainable development, demonstrating its capacity to transform old cities into thriving, innovative, and culturally rich artistic arenas.

2.3 The Role of Artworks in Contemporary Czech History Textbooks Tomáš Arnold | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The paper presents a qualitative study on the role of artworks in history textbooks. By analysing selected contemporary Czech history textbooks from various publishers, it examines how artworks are presented, interpreted, and integrated with textual content. Artworks are frequently utilized not only as tools for visualizing historical periods, events, and cultural phenomena, but also as forms of historical evidence. The study investigates whether and how artworks contribute to the development of critical thinking, historical thinking, and visual literacy among students. Furthermore, employing interviews with teachers, the article evaluates the pedagogical potential of integrating artworks into history education and offers recommendations for effectively incorporating visual art into teaching practices. The paper aligns with the thematic focus of the World Congress by contributing to a section exploring art as an invitation to unexpected territories – specifically, the territories of history education.

2.4 The Nose and the Territory of Appearance Disorganization [VIRTUAL] Paulo Bareicha | University of Brasília, Brazil

Project pedagogy (Fernando Hernandez) proposes a transversal approach that encourages student engagement based on their own intentions, culture, and perspectives. This paper aims to describe *Ecopedagogical Theater*, an interdisciplinary project developed at the University of Brasília (UnB), which integrated university teaching with basic education. Nicolai Gogol's short story *The Nose* was adapted into a play by performing arts students, who researched 19th-century Russian history and customs,

resulting in the creation of five characters. This type of adaptation is common in art classes during the second cycle of primary and secondary education, and the proposal was supported by public schools.

The project involved three teachers and twenty students from UnB, reaching twenty schools and approximately 500 basic education students. In the story, a character wakes up without his nose and searches for it in places like medicine, journalism, and public health. Just as he is about to give up, he finds it and converses with his own nose. Participants were encouraged to enter the scene by taking on the role of someone who had lost their nose, using methodologies from Augusto Boal (*Theatre of the Oppressed*) and J. L. Moreno (*Theatre of Spontaneity*).

Bringing this narrative into their own life contexts led to the emergence of new dialogues and perspectives, updating the story to reflect the students' present experiences. In the discussions following the performances, topics included recognizing what is missing in life, what is sought, what becomes visible, and what remains unseen. Through project pedagogy in the arts, it was possible to explore unconventional territories, transforming the classroom into a space for inquiry and learning.

2.5 Biographical Engagement in the Arts Class: A Collective Construction of Professional Identity [VIRTUAL] Paulo Bareicha | University of Brasília, Brazil

The aim of this article is to describe and discuss the process of collective creation in an arts class during the final semester of the pedagogy course at the University of Brasília. The importance of arts education in the pedagogy curriculum has been widely debated—on one hand, because of the teacher's responsibility for educating young children up to ten years old, and on the other, due to the limited experience and depth in artistic languages typically included in their training. Drawing on the concepts of "social implication" (Vincent de Gaulejac) and "pedagogy of hope" (Paulo Freire), this experience report emphasizes the importance of engaged participation, particularly through the inclusion

of autobiography as a pedagogical strategy in art-based research and teaching.

The process spanned 30 hours and involved 18 participants. It began with the creation of self-portraits and personal reflections on their experiences with art, serving as a means of self-presentation. By identifying gaps or inequalities in their past art education, a collective body self-image was formed—one that sought to visually interpret the concept of "pedagogue." After agreeing on an initial design, each participant created a variation on the same theme. Each individual piece revealed different aspects of their arts education—social, family, cultural, pedagogical, didactic, or religious—resulting in a mosaic that reinterpreted the original theme. This collaborative work, measuring 2 x 2 meters, was displayed in the central corridor for public viewing.

The project supports existing literature on the challenges of teaching art within pedagogy training programs. At the same time, it offers new perspectives on cultural relativism and the creation of didactic strategies grounded in autobiographical engagement.

2.6 An A/R/Tographic Itinerary – In Unsecure Territories, What is the Meaning of Coincidence? Ewa Berg | Malmö University, Sweden

This study takes its starting point from a performance lecture of own artistic, ongoing work with serigraphy/collage. To a/r/tograph and use the meaning of chance in one's own creation together with the work of student teachers constitutes this a/r/tographic itinerary and palimpsest of different matter. Material poetic moment (Waterhouse, 2021) is formed when I forget time and space and let my image elements have the agency they have. Power over me. Power over my embarrassment. Through this performance, a diffraction is opened (Barad, 2003), an agentic cut takes place (Lenz Taguchi, 2012) where my image creation takes a new direction, an opening is formed by chance. Coincidence decided that I would carry out this performance. My living inquiry (Irwin, R. L., LeBlanc, N., Ryu, J. Y., & Belliveau, G., 2018) becomes what we will become (Deleuze and Guattari, 2015)

both my students and me? What happens when my students work with Chance and Conceptual Contemporary Art Methods as incentives for their own doing and creation? Here it becomes important to see how the student in the Berndsen et al (2020) model is an important piece of the puzzle in the a/r/tography. Without students, one cannot develop one's own teaching. And without your own artistic creation and writing you can't develop these four modes. In unsecure territories, the meaning of coincidence guides you. From nonsense to sense.

2.7 The Cyborg Project: Enhancing Creative and Complex Problem-Solving Skills through a Prosthesis Design Programme for 15–16-Year-Olds Regina Berkó | University of Szeged, Hungary

The PISA survey offers a global view of student skills in reading, mathematics, and science, with the 2022 assessment highlighting the value of creative thinking in high-achieving educational systems, particularly those with arts-rich curricula. Building on these findings, our study examines how arts-based activities can foster creativity and problem-solving. Through an international collaboration, Finland, Japan, Italy, and Hungary are assessing the impact of visual education on these skills, with each partner institution developing a unique programme focused on enhancing creativity and complex problem-solving. This presentation will share initial results from a ten-week pilot conducted with 15–16-year-old students at a Hungarian technical school, where students worked in teams to design functional prosthetics with innovative capabilities. Both creativity and complex problem-solving skills were measured, and the Rubric reflective method was used for the self-assessment of students, allowing them to track their development. The findings from these assessments, along with insights into the growth of hands-on creativity and complex problem-solving abilities, will be shared, offering valuable implications for educators and policymakers aiming to integrate interdisciplinary, skills-based learning approaches.

2.8 Towards the Horizon, with Art as your Captain!

Tova Björkquist | University of Gothenburg, Sweden

What potential does art education have in a school form without criteria? Contemporary artistic perspectives do not have an obvious place in Swedish schools, which can be related to the criteria and measurability that schools struggle with. Therefore, this study examines how to work with such practices in a school form without criteria, specifically in the art courses at Swedish folk high schools (non-formal adult education). In focus group interviews, artists describe how they teach art based on their professional knowledge. The artists talk about teaching where the students are invited into unexpected situations, where they are active co-creators and thus part of the teaching practice itself. The teaching act depends on the interaction and relationships in the moment, which can be likened to the relational and participatory practices of art. Students are taken on adventures where there is an opportunity to engage in dialogue with the world. Questions that arise for the participants can be further explored in their own art projects. Theories by Biesta and Freire are used in the study to look at participatory and emancipatory perspectives. Through field visits to two folk high schools, students are interviewed about their studies and share events that have been meaningful to them. They highlight perspectives somewhat different from the artists, regarding the significance of the results for self-confidence and how they have deviated from the teacher's instructions. The artists express ambivalence about, on one hand, socializing participants into the art world as it looks today, but on the other hand, simultaneously being critical of it. I will publish the full study as a Licentiate thesis at the University of Gothenburg in the fall of 2025.

2.9 Having Been Present: The Capture and Distraction in Arts Based Research

Adrienne Boulton | Kwantlen Polytechnic University, BC, Canada

In this paper, I explore an ongoing visual inquiry project I developed and implemented with and for my mom, who has been diagnosed with Alzheimer's disease. In the first iteration of this project, I photographed my mom's jewellery and trinkets as we discussed the memories my mom recalled as she held these items collected throughout her life. Through this process, I theorized the concept of having been present to understand my role as a visual inquiry researcher drawing on artistic practice in the exploration of personal and highly emotive experiences. Extending this work, I draw on Richards et al.'s (2019) work which explores the value of painting for individuals with Alzheimer/Dementia perceptions of quality of life. For this second iteration, I designed painting sessions with my mom to understand the multi dimensions of visual inquiry and artistic practice for the ways that it enables memory activation. This paper further considers the potential for having been present in both research and pedagogy and the novel ways that artistic practice shapes the research relationship not just between the false binary of the researcher and researched, but in the ways that art practice enables particular qualities of engagement to emerge. To do so, I consider what Butler (2018) refers to as photography's ability to capture the having been there-in the presence of the sensual being while simultaneously providing a distraction from this very thing. In shifting to the practice of painting, I consider both the capture and the distraction in artistic research for what it enables rather than constrains in the research relationship.

2.10 Navigating the Territories of Conflict and Peace through Art: Exploring Children's and Adolescents' Perceptions from Diverse Cultural and National Contexts [VIRTUAL]

Mousumi De | University of Redlands, USA

Scholars such as Dewey, Montessori, Read, and Ziegfeld have long advocated for promoting global understanding and peace through art education. Building on this foundation, this paper examines an international art education initiative, 'The International Interdependent Hexagon Project', involving children and adolescents from diverse cultural and national contexts. Designed to extend previous efforts in promoting peace education through art, the initiative engaged participants in exploring conflicts and social challenges, fostering critical thinking, and encouraging problem-solving. The initiative, implemented in collaboration with teachers, administrators and art educators from national and international settings, participants were invited to conceptualize and visually represent their visions of peace in response to personal, cultural, sociocultural, environmental, and violent conflicts. The study analysed participants' artworks and reflections to understand how they navigate diverse territories of conflicts and interpret peace in response to those conflicts, the visual metaphors they use, and the broader impact on fostering prosocial and cooperative narratives. Findings reveal beliefs about prosocial actions at individual, interpersonal, sociocultural, political, and environmental levels, alongside the influence of cultural and school contexts on artistic practices. The artworks from diverse backgrounds reveal varying levels of detail and expression, shaped by cultural and educational priorities. Participants' perceptions ranged from abstract concepts of peace to actionable strategies for conflict resolution and transformation. Art provided a platform to express sensitive and complex issues often difficult to address in traditional classroom settings. The outcomes highlight art's transformative potential in fostering critical thinking, dialogue, empathy, creative problem-solving, and conflict transformation. This initiative demonstrates how art education can inspire

young learners to address conflict and peace issues, promoting cultural sensitivity, cooperative thinking, and social responsibility. Ultimately, it underscores the power of art to help children and adolescents navigate complex social challenges and contribute to a culture of peace within and beyond educational contexts.

2.11 Initiating Affordance-Based Learning: Reciprocity between Students and Art Media in Campus Public Art

Hui-Fan Chao | National Taiwan Normal University, Taiwan

The affordances of art media and educational activities on campus significantly impact students' perceptions, and engagement. Our team explore how affordance-based learning can be applied to public art in Taiwan through four facets: sensory, cognitive, physical, and procedural. As a leader of the project, I have developed the *Spectating Visible Light Participatory Art Project* in collaboration with five schoolteachers. We have put in 120 hours into the process of constructing concepts, planning execution processes, structuring activity strategies, actual implementation, data collection, reflection on the teaching process, and revisions. A total of 250 students participated in this Participatory Art Project. The research process integrated data through teacher interviews, activity observation records, image coding of students' artworks, and analysis of art media documentation to understand the interactions between students and art media. The activity based on affordance-based learning includes: 1) Sensory affordances: creating sensory experiences by guiding students to find plant clues through body drama activities; 2) Cognitive affordances: designing clear guiding questions to help students understand the task of exploring public artworks; 3) Physical affordances: designing child-accessible art media sizes that align with students' physical characteristics to empower their independent demonstration; 4) Procedural affordances: arranging the activity sequence as think-explore-play to deepen students' exploration of art media. We also found that affordance-based learning provides students with diverse learning styles and enhances their engagement by addressing

key factors such as learning, entertainment, and social interaction, thereby improving the reciprocity between students, artistic media, and environment. The Spectating Visible Light Participatory Art Project makes public art an ideal space for students to explore the above-mentioned four affordances. Through the intersection of intrinsic motivation, environmental context, and scaffolded learning, students effectively transition from passive receivers of perception to active engagement.

2.12 Exploring the Integration Art Therapy into Design Curriculum: A Case Study of Colour Theory Courses for First-Year University Students

Yueh Hsiu Cheng | School of Creative Industry Design, National Taiwan University of Arts, Taiwan

Zeyu Ho | Department of Creative Design, National Yunlin University of Science and Technology, Taiwan

According to statistics from the American Psychological Association, one-third of college freshmen experience mental health concerns, and the proportion of university students in Taiwan experiencing depressive moods has been rising annually. This study examines the feasibility of integrating art therapy approaches into a first-year design program's colour theory course to help students alleviate stress and emotional distress. This study conducted interviews with three colour theory teachers in design departments and four counselling psychologists, focusing on two key themes: "Considerations and limitations of curriculum integration" and "Teachers' recognition and acceptance" of art therapy in design education. The interview data were analysed using a conceptual analysis paradigm to structure and examine the process, to explore how teachers respond to curriculum changes and students' counselling needs, what factors should be considered in course design, and how institutions can support curriculum reforms. By synthesizing interview findings, this research tries to establish a comprehensive curriculum framework to understand how teaching strategy adjustments, professional development, and mental health resource integration in colour theory courses. By incorporating counselling psychologists'

perspectives, it provides insights into the feasibility of incorporating art therapy in design education. This research seeks to offer insights into curriculum innovation and mental health support in design education. By positioning art therapy as an educational support tool, it aims to enhance students' mental well-being, learning adaptation, and emotional regulation, enabling teachers to better support students' holistic development.

2.13 An Investigation into Visual Learning in the Contemporary Primary Classroom. Reconnecting Students back to Their Humanness.

Nicole Curtis | University of Newcastle, NSW, Australia

Visual learning is central to the holistic education of all young students in our image-saturated, ocular-centric, culture. Visual learning is the thread that ties students back to their humanness as making, creating and communicating are primal human traits. This qualitative inquiry uncovered what really happens in classrooms in the visual learning space. For the first time, in depth conversational, one on one interviews, involving 15 experienced practising teachers revealed the nature of current visual praxis. Against the backdrop of a neoliberal economy driven education system, this inquiry took a constructivist approach and applied two theoretical lenses, Vygotsky's theory of sociocultural constructivism and Habermas' communicative way of knowing. The focus was one of reflexive inquiry of both the interview data gathered in the school environment-classrooms and the insights of the researcher/teacher practitioner. Teacher inadequacies in the visual art space was evident, as well as the importance placed on curriculum areas that are assessed through rigorous standardised testing procedures. Teachers demonstrated frustration as their creativity is bound and limited by a policy driven one-size-fits-all pedagogy currently promoted as the signature pedagogy by policy makers. The implications of this inquiry are significant as the state of visual art and visual learning remains dire in primary school classrooms. This inquiry recommends empowering teachers through

quality Professional Learning and that governing bodies support and promote visual art and visual pedagogies through a quality syllabus that includes the rigorous and future focused artful cognition promoted through visual art. Key words Visual learning, visual art, cognition, curriculum, artful, pedagogy, qualitative, iterative, reflexive, constructivism.

2.14 Natural Codes in Fabric Weaving

Samia Elsheikh | Faculty of Art Education, Helwan University, Cairo, Egypt
Cristian A. Zaelzer-Perez | Faculty of Fine Arts, Concordia University, Montreal, Canada

Nature provides plenty of examples of simple electrical patterns, repetitions, or coded chemistry that can be read, reproduced, copied, and translated to produce responses to an original communicative request. Electrical patterns and repetitions can be easily found in neurons delivering electrical impulses triggered by stimulation from the environment to prepare a response and adaptive behaviour. Meanwhile, the sequence of the nucleotides in DNA or RNA and its translation to amino acids ends in the synthesis of peptides and proteins capable of regulating biological functions.

Because any communication in nature is based on how sequences, codes, and patterns are produced, we can play with those codes and replace them with other codes to explore communication and biology using any art practice form.

Traditional looming has a code, rules, syntax, and grammar, so it can be considered a language to some extent. This research explores several natural communication systems: the genetic code, neuronal firing frequencies, the vibrational signals of bees, and the vocal calls of meerkats – with the aim of developing simple coding manuals for each. These manuals will then be translated into the codes of weaving construction. By combining elements such as patterns, thread types, tension, colour, and sequence, the study seeks to transform stories and narratives from any coded form of communication into visual art using hand weaving techniques.

2.15 A Collective Practice of Walking Poems as a Pedagogical Art of Noticing

Addyson Frattura, Marzieh Mosavarzadeh | University of British Columbia, Canada

Walking poems is a pedagogical art of noticing. The outcome is to nurture dialogue and practice the art of noticing. We are guided by questioning: How do we be human within the limiting structures of time and schooling? What can be imagined from movements beyond time? Schooling hurries us through skills, competencies, and assessment while enforcing structured limits of time. What is lost here and what might we seek to find? We offer examples of visual-textual practice of walking poems to showcase the art of noticing and its implications for education. Our orientations to the lands that we walk on and with invite us to question ourselves and how we make, who we make with, and what we make while we are here. First, we provide an overview of a historical and theoretical framework for the art of noticing. Second, we showcase three iterations of what emerges – unexpectedly so – through the visual-textual practice of walking poetry. While one walks, one observes what one normally rushes past. In such noticing, we create images and visuals to build language, images, dialogue, community, and knowledge. Third, we extend our work toward collaborative making across different lands, territories (conceptual and physical), and communities. There is pedagogical necessity in slowing down, in stopping time, in walking and noticing, and creating from what is noticed. Walking is not just arriving at a destination; it is an in-between place of possibility. Similarly, education is not the achievement of an endpoint that schooling assumes. We begin with respect and humility as we engage with histories, scholars, artists, and practices which each of us are at times included within and privileged from, and at other times excluded from. We approach this work through respectful cultural understanding in recognizing the colonial lands upon which we learn, walk, and notice.

2.16 Creative Learning in Public Space

Pavla Gajdošíková | Department of Art Education, Faculty of Education, Charles University, Prague, Czech Republic

This paper presents the project Creative Learning in Public Space, implemented by the Department of Art Education of the Charles University in Prague. It presents a set of diverse themes of creative activities on the broader theme of public space for teaching art education aimed at developing open creative processes and visual forms of contemporary art. It will offer examples of artistic workshops realized in collaboration between teachers and visual artists, dealing not only with the theme of landscape. The interdisciplinary participatory project focuses on the issue of teaching a sensitive perception of the qualities of a specific public space and the use of the perceived space in artistic educational activities. The aim of the project was to develop creativity and creative thinking, to open space for authentic vision of the world, originality, but also to lead to tolerance for diverse expression in public space as one of the essential competences of teachers and future art educators. The second part of the project focuses on the development of sensitive perception and use of public space through art education for primary and secondary school pupils. The aim of the work is the development of pedagogical skills of teachers and teacher training students in the field of art education. The project includes a publication entitled Art and Education in Public Space, which will be presented during the session. Research team: Pavla Gajdošíková, Zuzana Svatošová

2.17 Inhabiting Images with and through the Wisdom of the Body

Sandeep Kaur Glover | Simon Fraser University, Canada

My paper presentation grows out of my chapter submission for InSEA's forthcoming book, *Learning through Art: Speculative Pasts and Pedagogical Imaginaries* edited by Drs. Kathryn Coleman, Sarah Healy, Abbey MacDonald, Peter J. Cook, and Glen Coutts. In this performative paper presentation that will interweave storytelling, spoken word,

and embodied movement, I will introduce audience-participants to the relational possibilities that arise when photographic images are not just looked at through the privileged purview of sight, but engaged with and through our multiple senses (Camp, 2017). Through visual-visceral modes of inquiring wherein seeing constitutes an entry point into further forms of sensing and sense-making, I will guide audience-participants in and out of multiple autobiographic living frames, what I call sensorial snapshots (Glover, 2024, forthcoming), to reveal the porous potentialities of seeing-sensing anew. In so doing, I aim to demonstrate how embodied engagements with photographic images may cultivate wide-awakeness (Greene, 2000) by enlarging our relational, critical, and cultural consciousness.

2.18 Snared: Getting Caught Up in the Art of Education

Joshua Graham | College of Fine Arts, University of Utah, Salt Lake City, USA

The question of how a creative practice can be a pedagogical practice is increasingly relevant as cultural institutions embrace an educational turn in contemporary art. But we must ask, who is left out? I argue that it is the teachers who "unspool" their curricula, intentionally twisting it around their work. My presentation pairs assessment data from my teaching practice with work from my artistic practice – demonstrating methods and outcomes of a pedagogical approach to artistic production. I begin by following the well-worn path of sightless contour-line drawing. Yes, that universal art room experience of drawing without looking at what you are doing. Over the last two years I've lead hundreds of undergraduate, non-art major students, out of the classroom and into the Utah Museum of Fine Arts. The result is a collection of written responses and drawings, that embody newly formed knowledge, blurring the lines between practice, research, and artmaking. My presentation will highlight both the quantitative and qualitative data I've collected during the workshops. The collection of informal and formal assessments paint a broad yet detailed picture of human perception and its relationship to

self-evaluation. In addition, I shed light on methods for designing process-oriented, rather than outcome-based, learning objectives. This body of research will be complemented by an example of my own artwork, a site-specific piece I created while in-residence at the Montello Foundation in Eastern NV. I put my educational methodologies to use, creating my own large-scale "sightless contour drawing" with discarded barbed wire on the studio wall. When I look back at the entanglements of my hybrid approach, I examine the snares. What happens if I resist the urge to straighten out (or up?) and instead embrace the idiosyncratic methodologies that bend and twist in an interwoven gesture of reciprocity, the gift of making art.

2.19 Soul Dusting: A/r/tographic Reflections on Art and Art Education for Wellbeing

Emese Hall | University of Exeter, UK

Taking inspiration from Picasso's famous quotation: "Art washes away from the soul the dust of everyday life", in this presentation I will draw on my experiences as an artist/researcher/ teacher – an a/r/tographer (Irwin & de Cossin, 2004) – to share my latest thinking and making on the topic of art and art education for wellbeing. At the heart of all my professional interests, pedagogically and research-wise, wellbeing has always been a constant even when I have not explicitly used that term. According to the World Health Organization, "Well-being encompasses quality of life and the ability of people and societies to contribute to the world with a sense of meaning and purpose" (WHO, 2021, p.10). This definition accords with my recognition of art and art education's capacity to enhance our lives in a variety of ways. Both micro and macro lenses will be used in my reflections. On a micro/personal level, I will discuss wellbeing through the "mindfulness of making" (Stein, 2021, p. 9) in my own recent studio practice, as well as exploring the theme of professional identity through a heuristic art exchange project with a friend and colleague (e.g., Hall & Payne, 2024). On a macro/societal level, I will consider the role and value of art and art education within the context of a Wellbeing Economy.

"In a Wellbeing Economy, our definition of societal success shifts beyond GDP growth to delivering shared wellbeing" (WEALL, 2022, para. 2). As a degrowth advocate, concerned with highlighting and seeking to address the social and environmental injustices brought about by excessive consumption (e.g., Hall, in press), I will illustrate how art and art education has unique potential to promote wellbeing for all, including the more-than-human.

2.20 Art as a Gateway to Deaf Culture: Embracing Unexpected Territories in Education [VIRTUAL]

Ivana Hay | Department of Art Education, Faculty of Education, Charles University in Prague, Czech Republic

My presentation will explore the content of my dissertation, *Gallery and Museum Education in the Art Education of Deaf Pupils*, which investigates how art serves as a vital medium for raising awareness of the Deaf community as a cultural and linguistic minority. With support from a SYLFF fellowship, I have conducted research in the USA, Poland, and the UK, examining how various nations use accessible art programs in galleries and museums to support Deaf education. In the USA, I was inspired by the Deaf View/Image Art (De'VIA) curriculum, which not only empowers Deaf and Deafblind students to understand their cultural heritage, language, and identity but also provides an inclusive framework that benefits hearing students. By engaging with De'VIA, hearing students become more aware of the Deaf community as a distinct linguistic and cultural group, fostering a more inclusive societal perspective. My goal is to introduce this approach within Czech Deaf education, where a similar curriculum could affirm Deaf students' cultural identities while also bridging understanding within the hearing population. Integrating De'VIA in Czech schools could thus serve as a gateway to visibility, promoting an appreciation of Deaf culture and enabling Deaf students to connect with their heritage in a way that enriches both their individual growth and the broader societal acknowledgment of the Deaf experience. Through art, we invite students from all backgrounds to explore the unexpected territories of Deaf culture and identity.

2.21 Bridging Art, Culture, and Cosmic Anthropology in Education: Integrating Herbert Read's Educational Philosophy

Robert Frederick Jr. Hayden | Asian Institute of Maritime Studies, Pasay, Philippines

This presentation explores the integration of Applied Cosmic Anthropology (ACA) into art education through the lens of Herbert Read's educational philosophy. ACA, a paradigm that fosters cosmic consciousness and a creation-centred spirituality, bridges the physical and metaphysical realms, emphasizing interconnectedness with the environment and cultural heritage. Drawing parallels to Read's emphasis on creativity, self-awareness, and experiential learning, the study highlights how indigenous art embodies cosmic principles such as sacred geometry, cultural transmission, and micro-cosm-macrocosm alignment. Key examples, including Filipino indigenous art forms and artifacts, demonstrate how ACA aligns with Read's ideals of art as a transformative force. These principles advocate for an inclusive, holistic approach to education that fosters ecological mindfulness, personal growth, and cultural identity. The presentation concludes with implications for integrating ACA into art education, inspiring a culturally rooted and cosmic perspective in fostering harmony between individual creativity and collective heritage. By redefining art education through this synthesis, the presentation invites participants to rediscover art as a bridge to unexpected territories, connecting tradition, spirituality, and innovation.

2.22 Navigating Climate Tipping Points: Art Education and the Anthropocene

Sarah Healy | SWSIP Lab, Faculty of Education, The University of Melbourne, Australia

This presentation examines art education as a critical site for cultivating ecological awareness in the Anthropocene, informed by SWISP Lab's "Hacking the Anthropocene" (HAK.io) project. This paper provides a theoretical and practical analysis of art education's unique role in engaging young people with climate challenges. Aligned with the

InSEA Congress themes, we consider how art education bridges "Unexpected Territories" and navigates "Shifting Grounds" in unknown climate futures. The Anthropocene – though scientifically contested – offers a valuable orientation for preparing future teachers to address environmental crises. Collaborating with Science Gallery International, SWISP Lab's participatory research centres youth through creative expressions that capture "tipping points": personal realisations of socio-ecological change, crisis, or collapse. These critical moments embody the "unexpected territories" and "shifting grounds" art education must traverse while revealing how climate change is interwoven with everyday experiences. We share stories, Zines and protest badges from HAK.io participants, highlighting how art education enables students to confront social and ecological challenges both individually and collectively. This approach, extending beyond traditional curricula, offers students a space to process climate grief and envision reparative futures. Through art-based methods, we build capacity and promote climate justice. We argue this requires a radical shift in teacher education, emphasizing intergenerational responsibility and response-ability. Art education, as a "territory for education through art," provides vital, transformative pathways to empower youth as agents of change in the Anthropocene, resonating with InSEA's mission of inclusive and forward-thinking art pedagogy.

2.23 Creative Citizenship in Dutch Vocational Education: A Lesson Study on Integrating Art and Citizenship Education

Emiel Heijnen | Amsterdam University of the Arts, Netherlands

This research project explores the integration of art and citizenship education in Dutch vocational education (mbo) through a Lesson Study approach. Based on Wicked Arts Education design principles (Heijnen, 2015; Bremmer, et al. 2024), a group of mbo teachers developed a lesson series aimed at enhancing students' critical thinking and engagement with societal issues by combining arts and citizenship education. The project was motivated by

the need for a more productive and critical approach to citizenship education, as its focus in vocational education is often more on socialization rather than on fostering autonomous and critical thinking (Zuurmond, et al., 2023; Nieuwelink, 2023; Expertgroep Burgerschap mbo, 2024). The lesson series centres on the theme of data visualization, where students analyse various forms of data representation by artists and designers. The students collect data from their surroundings, such as the ratio of healthy to unhealthy snacks in the cafeteria, and create artistic data visualizations. Students are encouraged to engage with pressing societal questions, fostering critical dialogue about topics like pollution, racism, and inequality. The findings indicate that approximately 80% of students felt they gained a better understanding of data and its representations. They also reported developing both creative and citizenship skills, demonstrating the hybrid nature of the lessons. However, students expressed that the relevance of citizenship education to their daily lives and future careers was less impactful, although they rated the lessons higher than traditional citizenship classes. Teachers noted that while students successfully engaged in discussions about societal issues, the translation of data into creative visualizations was often challenging. They suggested allocating more time to the creative process and providing initial conventional visualizations before artistic reinterpretation. Overall, the research highlights that art can serve as a valuable medium for fostering critical societal reflection, offering both a platform for challenging dominant views (Porto & Zembylas, 2020) and a safe space for students to creatively explore and express complex ideas.

2.24 Activated: What it Means to be "Passive"

Jennifer Ruth Hoyden | Teachers College, Columbia University, New York, USA

I will report on my current self-case study exploring how changes in materials are a potential turning point for imaginative thinking. This research is part of a deep exploration into the meaning of Anni Alber's

imperative that listening to materials "makes us truly active" (Albers, 1982). Through my own engagement with my materials, my creativity is moved in unexpected directions. In this study, I am mapping the evolution of my thinking and ideas onto the moments my materials prompt new ideas – through the material's behaviour and my response on affective, embodied, and cognitive levels. I will share the traced instances where the material provokes me over the development of two separate art works and discuss implications for practice and pedagogy.

2.25 A Study on Integrating Social-Emotional Learning into High School Art Education: An Exploration through Creation, Appreciation, and Practice

Chi-Hui Huang | National Academy for Educational Research, New Taipei City, Taiwan

In recent years, social-emotional learning (SEL) has emerged as a focal point in global education, significantly influencing students' cognitive learning outcomes, mental health, life satisfaction, and overall well-being. This issue has become even more pressing in the era of COVID-19 pandemic, where students' social-emotional challenges demand greater attention and support. The Collaborative for Academic, Social and Emotional Learning (CASEL) has identified five core competencies of SEL: self-awareness, self-management, social awareness, relationship skills, and responsible decision-making. Building on these competencies, the researcher previously developed instructional indicators for high school art education. To assess the applicability of these indicators, this study focuses on curriculum development and instructional practices. The objectives of this study are:

1. To develop a curriculum integrating SEL into high school art education.
2. To analyse the learning outcomes of students participating in the curriculum.
3. To provide recommendations for integrating SEL into high school art instruction. Employing a design-based research approach, the study collaborated with a high school art teacher to co-develop and pilot art curricula. Through an examination of student

works and teacher-student interactions, the study identified emotional and interpersonal challenges faced by students. Data collection methods included interviews, classroom observations, surveys, and document analysis. This research aims to highlight the importance of non-cognitive learning in both academia and practice, bridging the gap between theory and implementation. It aspires to inspire a deeper commitment to the ideals of education and its transformative potential in real-world contexts.

2.26 On Crafting the Visual Response
Todd Johnson | Webb School of Knoxville, Tennessee, USA

In this session I consider how encounters with art afford one an opportunity to construct meaning. Emphasis will be placed on the importance of the individual response to an art stimulus. Accordingly, this understanding will provide the foundation for how one articulates curriculum and instruction. Special attention will be placed on teaching artists and choice-based programming. I begin with a consideration of Andy Warhol from two diametrically opposed art world luminaries. The acclaimed critic Peter Schjeldahl writes eloquently of his love for Warhol's ability to "clarify the age," while the equally celebrated painter Sean Scully argues vociferously that Warhol is "a blinking sign that says nothing except 'I want to be famous.'" Can each be right? Can one opinion be held above another? In doing so, does one diminish an appreciation of the other? What if I, an artworld satellite, were to hold still a third opinion? I contemplate this dialectic through the lens of Alva Noe's contention that art "is not simply available; it is achieved rather than given." Thus, it is in our attending to art that we enact its Latin root meaning "to stretch out toward." Indeed, one must give oneself over to the art experience if one is to transform one's own consciousness. The dilemma for the art educator then is how to structure the art experience to allow for undidactic meaning making. To do so I argue that the art educator must be more than simply that – they must ALSO be an artist. I conclude then by considering how

it is that art making parallels the process of constructing meaning while simultaneously acknowledging one is not in total control of the messaging.

2.27 The Unnecessary Worry of a Condescending Mom: An Arts-Based Narrative Inquiry [VIRTUAL]
Joohee Kang | Mokwon University, Daejeon, South Korea

Tomorrow, I leave for Tallahassee with my daughter. While I was frantically packing, I suddenly became curious about what Da-yeon was doing. When I looked in her room, I found her drawing and making houses and dolls. It seems like Da-yeon is expressing her excitement and anticipation for the upcoming move to Tallahassee. The images could indeed be her way of envisioning her new life in the U.S. It might be her way to process and understand new experiences. When I asked her to put the essential things she would take with into her backpack, without hesitation, she packed her coloured markers, a fox doll, and a sketchbook. I sneakily added a math book to her nearly full backpack. Unlike me, who packs science books and math worksheets, how would I fit in with my daughter, who packs nothing but things to draw? The purpose of this study was to explore what drawing means to my 11-year-old daughter, Da-yeon, who is living in the United States due to my sabbatical. As an art educator and parent, it was a process of finding answers to my concerns about her drawing. As an art educator, I want her to enjoy drawing, but as a secular parent, I wish she was more interested in math and science instead of art, and sometimes I worry that she's always drawing by herself. The fact that my perspective on Da-yeon's drawings as a parent is different from my perspective as an art educator has always made me uncomfortable, so I thought it was necessary to critically examine these thoughts. As Da-yeon grew older, this difference in perspective seemed to increase. I used to get impatient, thinking that if she was drawing, when was she going to work on math?

2.28 Re/collecting Memory for Collective Memory: An Arts-Based Epistolary on Co-creation of Cross-Cultural Understanding
Koichi Kasahara | Tokyo Gakugei University, Japan
Sunah Kim | Hanyang University, School of Education, Seoul, South Korea

This study investigates the fluid and place-specific nature of memory, focusing on how collective memory can be co-constructed across cultural differences. Using arts-based research, two researchers – one from Korea and the other from Japan – engage in an aesthetic process that disrupts the linear approach to memory. Guided by imaginative and artistic exploration, this research delves into the experience of 'living otherness', where individual memories and interpersonal reflections intertwine to generate new understandings. Korea and Japan, as neighbouring countries, share cultural commonalities but are also marked by a turbulent history of conflict and colonisation. Memory and history are often at odds: memory is tied to subjective meaning-making, while history is bound to objective and factual accounts. Certain traumatic events can only be remembered, defying reduction to coherent historical records. The multi-layered historical narratives and mixed sentiments of the people remain in flux, shifting with intra- and international political situations. This study of individual experiences and memories offers an alternative perspective to the grand histories of the two countries. In this study each researcher visited the coastal city of Gangneung, South Korea, at different times, observing and documenting their unique experiences of the same landscape. The Japanese researcher was unexpectedly reminded of his childhood, finding resonance in an uncharted space. Meanwhile, the Korean researcher revisited and reinterpreted personal memories from disconnected times, transforming the familiar into the unfamiliar. Through subsequent recollections, conversations, and collaborative artmaking, they deconstruct and reassemble their memories to form an intersubjective narrative that transcends physical and temporal boundaries. It could be a process that weaves an epistolary travelogue of memories.

As a result, this study seeks to illuminate the creative potential for reimagining collective memory in rediscovered territories, suggesting how aesthetic and dialogic processes can foster cross-cultural understanding and reveal new ways to engage with contested history.

2.29 Becoming A/r/tography: A Journey to Inquire Myself through Practicing Watercolour Paintings in Jeju Island
Jeonghyo Kim | Gyeongin National University of Education, Incheon, South Korea

I have been living as a professor, researcher, and visual artist in the Department of Art Education at the National University of Education in South Korea. In my presentation, I would like to share the process of practicing A/r/tography while painting watercolours. As I entered my sabbatical year, I began living on Jeju Island for five months, dragging my tired body. I started every morning facing Beomseom island, which is on the horizon between the sea and the sky. It was a great comfort to me and gave me hope. Beomseom Island, where one large island and one small island face each other. Beomseom Island gradually seeped into my daily life. Every morning, I would carry a lunch box and a backpack, walk the Olle Trail, and when I returned, I would open my painting tools. My dreams had become as turbid as my age, but they became clear again when I picked up the brush. Beomseom Island sometimes looked dim as time piled up, but when the morning sunlight shone on it, it became splendid again. When I mixed paint in water and painted it layer by layer with transparent, achromatic colours, it became turbid, but it never lost its original transparency. One evening, when time seemed to have stopped, the stories that had been squirming between the intertwined roofs gathered in Beomseom Island as my dreams and colours. I encountered natural phenomena in Jeju Island that I had not recognized before, and that experience was metaphorically expressed in about 25 watercolour paintings. From the perspective of 'becoming A/r/tography,' I would like to present how the aesthetic experiences of 'painting with watercolours in Jeju Island' influenced the formation of my identity as a visual artist, professor, and researcher.

2.30 Creativity Beyond Borders: Experiential Learning through Art in Non-Arts Education

Zsuzsa Kovács | Eötvös Loránd University, Budapest, Hungary
Anett Papp | external collaborator, Eötvös Loránd University Project, Hungary

Developing personal competencies within initial professional education remains a persistent challenge for higher education professionals. This study introduces a methodological approach that integrates creative processes and diverse tools to facilitate the exploration of personal constructs that are conceptually elusive, while simultaneously offering opportunities to engage with various dynamics of human interaction. This presentation discusses the initial results of an innovative pilot project integrating adult education principles with a unique, art-based approach. The program employs artistic tools in non-arts courses, utilizing freeform, experiential tasks to convey conceptual frameworks. This approach was implemented in a self-awareness course within the Human Resource Counselling master's program at a Hungarian university. Conducted over a semester with biweekly five-hour sessions, 24 students aged 20–25 enrolled in the course. The curriculum was enhanced with tasks involving movement and visual creation, which alternated between individual, paired, and group work, often shifting within a single session. Collaborative creative activities provided participants with insights into communication dynamics, problem-solving strategies, and teamwork coordination. These methods allowed for real-time experiential learning, fostering deeper professional role awareness and interpersonal skill development beyond the scope of traditional educational techniques. Preliminary feedback indicates that the newly implemented methods and techniques offer a novel and engaging approach to self-awareness training. By seamlessly alternating between creation and reception, participants gained multisensory insights into specific concepts and professional models. This method transcends sequential thinking, emphasizing the interconnectedness and mutual enrichment of scientific and artistic disciplines.

2.31 Global Home Story

Marta Kovářová, Tereza Sikorová | Department of Art Education, Faculty of Education, Masaryk University, Brno, Czech Republic

Marta is an artist, musician and teacher who decided to present her father's idea of saving the planet to the world. She was burdened by environmental grief and wanted to investigate why the rules of the world could not work as her physicist father suggested. When academic articles and letters to politicians failed to provoke the expected reactions, she decided to change her strategy and make a playful documentary with her father. The documentary portrays the unusual creative relationship between a scientist father and an artist daughter and their journey with the idea of a Global Carbon Tax and 100% Dividend from the kitchen to the climate summit. The film was five years in the making and the events associated with it at festivals, conferences and schools around the world are still vibrant. The paper is conceived as a case study from the birth of a crazy home-grown participatory science-art-education-activist project to appearances at the European Parliament and the COP28 climate conference in Dubai. The project will be presented by the film's director Marta Kovářová and cinematographer and production assistant Tereza Sikorová. Both of them work at the Department of Art Education at the Faculty of Education of Masaryk University in Brno.

2.32 Improbable Dialogues. Generating Synergies in Artistic Production. [VIRTUAL]

Rocío Lara-Osuna, Manuel Pérez Valero | University of Granada, Melilla, Spain

The paper presented shows the results of an exhibition held in the city of Granada by Enhorabuena, together with artists of national and international prestige. The exhibition is entitled "Diálogos Improbables" [Improbable Dialogues] and is the result of a close collaboration between Simon Zabell, Alejandro Gorafe, Valeriano López, Fernando Bayona, Consuelo Vallejo, Rocío Lara Osuna and Javier Seco. The pieces exhibited in the gallery

are the result of the (improbable) dialogue between a work by Enhorabuena and another by each of the artists mentioned above. The artistic research proposed with the collaborators is the recovery of works that have already been exhibited individually. These works are placed in communion with another works recovered from Enhorabuena, with the intention to generate new meanings or strength existing ones. The artistic representations exhibited are born out of an interest in generating synergies with other artists who work in different parameters to those usually used by Enhorabuena, in order to produce a rhizomatic and reciprocal enrichment. All the works reflect hybrid strategies for artistic production as an agent of social transformation and media representation, showing that the visual culture we consume constructs us. They are pieces that, due to the creative characteristics of each component, invite us to reflect, to stop and look at them critically. The results (artistic work) confirm how interesting it is to generate connections (between Enhorabuena and the guests artists) in order to look for alternatives that find new ways of doing things. The artistic research also shows that there are other ways of understanding the creative process, the construction of artistic knowledge and the success in getting out of the common imaginary around artistic production. A context emerges (the exhibition hall) where the thinking of each artist constructs realities and the arts transform them into artefacts charged with possibilities.

2.33 Enhancing Inclusive Classroom Practices through Participation in the International Children's Exhibition of Fine Arts, Lidice

Monica Leister | Tennessee School for the Blind in Nashville, TN, USA
Debrah Sickler-Voigt | Middle Tennessee State University, USA

Disability is a normal part of the human condition. Fifteen percent of schoolchildren have a disability in the United States. Because most classrooms contain students with special needs, educators need to know supports ranging from low-tech to high-tech assistive technologies to facilitate equitable learning in visual and media arts.

The aim of this presentation is to explain inclusive interdisciplinary/transdisciplinary instructional practices resulting from a 12-year-partnership between a K-12 school for the blind and a university art education program, who have participated in the International Children's Exhibition of Fine Arts (ICEFA), Lidice. Based in the Czech Republic, ICEFA Lidice promotes childhood peace through its art exhibitions and collection of children's artworks from six continents and 83 countries. Its annual themes correspond with UNESCO's International Years about cultural diversity. Its collection commemorates all child victims of war and demonstrates human resiliency in moving beyond the horrific Nazi attack that destroyed Lidice's entire village, including 82 innocent children. By participating in ICEFA Lidice, the presenters and their students explored unexpected territories and have learned new technologies including stop motion animation, green screen technologies, and robotics. These skills are strengthened with assistive technologies and physical art-making. We will describe how our students have created multimedia artworks based on UNESCO themes that teach meaningful global subject matter, present disability as a normal part of the human condition, and demonstrate the many abilities of students with disabilities to a public audience. We will explain how access to assistive technologies enables students with disabilities to participate in learning tasks that can be impossible without them (UNESCO, 2019). Ultimately, given our participation in ICEFA Lidice, our presentation will equip educators with innovative strategies to integrate visual and media arts alongside assistive technologies to their unique teaching situations to promote student accessibility, equity, inclusion, and independence.

2.34 Art Sustainability: Resistance and Resilience

Lillian Lewis | Virginia Commonwealth University, USA

We live, create, and teach in transitory worlds. Art and artmaking in the 20th century often reflected aspirations for a stable, better world. Making and teaching art in

the Western world in the 20th century was a process akin to cultivation, worldbuilding, civilizing. In the 21st century, artmaking and art teaching occur in interdependent geopolitical landscapes. Artists are working in a milieu of human-accelerated climate change, terminal capitalism, and genocide that infrequently privileges singular, sustained ways of creating art. How can we teach and make art in fugitive spaces and times? Where and when do we make and teach art on the run? This presentation will explore these questions through an ecological lens, with an eye toward sustainability.

2.35 Social Media and the Social and Emotional Development of Children. The Effectiveness of Artistic and Creative Activities in Combating the Dangers of Technological Overload.
Dominika Łowkajtis | Nicolaus Copernicus University, Torun, Poland

The widespread access to new technologies, primarily smartphones serving as a connection to the internet, influences changes in the functioning of children in the realm of social and emotional development. The frequency and dynamism of visual and audio-visual messages, found notably in social media, maintaining peer relationships in virtual reality contribute to a decrease in psychological well-being, stemming from distinct structural and functional changes in the brain. The aim of the article is to draw attention to the role of visual arts understood as creative activities in areas crucial for the socio-emotional development of children immersed in the world of new technologies. The study refers to current reports on the quality of life of children in Poland, research on the impact of technology on the development of emotional-social competencies from a pedagogical and neurobiological perspective. The defined role of visual arts in perception and expression is combined with selected strategies of creative activities. Based on a review of existing research, a direction for supporting the emotional-social development of children has been determined as a hybrid model based on the creative and

artistic-educational workshop method, combining acts of perception, expression, verbal activity, visualization understood as activating imagination, along with selected relaxation techniques aimed at children in the early school years.

2.36 The Mural as an Outdoor Textbook: Interdisciplinary Learning and Innovative Teaching Methods
Sandra Marijanović | Academy of Culture and Art, Osijek, Croatia

In contemporary education, the search for new and innovative teaching methods that integrate multiple disciplines is crucial for developing critical thinking and comprehensive knowledge among students. The presentation explores how a mural as an art form can become an effective tool for learning in open spaces. The paper will present examples of best practices where murals serve as interactive platforms for interdisciplinary learning that connects social sciences, humanities, and natural sciences. Murals enable students to understand new concepts through visual representations that foster analytical thinking and active learning. This learning method also encompasses cross-curricular themes such as civic education, ecology, social skills, and digital literacy, creating a multi-layered educational experience. A key component of this method is the active involvement of the local community and collaboration with various associations. In this way, students not only acquire new knowledge but also learn through Service Learning, a method that integrates community service with learning objectives. The paper will emphasize the importance of collaboration among teachers, local artists, scientists, and activists, who collectively contribute to creating an educational environment that motivates students to participate actively. The goal of the presentation is to encourage educators and school administrations to explore the potential of murals as an innovative teaching platform that strengthens collaborative learning and fosters critical thinking among students through multidisciplinary approaches.

2.37 Resilience through Creative Empathy. Arts & Non-Violent Communication.
Ruth Mateus-Berr | University of Applied Arts Vienna, Austria

This article presents a method for dealing with conflicts in art and design in everyday school life. The method of non-violent communication according to Marshall Rosenberg is used and processed non-verbally in the form of a comic. By remembering a small conflict, processing it using the methods of Marshall Rosenberg and designing this conflict in the form of a comic, children and young people can learn how to help themselves to resolve conflicts. The artistic design allows for embodiment, internalization and consolidation of the methodological steps. A case study is presented and analysed below. The method is intended to support young people in applying art as a way to overcome conflicts. Students (n = 19, 12w, 7m) received a brief introduction to non-violent communication, developed by conflict mediator Marshall Rosenberg. The four steps include: observing and describing a situation, becoming aware of and expressing one's own feelings, identifying the need behind the feeling and formulating a request. For this purpose, they were also given a copied sheet of paper with different need cards and designed a comic about conflict. This article deals with the students' conflict issues and their form of conflict resolution scenarios, as well as examples of failure based on the comics they have drawn. Through the drawing, the four steps are embodied and internalized again, because a lot of practice is needed to apply the method. In this way, it is possible to provide children and young people with opportunities to find solutions to conflict-ridden everyday situations using the medium of art and the methods of non-violent communication. Accordingly, art not only has an aesthetic, creative function, but in this case also a salutogenic one. The project allows young people to learn and apply methods of conflict resolution by working through a small conflict, and to give them the skills to help themselves through artistic expression.

2.38 Why Educate Through Art and About Art – An Invitation to Unexpected Territories from a Book Introducing Visual Art to Children
Kateřina Mesdag | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The paper presents a practical outcome of an ongoing doctoral research in the field of Art Education Theory, focusing on the issue of introducing visual art to children through the medium of books and exploring its further use in education. The paper introduces two books entitled *My First Trade Fair Palace* [Můj první Veletržní palác] and *My Trade Fair Palace* [Můj Veletržní palác] from the Museum Without Walls series [edice Muzeum beze stěn] written by the author. This series, showcasing Czech art museums, brings selected content from their permanent exhibitions to children. The article highlights not only the potential of conveying visual art through books but also describes the didactic approaches the author applies to three different target groups of children. From the perspective of fundamental philosophical views on education, the author considers how and why to educate children through and about art. She explores the basic relationship between the concepts of culture and art as a part of culture, contemplating the nature of "information" communicated to the young perceiver of art and the ways in which artworks can be interpreted. The books in the Museum Without Walls series are intended for both school and extracurricular use, available as printed and audio books. This series and its associated books form part of the author's larger project, which shares the same title. The project is being progressively developed through a series of workshops that employ methods of expressive interpretation to introduce selected artworks. Additionally, a methodological minisite is also being created to complement the series, featuring the aforementioned audiobooks and videos that explore the expressive interpretation methods.

2.39 Multimodal Place – Mapping: (Re)Storying our Earthly Relations

Angela Molloy Murphy | Melbourne Graduate School of Education, University of Melbourne, Australia

Multimodal Place – Mapping: (Re)Storying our Earthly Relations Friends of the Secret Underground (FOSU) is a child-artist-researcher collective that came together informally in 2022 to create a multimodal exhibit for children in the U.S. Pacific Northwest: The Secret Underground: A Glow World Experience. Through arts-based inquiry, FOSU produced a fabulated underground world at a community centre in Portland, Oregon, intended to disrupt settler-colonial ways of thinking and doing. Plumwood (2002) maintains that our problem as humans lies “not in silence but in a certain kind of deafness” (p. 22). In response to this, FOSU worked with experimental sound processes to open up perceptual and communicative possibilities with place. We produced audio such as “feet stomping overhead,” “burrowing sounds,” and “loud rustling” — small audio stories that were incorporated into larger multi-layered, multimodal artefacts that included poems, music and questions spoken aloud by children. The result was haunting; discombobulating, so exhibit-goers felt as if they were in an unexpected territory and would need to (re)assess their place in things. Children took photos of the site and gathered images from the web to compile with our own original drawings and artwork. These video compositions were set to audio and projected large-scale onto surfaces of varying transparency, giving the space a sense of vitality and movement. While the site appeared to be a gathering place for human communities alone, we were aware of a thriving community beyond the human that also dwelled there. The digital projections intentionally exaggerated the scale of other-than-human beings, such as worms, bones, and trash, to create a feeling of unease. In a break from the fixed aerial views of Western mapping that offer a sense of surveillance and control, our multimodal place-mappings revealed a pluraverse of multimatter/multispecies creatures and provided a sense of movement among “a sea of agential relations” (Cajete, 1994, pp. 74–77).

2.40 Invitations to (Re)imagine

Marzieh Mosavarzadeh | University of British Columbia, Canada

This presentation steps into the imaginative and pedagogical potential of invitations as artful, relational, and open-ended forms of engagement. Drawing from my doctoral research, *Making –Place A/r/tographicaly*, I explore how creating invitations can become a generative process of inquiry, transforming both inviter and invitee through shared exploration. Anchored in *a/r/tography* — a methodology intertwining artmaking, research, and teaching — I investigate how invitations create conditions for imaginative ways of knowing, co-thinking, and co-making. I approach invitations as “doorways for imagination,” inspired by Maxine Greene’s (1995) assertion that imagination enables us to see “as if things could be otherwise” (p. 16). These doorways encourage both inviter and invitee to embrace uncertainty and step into unfamiliar, unexpected pathways. Informed by the practice of instruction artists, I highlight that invitations share a kinship with instruction art. Like imaginative pedagogy, instruction art thrives on participation, softening the boundaries between creator and audience. This interplay reflects the pedagogical potential of invitations, which rely on vulnerability, openness, and the co-construction of meaning. Through the lens of *a/r/tography*, I frame invitations as evolving works of art and pedagogy. Drawing on Bourriaud’s (2002) relational aesthetics and Elizabeth Ellsworth’s (2005) concept of “pedagogy in the making,” I suggest a way of pedagogy that prioritizes experimentation, reflexivity, and relational inquiry while resisting the urge to fit learning into pre-existing frameworks. As such, I explore how crafting and sharing invitations becomes a practice of forging connections and sustaining emergent possibilities. Rather than providing answers, these invitations aim to provoke — to draw attention to the unnoticed, the ordinary, and the yet-to-be-imagined. In this sense, this presentation invites attendees to consider how they might offer invitations to open doorways to imagination in/through their own arts-based research.

2.41 Making, Healing, Becoming: Process-Based Artmaking in Precarious Diasporic Experience [VIRTUAL]

Yasaman Moussavi | University of British Columbia, Vancouver, Canada

This presentation explores the uncertain territories of living a precarious life and how this uncertainty could be explored through unexpected territories of tangible process-based art making such as textile and papermaking. These material practices serve as pathways for transforming a state of “stuckness”, an in-between condition marked by uncertainty (Hage, 2009; Cangia, 2021), into a space of wondering and possibility. This research navigates the territory where tangible materials meet intangible emotions, particularly within the context of diasporic trauma triggered by unstable life situations such as immigration, war, revolution, and displacement. *Experiencing Women, Life, Freedom* uprising in Iran, I map how the unpredictable nature of material processes, particularly in papermaking and textile art, creates unexpected spaces of agency and connection. These artistic territories, while inherently uncertain in their outcome, paradoxically offer concrete paths for processing trauma and displacement. The uncertainty of material transformation, the breaking down and reconstituting of paper fibres, the weaving and unweaving of textiles, mirrors and mediates the experience of witnessing homeland upheaval from afar. The methodology of *a/r/tography* provides a framework for inhabiting these uncertain material territories, integrating artistic practice, research, and teaching. This approach acknowledges how the unpredictable nature of working with materials generates spaces of questioning and exploration, even within precarious conditions. *A/r/tography*’s emphasis on lived experience through material engagement reveals how artistic process becomes a territory of possibility. Beyond personal narrative, this presentation charts how material engagement in artmaking opens unexpected territories for collective healing within diasporic communities. The research illuminates how the very uncertainty of process-based art practice, its mutations,

failures, and discoveries, creates active spaces for transformation. Through the convergence of material exploration and scholarly inquiry, this work unfolds how the tangible, yet unpredictable nature of artistic processes becomes a powerful territory for navigating and transforming diasporic experiences.

2.42 Learning Through Material: Hand Papermaking as a Medium for Artistic and Educational Growth [VIRTUAL]

Yasaman Moussavi | University of British Columbia, Vancouver, Canada

Drawing from experiences teaching grades 1–4 across three different schools in Vancouver, Canada, this research proposal explores the transformative potential of hand papermaking as both an artistic medium and a pedagogical tool. Hand papermaking opens new possibilities within craft, art, and education, offering unique opportunities for learning through tactile engagement and material sensitivity. This research, based on a series of workshops and classroom observations, explores how students learn and develop artistically through their hands-on engagement with papermaking materials. The study examines how material-based learning fosters patience, attentiveness, and creative resilience while building community through collaborative artmaking. A crucial dimension involves the use of recycled materials collected from the schools themselves. By transforming discarded classroom paper into new artistic materials, students gain tangible insight into paper consumption patterns in their immediate environment, making recycling a lived experience rather than an abstract concept. Initial findings reveal a fascinating paradox unique to papermaking: while the process follows basic procedural steps, each session unfolds as a distinctive dialogue between maker and material. Unlike conventional craft activities that prioritize reproducible outcomes, papermaking emerges as a dynamic practice where unexpected moments become valuable learning opportunities. Students learn to embrace these unpredictable elements not as mistakes but as invitations for creative

adaptation and material understanding. Through photographic documentation, field notes, and student reflections, this research demonstrates how hand papermaking creates unique spaces for embodied learning, fosters collaborative skills, and develops material awareness. Most significantly, it reveals how the medium's inherent unpredictability teaches students valuable lessons about adaptability, presence, and letting go of rigid expectations, while nurturing ecological consciousness and creative resilience.

2.43 From Image and Word to the Action: The Transformative Role of Imagination

Františka Orságová, Blahoslav Rozbořil | Faculty of Education, Masaryk University, Brno, Czech Republic

In the context of the dominant image culture (the invasion of audio-visual media), the paper puts forward a banal thesis: thinking is an imaginative process, it refers to images (or rather concepts) generated by the mind. For Nietzsche, a metaphor is a channel for articulating unconscious thoughts and emotions, potentially enhancing human understanding of the world. Without imagination, which Komárek describes as "the constant realization of things in the other", even knowledge is inconceivable. The transformation of the one into the other, this 'meta-phoric' element of imagination, is also part of the basic arsenal of artistic practices. In the 20th century, it led to the acceptance and demand for the "intermediality of art." One of the promises of imagination is its relationship to meaning, which has been undermined by the emphasis on function. The paper points to the cognitive potential of translating sound into image, image into word, word into action, and so on. What begins with synaesthesia and references to the corporeality of perception and cognition moves towards action, performativity. It is also about living through. Imagination builds the capacity for alternative visions and emancipatory endeavours, empowering utopian action. Imagination has creative and transformative potential for the pedagogical process. That

is why education needs to be constantly renewed by intentional openness to the imagination; maybe it is difficult task, especially for students who are attracted to a technical environment.

2.44 Latina/o/x and Chicana/o/x: Decolonial Futurism(s)

Adetty Pérez de Miles | Texas State University, USA

This research presentation delves into Latina/o and Chicana/o/x Futurism within visual arts, encompassing fashion, music, and film, to illustrate how feminist and decolonial theories have nurtured inter- and intra-ethnic and racial collaborations, influences, and solidarity. It aims to forge a novel connection between Latinx and Chicanx Futurisms by analysing art that highlights pleasure and joy as forms of liberation from the status quo and hegemonic culture. This analysis is crucial for charting new territories in art and art education, particularly in addressing sexism, racism, and economic and educational inaccessibility, thereby providing practical interventions for inclusivity and resistance. The presentation will feature a research discussion, visual examples of artists' works, and an exploration of how this content is used to promote equity, diversity, inclusion, and belonging in educational courses. The mission of the field and the International Society for Education through Art (InSEA) is to support visual arts education that investigates the social context of teaching art. Learning and teaching about Latinx and Chicanx art and culture is pertinent and positively impacts diversity, advocacy, and dialogic pedagogy, which informs the future we collectively create and value. Addressing creative expressions within the context of Latinx concerns and culture offers a way to explore discourses and material practices that challenge and decolonize Eurocentric thought and curricula. Decolonizing the curriculum can lead to more inclusive and reflective futures for an increasingly diverse population, particularly in U.S. schools (EC-12 and tertiary), empowering tools of imagination and transformation for all students and educators.

2.45 BLOSSOM PROJECT at DOCUMENTA15_KASSEL – Art Education for Social Sensitization [VIRTUAL]

Tímea Pók | Hungarian University of Fine Arts, Budapest, Hungary

We joined the documenta15 international educational event at the invitation of Susanne Hesse-Badibanga, director of Documenta15 Camp in Kassel. I developed a complex visual education project focusing on social sensitization, matching the main theme of the art exhibition, social togetherness. I incorporated sustainability, solidarity communities and the conceptualisation of the school of the future in my art education program. I developed a creative process in which my adolescent students created artworks together with socially challenged, vulnerable children from a foster home. In the spring of 2022, 17-year-old students of Szent László Secondary School in Budapest started a collaborative project with these disadvantaged students (aged 7–10 years) of Wesley János Primary School. While the students tried to explore the children's aspirations, they often left their comfort zone. The process can be described as inner growth. In the Blossom Project, my pre-career students were the gardeners to care about flowers. Everything in the process was driven by the desires and imagination of the primary schoolchildren, who experienced that their choices were important. While the adolescents visualised the children's dreams about their future, they responsibly examined their own future perspectives and potentials. The process culminated in Kassel in autumn 2022 with the artworks and six 17-year-old art and media students. Luca Pataki, a former student, helped implement the project from the viewpoint of a contemporary visual artist. At the documenta Camp our students encountered many unexpected situations a street happening and different performative acts. The biggest benefit of the project is the internal change that the creative process initiated in the souls of my students.

2.46 Fanzine as a Tool for Learning and Expression

Csenge Rác | Hungarian University of Fine Arts, Budapest, Hungary

In this paper, I'll introduce the fanzine format as a simple, affordable and useful educational tool. My project has been tested with three age groups. My doctoral research centres on visual diaries and workbook formats that can be integrated into a variety of lesson plans. I'm looking for tools that support an activity-centered approach, emphasizing capacity-building and hands-on experiences over passive listening. The fanzine – a compact, alternative publication format typically reproduced by photocopier – fits well with these aims.

Fanzines in the classroom Creative Crib Notes: This task aims to create a visual summary of the curriculum. The goal of an effective summary is to essentialize a given text or lecture. The fanzine format achieves this through visual expression that aids memory retention of abstract information. It can develop reading comprehension by offering a more diverse use of communicative forms. The end result is both an art piece and a set of lecture notes.

Visual Diary: This activity focuses on self-expression and individual perspective. The diary-themed fanzine helps students explore personal communication by creating weekly diaries that reflect on their classroom environment. Serving as a medium for expression, the diary allows students to communicate visually, bypassing verbal articulation. *Artist's Book:* By re-imagining this avant-garde genre, we can experiment with various creative approaches, challenging the boundaries between a form and content. The aim of this activity is to develop problem-solving skills through the introduction of unconventional materials and techniques. Artist's books excel in expressing originality.

Summary: The fanzine format offers an opening in intuitive solutions, for self-representation, and guides learning by empirical means. It can be used to create various learning strategies, it requires no special settings or materials. It can be a tool for a teacher to answer to individual needs and approaches within the class.

2.47 Art Cannot Help you [VIRTUAL]

Lisbet Skregelid | University of Agder, Kristiansand, Norway

The importance of the arts and aesthetic subjects has been documented in several international research reports (Bamford 2006; Cziboly 2010; Winner et al. 2013). These reports emphasize particularly the importance for the development of creativity and the significance of these subjects for how to do well in other subjects. Over the past two decades, there has also been a major increase in research into the effects of the arts on health and well-being (Fancourt and Finn 2019). There is a growing tendency to see art and art education as ways to create ecological awareness, democratic consciousness and to enhance peace and a more equal and just world (Biesta, Skregelid, Bøe 2024). I acknowledge the need for exploring and communicating the reason for why art matters. This has motivated me in my research for over 20 years and can be explored in my latest book *Dissens and Sensibility: Why Art Matters* (Skregelid 2024). In this paper I propose the statement 'Art cannot help you' as a point of departure to challenge instrumental justifications for why art matters. In contrast to the arguments about the arts as tools for fixing problems referred to above, I seek other lines of reasoning, being aware that some kind of reasoning is unavoidable. Especially I discuss how art can disrupt, destabilize and de-territorialize. With the help of Rancière's concept *dissensus* (2004) I see art as a distribution of the sensible, which contributes to looking at ourselves and the world around us in new ways. This resonates with Sjklovskij's view on art's ability to de-automate our access to the world (1917). In the paper, I suggest more existential justifications. I also call for art and art education that embrace unexpected territories and are created without attempting to control the responses they provoke.

2.48 Encounters with the Critical Zone: Five Art Forms (and Possibly more) for Unfolding the Unknown Present

Christoph Solstreif-Pirker | University College of Teacher Education Styria, Graz, Austria

Viktoria Taucher | University College of Teacher Education Styria, Graz, Austria

From day to day, people are confronted with the challenge of dealing with unexpected territories – a task increasingly perceived as overwhelming, making the growing escape from the present reality understandable yet alarming. We now ask which practices and competencies can be identified that do not negate the present but allow one to take part in it, perhaps even awakening curiosity about its unknown realms. Given their diverse methodologies, artistic subjects seem predestined for formulating such affirmative forms of thought and action. Introducing children and young adults to their inherent potentials can be ideally achieved through individual artistic (re-)search and exploration. Providing such a space for unfolding the unknown and capturing the unique experiences of such exploratory processes is a crucial attitude for future art educators. It equips them with the openness and responsibility necessary in their professional field and gives students a specific sensibility to all critical aspects of the present and future. Particularly, this exploratory attitude is expressed in the following five art forms, which we will discuss in more detail within this lecture: *Mindfulness* – the art of experiencing the present without judgment, being attentive to the self and the world, and perceiving, accepting, and interpreting potentials in both; *Concern* – the art of being touched by the unknown, staying with it, and investigating the relation between the aesthetic and the ethical beyond intentionality; *Fragility* – the art of understanding one's boundaries as permeable and expandable, questioning the predominance of one's self, and demonstrating vulnerability rather than power; *Resilience* – the art of facing problems with an open outcome, adapting to changing conditions, and emerging from challenges more vital than before; *Appreciation* – the art of recognizing and respectfully accepting individual perspectives, forms of expression and

achievements, and encountering diversity and the other with an open mind and considering she/he/them as enrichment.

2.49 Redefining the Portrait by Gen Z: An Art-based Study

Kateřina Štěpánková – board member of the Czech Section of INSEA | Department of Art, Visual Culture and Textile Studies, Faculty of Education, University of Hradec Králové, Czech Republic

Technological development and global ecological changes have transformed the way we view humans and their place in the world. The rethinking of human boundaries has also been reflected in the approach to the genre of portraiture. This study explores how art students perceive their own boundaries, the boundaries of the human in general, and how they reconceptualize portraiture on this basis. For the study, an art-based research method was used to monitor the entire process of creation from concept to realization and reflection. Students used traditional art media, contemporary media and AI to explore identity and their own boundaries, and kept art journals to reflect on the creative process and the way they thought about the theme. The study shows that students perceive identity as a fluid and evolving construct, just like human boundaries. The art-based approach allowed students to discover an authentic way to approach portraiture, to explore the social construct of identity and their own boundaries. The study underscores the effectiveness of arts-based methods in art education by encouraging creative exploration, critical thinking, self-reflection, and empathy in students. It allows educators to reflect didactically on the process of creation. The study also contributes to the discussion on the importance of art education for the contemporary young generation.

2.50 Supporting Lifelong Learning through Arts Education

Beste Tan | Ankara Hacı Bayram Veli University, Turkey

This study researches the impact of the participation of the elderly in lifelong learning

processes on the development of their social lives and mental health. In the normal flow of life, individuals who have forgotten themselves in the normal process of life and who have been disconnected from art in the struggle for life or who have had to disconnect from art seem to be able to get out of the void they fall into when they get older through art education. Lifelong learning enables the elderly to establish an active life by protecting their mental health. In this study, it is aimed to improve the quality of life of elderly individuals by supporting lifelong learning with art-based education models to be prepared specifically for elderly individuals. In this study, the effects of lifelong learning on elderly individuals were examined in depth through a literature review. Focus group interviews were also conducted, and an art education model was created to support active aging of elderly individuals.

2.51 Entwined, Interwoven and Connected- Human and Textile Material
Viktoria Taucher | University College of Teacher Education Styria, Graz, Austria

Like no other material, the medium of textiles touches the human body in different ways. In addition to the direct relationship to the individual body, textiles also form an essential part of the interaction between individuals in a society. Whether as a costume, as the string of an instrument or as a net in sport: hardly any area of our lives can do without this flexible material. In addition to the 'second skin' of fashion, this profound link between humanity and textile cultural techniques is also evident in mythology and everyday language. One of the most important properties of the textile material is its flexibility. More than almost any other, it is able to adapt to other forms while remaining strong and durable. Since the discovery of the structure of 'tissue' by the anatomist and physiologist Francois Xavier Bichat, this term has been transferred from the field of textiles to the medical field, although there are also differences: textile fabrics are characterised by their structure, different threads are bound by intersections to form fabrics. In addition, they are characterised by the specific property of 'drape': fabrics 'flow' and

are flexible. In contrast to the tissue of the body, they have an edge, are conceivable in separable layers and inevitably consist of different thread systems. What significance have textiles acquired during art history in relation to the human body and in what form have they represented it? In what way can physical and psychological aspects of human individuals be artistically represented through textile materials and techniques and to which unknown territories can that lead us? In order to investigate these questions, various contemporary artistic approaches such as those of Chiharu Shiota, Jens Risch, Birgit Dieker or Agnė Juodvalkytė are used in addition to the artistic examination of the topic.

2.52 “Krißenbewegung” – Performative Ways of Dealing with the Climate Crisis
Marie Johanna Trautmann | University of Kaiserslautern-Landau, Germany

The climate crisis is an omnipresent problem that also affects us in art education. It presents us as a society with multiple and ambiguous challenges. We have indeed found partial solutions, such as the Agenda for Sustainable Development, which has led to Education for Sustainable Development. However, current political developments show how far away we are from a global solution. As a result, experiences of the climate crisis are often caught between personal local responsibility and a global sense of powerlessness. In my contribution, I would like to theorise the extent to which performative approaches are suitable for dealing with the climate crisis aesthetically. Performative experimentation can be a way of dealing with climate feelings, developing new forms of collective action, or physically engaging with theoretical principles and treatises. In addition to a cognitive and emotional approach to current challenges, it can enable aesthetic experiences that are transformed into aesthetically generated knowledge. I tested some of these possibilities in the open performative format ‘Crisis Movement’ (in German: Krisenbewegung) in an off-space in Karlsruhe, Germany. I opened up the space to an open group of people I didn’t know and together we developed what our

Crisis Movement should look like. So, this collaborative format was very open from the beginning and thus a format that opened up new territories. I would like to present some of our exercises and experiments – not as best practice examples, but as practical reflections on theoretical research. Because in my theoretical research on the climate crisis in art education, I have been able to show the importance of an ambiguity-sensitive art education based on collaborative practices and a practice of un/learning. In my talk, I would like to combine this theoretical perspective with practical experience.

2.53 Homing Fragments: Artistic Mapping of Migrant Identity
Pei-Jung Tsai | The University of British Columbia, Vancouver, Canada

This proposition explores the affect and material significance of home, memory, and identity in the experiences of migrants, drawing on personal reflections and theoretical insights from new materialism and affect theory. It examines how material fragments of the past – a piece of cement and brick from my ancestral home in Taiwan – become potent relations of belonging and metaphor for the creation symbol. These material objects evoke memories that transcend their physical form, embodying familial history and emotional attachments. Through the lens of autographical narrative inquiry, this article interprets how the material world holds remnants of history, imprints that shape our current experiences and understandings of identity, particularly during migration and mobility. The inquiry also considers how material objects and spaces elicit strong affective responses, shaping our sense of self through engagement with place and memory. By situating these reflections within a broader cultural context, it addresses how nostalgia, identity formation, and memory are intertwined with both the physical world and the symbolic meanings we attach to it. The entangled relationships between materiality, history, and emotion transcend space and time, serving as sites for identity reaffirmation and emotional resonance, especially for those navigating displacement or distance. Ultimately, this article

proposes that the affective power of material objects extends beyond their physicality, functioning as vessels for cultural memory and identity construction. This framework offers a positive approach for understanding how material objects foster deeper connections, creativity, place-based engagement, and artwork creation. Additionally, it argues that art provides a compelling medium for expressing these complex emotional landscapes.

2.54 Exploring Sensori-intellectual Love for Learning: Neo-phenomenological Insights from my Painting-writing Practice
Zohreh Valiary Eskandary | University of British Columbia, Vancouver, Canada

In the ever-evolving landscape of art education, the notion of love can invite us to explore “unexpected territories” – spaces that hold transformative potential for personal growth. This paper investigates how a sensori-intellectual love – a love for ideas, art, and learning – acts as a catalyst for lifelong Bildung, a process of ongoing personal development, which is deepened by engagement with the arts. This love sustains a continuous journey of learning, self-discovery, and connection, enhanced through artistic experience. Building on the concept of sensori-intellectual love, I propose that art has the power to create inclusive spaces that encourage individuals to move beyond traditional ways of thinking and understanding. Through hands-on practices and reflective processes, people are invited to engage deeply with their emotional landscapes, fostering critical reflections on personal and shared narratives. This approach not only enriches artistic expression but also fosters empathy and resilience amidst today’s societal challenges. Using examples from my painting-poetics, this paper demonstrates how art draws us into these “unexpected territories.” Embracing the unpredictability of the creative process, art becomes a means for dialogue, vulnerability, and healing. This reimagined approach positions art as a vital component of lifelong learning, where creativity catalyses personal growth and inspires meaningful social change. Through a/r/

tography, I document and analyse my journey in painting-poetics, reflecting on how artistic practice reshapes my understanding of love. This research emphasizes the meaning created throughout the creative process, rather than focusing on its outcomes. By closely examining my experiences with artistic expression, I explore the nexus of personal and public relationships, where the self becomes the educative site. This journey of artmaking and writing, particularly poetic writing, serves as a path of self-discovery, aiming to uncover the transformative power of love.

2.55 “Searching for the Montréal Melon”: An Artistic Co-creation Experience within a Socio-ecological Community Organization
Sophie Valiergue | Université de Montréal, Canada

In this paper, I will present a series of workshops I organized as part of my thesis project, which is an art-based research. My research seeks to understand how individuals interact and exchange when they collaborate to make a collective creation, and how participation and collaboration can manifest in various ways. To this end, I rooted my project in a Montreal-based community: l’Espace des Possibles de la Petite Patrie, a community space that brings together citizens concerned with improving life in their neighbourhood by implementing projects related to socio-ecological issues. I proposed a series of collaborative workshops aimed at the collective production of a stop-motion animation video. The participants knew none of the techniques involved in creating the video and learned them as the workshops progressed. Also, the idea was for participants to take ownership of the project to tell the story they wanted to tell, and to stage it in their own way, with decisions being made following discussions, exchanges and verbal or non-verbal interactions. I begin my presentation by explaining my artistic posture, which falls within the realm of dialogic art. This is an artistic practice based on dialogue and exchange within the framework of socially committed projects. I will then briefly outline

the methodology I have designed. It combines collaborative workshops aiming at the co-creation of a stop-motion video, a sensory ethnography and an autoethnography through which I documented my own experience. I will then describe in detail each of the steps involved in co-creating a video: writing a script, making felted characters and shooting the video. I will outline the various forms of collaboration, involvement and learning I observed. I will conclude by discussing the various benefits that participants identified in taking part in this project.

2.56 Exploring Sustainable Futures through AI Visual Imagery in Arts Education

Bronwen Wade-Leeuwen | Department of Nature Sciences, Macquarie University, Sydney, Australia

This presentation focuses on harnessing the transformative potential of generative Artificial Intelligence (AI) to shape sustainable futures in art education within university contexts. Emphasising integrations of AI with traditional artistic practices, revealing new pathways for creativity and innovation while promoting environmental, cultural and sustainability Arts. Exploring applications of generative AI in Sustainable Arts Education Projects, that connect directly to UN Sustainable Development Goals (SDG's), students demonstrate how traditional Italian Fresco making techniques expanded their artistic mediums to imagine new opportunities for environmentally conscious art forms. Drawing on the research work of Dr Wade-Leeuwen, the paper examines "Five Levels of Creativity" (2016), discussing how these levels can further enhance creativity and reflective practices through meaningful integrations of generative AI tools. Wade-Leeuwen's framework includes: 1. Experimental Creativity: Exploring boundaries and pushing limits; AI allows for rapid prototyping and iterations that encourage artists to explore uncharted territories in their work. 2. Emulative Creativity: Learning from existing artworks and techniques, which can be enriched by AI's ability to analyse and generate variations on traditional styles and methods. 3. Visionary Creativity: Imagining entirely new inventive concepts and experiences. Generative

AI can provide artists with unexpected results and narrative trajectories that challenge conventional thinking towards divergence. 4. Innovative Creativity: Combining different ideas and concepts, where AI can facilitate new connections and inspire novel approaches by utilizing vast datasets of artistic expressions. 5. Transformative Creativity: Effecting changing practices and perspectives, where AI can foster collaborative projects that bridge disciplines and communities, leading to impactful societal contributions. The presentation analyses visual fractal pattern making enhancements, illustrating how AI can aid Artists in reimagining their work through an eco-centric lens informed by nature. Examples of how the Arts emphasises sustainability, ethics and accessibility, fostering a new generation of Artists grounded in creativity, reflective practices and ecological awareness.

2.57 Decoding Coded Codes: How Artists Discover and Present Their Visual Territories

Shei-Chau Wang | Northern Illinois University, USA

This presentation introduces art-based research (ABR) as an artistry methodology to study the social and cultural significance of contemporary artmaking. By examining both the process and the result of artmaking framed within ABR, I demonstrate the potential of ABR, which combines academic and artistic investigation using artistic forms to study issues and facts in current art education practice. ABR adopts research activities such as narrative inquiry, cognitive examination and literacy studies through the actual practice leading to new knowledge. Typically, such new knowledge, findings and results of an ABR, can be presented as academic writings or non-conventional creative formats depending on individual researcher's purposes, approaches, and preferences. Intentionally excluding text-based academic writing, I emphasize visual-oriented ABR, its value and outcome in this presentation. Specific examples of ABR, addressing cultural heritage and contemporary art and social engagement from professional artists and college students, will be shown to illustrate these researchers' journey of self-discovery.

Specific to artists' self-discovery, contextual development through visual practice (observing, analysing, interpreting, reflecting, creating, etc.) is an essential research element. In this process, artists constantly discover or rediscover their inner selves (who I am) and outer selves (me in a culture or society). Concept, content, and component are the fundamental codes for context building; creativity, connection, critical thinking, and curiosity are supporting codes to make the context more comprehensive. The process of creating or understanding a visual /cultural phenomenon usually begins with categorizing codes that are related to the person who sees or makes it. These codes then become the evidence allowing the person to further establish the cognition contextually in the visual or cultural phenomenon. Breaking these codes and engaging inner/outer selves in the inquiry can effectively personalize the meaning of the visual/cultural phenomenon and the value of cognition, thus the process of "Decoding Coded Codes" emerges.

2.58 Towards the Generalization of Waldorf Education: Focusing on the Activity at the Child Art Class [VIRTUAL]

Nahoko Yoshida | Institute of Art and Design, University of Tsukuba, Japan

This study focuses on art activities conducted in a child art class outside of school, based on Waldorf Pädagogik, targeting children attending Japanese public schools. The aim is to clarify how the educational methods and the philosophy of Rudolf Steiner (1861–1925), founder of Waldorf school, are implemented in this context. Founded in 1919 in Germany, Waldorf schools emphasize artistic education throughout the curriculum. They are known for their unique methodology, which integrates art into every subject. Originally intended as an educational approach for all children, Waldorf education continues to expand globally. The researcher has previously investigated art activities within Waldorf schools both in Japan and abroad. However, this study's novelty lies in exploring art activities outside of formal Waldorf school settings, aiming to contribute to the generalization of Waldorf education and offer new insights into art education. The fieldwork

involved participatory observation of two activities: creating clay dinosaurs and painting flowers with watercolour. Observations and interviews with instructors revealed that they designed art activities linked to subjects like science and social studies after conducting thorough research. Alternating between activities requiring focused attention and those fostering creative expression, the process facilitated both imaginative thinking and manual application. These practices demonstrated that Waldorf-inspired art activities can be effectively implemented by individuals outside the Waldorf school community. The findings suggest that the unique cultural and educational elements of Waldorf schools can be adapted to meet the needs of diverse learners. Through thoughtful adjustments and innovative lesson designs, Waldorf education has the potential to be widely accepted beyond its traditional contexts.

2.59 The Specific Themes and Potential of Textile Art Making as a Means of Becoming Conscious of One's Own Personal and Cultural Identity

Pavla Žeravíková | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

I consider textile art making as a personal artistic statement that uniquely reflects one's own life experiences. Working with textile materials evokes memories connected to intimate, sensory experiences – such as specific touches, smells, sounds, colours, patterns, structures, and emotions. I will present inspiring examples of approaches in textile art and art education that encourage the exploration of one's inner world, family narratives, personal places, and cultural heritage.

Scan the QR code to explore the papers in Theme 2 in more detail.



Theme 3: Museums & Galleries as Territories for Education through Art

3.1 Pedagogical Framework for an Art-based Program to Prevent Teacher Burnout and Promote Well-being: An Exploratory Delphi Study Based on International Expert Consensus [VIRTUAL]

Carmen María Basanta Vázquez, Carmen Urpí Guèrcia | The University of Navarra, Pamplona, Spain

Contemporary scholars have underscored burnout as a pervasive issue in Western societies. Depersonalization is one of the burnout symptoms in addition to emotional exhaustion and lack of professional fulfilment. Some authors have found the origin of the symptoms in the excess of positivism and the absence of the other. Opening up new approaches in teacher education through the introduction of arts and beauty for personal or professional creativity helps to depart from the Western paradigm of security and pay closer attention to the possible. Artistic creativity allows for the expression and representation of a personal world, displaying vulnerability and sharing fragility. When it is an experience intimately connected with the deeper self, it becomes an essential mediator in the relationship with others. As a result of the current breaking of mental health taboos, art museums have begun to approach their educational offerings to themes related to well-being and sustainable care. This contribution presents pedagogical guidelines for helping museum educators in the task of designing programs aimed to strengthen pedagogical creativity, promote well-being, and prevent teacher burnout within the art museum context. By using the Delphi technique, 9 pedagogical guidelines have reached consensus from 26 international academics, school teachers, and museum educators. A positive theoretical-practical framework, not burnout-based but, instead, focused on creativity to help teachers pay attention to their inner self in relation to the other is concluded to address the educational challenge of teacher well-being.

3.2 Daring to Stay with the Unknown in Processes

Jane Bendix | ARKEN Museum of Contemporary Art, Ishøj, Denmark
Kirstine Thrane | Copenhagen University College, Denmark

How can art museums become territories for developing art education capable of envisioning an unknown future? And which new didactic tools may be relevant for future art teachers in order to support pupils' working in the unknown in every aspect of art education? In 2019 examination became obligatory in Denmark in art classes for pupils aged 13-15. The introduction of the exam had many art teachers focus on how to facilitate pupils' work from idea to product, and seemed to favour a quite linear understanding of artistic processes. For other art educators, though, exploring how to stay with more open notions of process through art pedagogical approaches became urgent. In response to the debate, ARKEN Museum of Contemporary Art (Ishøj, Denmark) in partnership with art teachers and pupils from local schools as well as art lecturer and teacher students from University College Copenhagen initiated a three-year project aiming at developing new practices of art education. The project took place through art laboratories in the museum context. Throughout the project traditional concepts of art education were challenged or "disturbed." This presentation will unfold key concepts/tools of the project together with case examples involving teacher students. Furthermore, it will point at perspectives of how using arts own practice as teaching methods affects (art) education as such.

3.3 Mapping Relations with Place and the More-Than-Human

Kelly Boucher | Independent Scholar, Education Consultant, Early Years Art Specialist, Australia

"Children, like artists and makers, follow materials as they work with them. They join with materials as they circulate, mix, and mutate" (Kind, 2014, p. 873). This presentation reports on encounters between children,

Place, materials and the art gallery as sites for dynamic, experimental early years practice/s. Using pedagogical documentation as a method for responding to emergent curriculum-in-the-making processes, this is a project about what is made possible when paper-as-material migrates from its multitude of contexts, crosses into art gallery/museum spaces and back into the community. Situated in the Central goldfields of Victoria, this project speculates that paper is not a Terra Nullius, rather, it holds trails and traces of its previous lives in the world – the forest, the supermarket, the office. When working with young children, we often strive to use “good” paper, meaning paper void of marks that indicate its stories and radical connectivities. Thinking alongside degraded gold mining land (named ‘upside down Country’ by Djaara, the indigenous custodians), we walk with paper and move slowly around our local places – tracing familiar pathways, making new/old connections, and wondering about the world outside of kinder. This project looks at what happens when paper and very young children meet and how children might attend to the materiality of damaged places and colonial legacies. By taking children’s encounters with materials, artworks, and place/s seriously and asking what is produced by these encounters, this work proposes that when children meet materials, they also meet all of their complex histories and affordances. Children have the capacity to meet this complexity with their own reciprocal becomings that are pedagogical as well as speculative. This work asks; what might become possible when we understand children as always-already implicated in a world shaped by ongoing colonialism and the euro-western insistence on separating human and more-than-human worlds?

3.4 PRO-STORY: The Story behind the Interactive Studios

Oldřich Bystřický, Ida Muráňová, Veronika Výprachtická | National Gallery Prague, Czech Republic

What forms can a space that enables a connection with art on a non-formal and informal level take? The Open STUDIO is a space

within an exhibition in which interactivity and play are the basis for educational activities that broaden the viewing experience of children and adults and deepen the contexts of the exhibition. It is a territory with rules and possibilities beyond the exhibition itself. Using diverse examples of interactive zones at the National Gallery Prague, we will focus on how the different roles of those who create the interactive zones influence the form of the environment. Where does the practice of contemporary artists overlap with the unique practice of art educators? This paper will present three projects: Eva Kotátková’s exhibition *My Body is Not an Island*, ATLAS – a Creative Studio and Laboratory of Associative Dreaming, and the studio space for the exhibition *École de Paris: Artists from Bohemia and Interwar Paris*. How are such environments created and what influences the realization of the interactive zones? How are such spaces presented outside and inside the gallery? And what impact do they have on the audience? The paper will also present partial outcomes of research on these spaces regarding the development of cultural literacy.

3.5 Preparing ‘Museum-wise’ Art Teachers: The Role and Impact of Pre-service Teacher Education in Singapore

Agnieszka Chalas | National Institute for Education, Singapore

Today, not only is it readily acknowledged that art museums and galleries have an important role to play in any well-rounded visual arts curriculum, but documentation of the student impacts of visits to these important cultural institutions is mounting in the literature. Despite the reported benefits to students, research indicates that many art teachers around the globe still feel ill-equipped to use museums/galleries in support of their classroom art instruction. Numerous scholars have therefore argued that both exposure to museums/galleries and direct training in the use of museum-based resources and pedagogies should be an essential core ingredient in art teachers’ pre-service preparation. While there may be general agreement in the scholarly community surrounding

the potential of pre-service education to produce ‘museum-wise’ art teachers, few publications have been written on the topic. As such, little is known about how university faculty introduce their pre-service art teachers to museums or especially how such courses influence teachers’ pedagogical approaches and dispositions. Therefore, in this presentation findings from a mixed-method study that aims to fill this gap in the literature will be shared. Specifically, the study examined the impacts of a mandatory museum methods course (taught in collaboration with a national gallery) on pre-service art teachers enrolled in the teacher preparation program at the National Institute for Education (NIE) in Singapore (i.e., their values, attitudes, self-efficacy, and newfound pedagogical understandings surrounding museum-based learning). Ultimately, the findings of this study can be used to both advocate for and share knowledge aimed at improving art teacher preparation in museum use not only at NIE but in institutions of higher education around the world.

3.6 The Mobile Art Museum on Campus: Audience Research and Impact of University-Museum Collaboration Art Exhibitions in Taiwan

Hsin-Yi Chao | National Chung Hsing University, Taichung City, Taiwan

University–museum collaboration facilitates the exchange of educational resources, aiming to achieve educational outcomes through museum collections. In higher education environments with limited access to art education, what perspectives and critical thinking can mobile art museums bring to university students?

This study examines *The Gurgling Island*, a mobile white-box exhibition developed jointly by a Taiwanese university’s College of Liberal Arts and the Shung Ye Museum of Formosan Aborigines. The research focuses on 85 visitors who attended the exhibition from October 25 to November 3, 2024. Using audience research methods grounded in museology, a Likert scale was used to evaluate satisfaction and importance across five levels. Feedback was gathered on three

thematic zones – “Homeland,” “Other Sceneries,” and “Transformations” – as well as on accessible display designs. Comprehension of three works incorporating audio description and tactile graphics was also assessed.

Results show that 15.3% of the audience was aged 15–19 and 48.2% aged 20–29; 64.7% were female, 34.1% male, and 63.5% held a university-level education. Students comprised 56.3% of participants, primarily from central Taiwan, where the campus is located. Regarding visit frequency, 47.1% reported visiting museums or galleries one to three times annually. Feedback highlighted the thematic content as the most appreciated aspect, followed by exhibit content, multisensory experiences, and spatial design. *Homeland* was the most favoured thematic zone. Interest in accessible design was high; however, no significant differences were found in comprehension levels between audio and tactile components. In satisfaction analysis, “friendly service planning” scored highest, while “guidance and educational promotion” scored lower. For importance, five dimensions were evaluated: “campus art development,” “indigenous art and culture,” “Taiwanese hydrological landscapes,” “natural ecology,” and “inclusive art and cultural integration.” The last was identified as most impactful, followed by “campus art development.” Findings show that short-term mobile exhibitions can successfully stimulate artistic engagement in universities without art departments. Such initiatives offer meaningful opportunities to enhance aesthetic literacy and highlight the broader potential of university–museum collaboration.

3.7 The Current State of Museum Affairs in Ukraine: Before the Full-scale Invasion, during Martial Law and the Prospects for Normalization

Iurii Demediuk | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

This paper explores the state of museum management and cultural preservation in Ukraine during three pivotal periods: the years preceding the full-scale Russian-Ukrainian war, the impact of martial

law since 2022, and the prospects for normalization. It highlights notable advancements before 2022, such as the creation of the State Register of National Cultural Heritage, the virtualization of museum spaces during the COVID-19 pandemic, and the modernization of regional museums and galleries. However, the full-scale invasion exposed significant vulnerabilities in the preparedness of museum institutions to protect Ukraine's cultural heritage effectively. Despite immense challenges, including the destruction and theft of cultural assets, Ukraine's cultural institutions have demonstrated resilience. Museums adapted to war conditions by reopening exhibitions and pursuing international legal avenues to reclaim stolen artifacts. Nevertheless, the ongoing conflict poses severe threats to the safety of visitors, the integrity of museum exhibits, and the infrastructure of cultural spaces. The paper argues for the critical importance of integrating cultural preservation into broader recovery and reconstruction efforts. This is not only essential for safeguarding Ukraine's national identity but also for protecting the shared European cultural heritage.

3.8 Debate in a Gallery: Cultivating Discourse on Art

Martina Freitagová | Kunsthalle Praha, Czech Republic
Barbora Škaloudová | board member of the Czech Section of INSEA | Kunsthalle Praha, Czech Republic

This paper introduces an innovative project by Kunsthalle Praha designed to foster a culture of critical discussion about art. The project offers students an open platform to practice their debating skills and engage with diverse topics, ranging from core artistic questions to broader societal issues. By exploring these themes, participants not only develop argumentation techniques but also deepen their understanding of art and its multifaceted connections. The presentation will feature a selection of debate theses, accompanied by excerpts from recorded sessions, illustrating the breadth of discussions and the potential of debate as a tool for education and cultural engagement.

3.9 Walking Spaces: Browsing across ATLAS. Territory of Creation and Laboratory of Associative Dreaming
Marie Fulková | Department of Art Education, Faculty of Education, Charles University, Prague, Czech Republic
Eliška Jelínková | National Gallery Prague | The Academy of Fine Arts in Prague, Czech Republic
Martin Raudenský | Department of Art Education, Faculty of Education, Charles University, Prague, Czech Republic
Kristýna Říhová | National Gallery Prague, Czech Republic
Kateřina Matějková | National Gallery Prague | The Academy of Arts, Architecture and Design in Prague, Czech Republic

The Walking Spaces case study is one of the results of applied research in the Horizon EU Cultural Literacies' Value in Europe (CLiViE) project, aimed at promoting social justice and inclusion through art education. We know from previous research that the design of a didactic structure contains relevant temporal and spatial protocols or scenarios. Thus, drawing from Foucault, we explore the dispositif, which we understand as a new composition of time and space in the service of educational aims. In this context, we have been given a unique opportunity: to explore the educational and social potential of the Studio of Creation and Laboratory of Dreaming (ATLAS), which is located in the National Gallery Prague in the Trade Fair Palace. ATLAS is a specific, low-threshold and open space that steps out of the traditional architecture of galleries and innovatively incorporates a café, playrooms, relaxation areas, a study room and a library. At the same time, it functions as an open platform for workshops, lectures, exercises or friendly meetings, thus going beyond the framework of the gallery as primarily an exhibition space. By its form, ATLAS reflects some of the current tendencies in art theory and art education, which include an emphasis on the openness and inclusiveness of institutions, the use of the social transformational, emancipatory and educational potential of culture or its therapeutic effects on specific communities. Methodologically, we combine pedagogical action research

(PAR) approaches with innovations taken from the CLiViE project such as Theory of Change (ToC) and SROI (Social Return of Investment). Visual examples of the presentation are taken from the repository of Case Report 4 Walking Spaces, Department of Art Education Faculty of Education, Charles University in Prague.

3.10 In or Out – Is Cultural Education a Privilege?

Leena Hannula | Urajärvi Manor Museum, Asikkala, Finland

The forgotten museum seems to be a paradigm. Museums typically contain objects, documents and are often surrounded by an environment connected to the museum's profile. What happens when the museum is run by local people? In Finland the oldest mansion museum, Urajärvi, was renovated but soon closed. Afterward, local people decided to provide cultural history education to local schoolchildren. This led to the creation of a project *A Day in the Mansion House*, in which children can approach and engage with their local history.

3.11 Wicked Children's Museum labs

Emiel Heijnen | Amsterdam University of the Arts, Netherlands
Sandra Trienekens | Urban Paradoxes Research, Amsterdam, Netherlands

This research project investigates the impact of the ELJA Children's Museum Lab, a three-year pilot program at the Amsterdam Museum (Netherlands), on children's social-emotional development and understanding of artmaking. The program uses the 'Wicked arts education' methodology, which is rooted in authentic art education and Universal Design for Learning principles. The program aims to engage children aged 9-12 in co-creating a future children's museum through site specific art creation with contemporary artists. As such, we want to explore how the traditional image children have of art and museums can be challenged through real life arts educational experiences. The study utilizes a mixed-methods approach, collecting data from children, parents, artists, museum

educators, and partners through surveys, focus groups, audio reflections, and observations. Preliminary findings suggest that the program enhances children's understanding of art, artists, and creative processes. Children reported gaining insights into the artistic process and feeling like "real artists". While children's perceptions of museum visits were mixed, the program did shift perceptions for some, particularly those who had not previously visited the museum. Further, the program appears to foster a more inclusive understanding of art, with children recognizing multiple perspectives and approaches to artmaking. The study also explored the alignment between the program's co-creation approach and its impact. Children generally agreed with statements reflecting the four core elements of co-creation: equality, reciprocity, empowerment, and belonging. However, we identified a potential tension between the artists' encouragement of independent work and the reciprocity aspect of co-creation. Overall, we suggest several recommendations to enhance the program's impact, including strengthening the thematic connections across all program components, engaging artists who embody the chosen themes, and providing additional support for artists, particularly as group sizes grow.

3.12 The Future of Digital Exhibition: Innovation and Application of VR Technology in Art Exhibition

Hsiu-Ching Hsieh, YenHsuan Liu | National Yunlin University of Science & Technology, Taiwan

This study discusses how to create a virtual exhibition with virtual reality (VR) technology to display the development trend of digital technology in the integration of digital technology and art. Through the combination of virtual environment and art exhibition, a virtual exhibition provides the immersive exhibition visit experience. The achievement exhibition, "2021 YunTech Social Practice Achievement Exhibition – USR Test of Philosopher", solicits total 41 programs in two stages and is co-hosted by 56 teachers from 5 colleges. The programs cover fields of "Environmental Ecological Action", "Social Health Promotion", "Community Caring

Education”, “Cultural Sustainable Promotion”, and “Industrial Links and Community Collaboration”. The researcher, taking charge of a curator in the previous achievement performance activities, places parts of achievement posters in the virtual exhibition and presents with VR films for good effects. Such an innovative exhibition style does not simply expand the scope of art performance but also offers audience with brand-new visual and sensory enjoyment. The application of virtual exhibition displays the infinite possibilities of digital technology in art and provides the reference of certain feasibility for future development of digital art.

3.13 Educational Exhibition Point of View in the Centre of Contemporary Art DOX (Prague, CZ)

Monika Huynhová, Lucie Laitlová | Centre of Contemporary Art DOX, Prague, Czech Republic

Since 2014, the DOX Centre has been implementing educational programmes that go beyond contemporary art to include social psychology. In addition to artworks, the programmes use the insights of psychologists and educators such as Philip Zimbardo, Carol Dweck, and many others. Why? Contemporary art reflects the world in the broadest sense. It can also provoke, engage, and play. It bridges art and learning.

This series of programmes is inspired by the methodology of Professor Philip Zimbardo’s international educational project, the *Heroic Imagination Project*, which has been systematically researching everyday heroism for years. The aim of the programmes is to inspire pupils to be mindfully active in society, build resilience, practice ordinary heroism, develop their own social and psychological competence, and foster respect for diversity. As part of the programmes, DOX created its own long-term project and exhibition, *Point of View*, which develops these themes and harnesses the educational potential of contemporary art. The *Point of View* exhibition is a project that combines the format of an exhibition and a classroom. It is also a space of uncertainty and of new experiences; a space that shows the potential of stereotypes, fear, making mistakes, and changing mindsets.

The first version of this exhibition opened in March 2023. The second version followed in April 2024 and was focused on the theme of Identity. This topic came from the students themselves. At the moment, DOX is preparing the third version of this exhibition. This paper aims to present the implementation and process of educational programs that explore social and personal development topics through contemporary art. The paper also includes reflections from the participants of the programmes and their educators. Note: This paper is connected with an accompanying workshop titled *Educational Programme: Breaking Down Stereotypes*.

3.14 Melting Boundaries: Learning About Glaciers Through Art in Museums

Asthildur Jónsdóttir, Hanna Ólafsdóttir | University of Iceland, Iceland

Glaciers are a vital topic in teaching Earth’s history and climate change, offering unique opportunities to explore sustainability through art. This study reflects on the *Resistance* exhibition at the National Gallery of Iceland, particularly the project *Ice Fragments – Glaciers in Icelandic Art*. Situated on the top floor of the *Resistance* exhibition, the project was designed to engage participants with the melting of glaciers through workshops led by artists influenced by glaciers or climate change in their own work. These workshops explored the complexities of the threats facing glaciers using diverse media such as satellite data, plant remains from beneath glaciers, textures, shapes, colours, sounds, movements, and memories of vanished glaciers.

The workshops served as a mirror, reflecting the urgency of climate change in ways that raw data and reports often cannot. By moving beyond facts and figures, the art evoked emotions, created dialogue, and mobilized participants. Using Falk’s (2022) “9 Principles for Quality Museum Experiences”, the project highlighted how museums can serve as transformative spaces where science, art, and heritage merge to inspire conceptual learning and critical engagement with pressing environmental challenges. This qualitative study demonstrates the

potential of art to foster sustainability education, linking the findings to the National Curriculum for Primary Schools and the UN Sustainable Development Goals (SDGs). By addressing disrupted traditions and digital transitions, the project exemplifies how art education shapes values and identities while promoting environmental awareness and action.

3.15 Current Trends in Working with the Audience in Art Museums and Galleries in the Central European Context

Andrea Kaňková | Department of Art Education, Faculty of Education, Masaryk University, Brno, Czech Republic

How is the gallery scene in Central Europe responding to the new challenges posed by the educational turn? Like other regions, Central Europe has experienced significant shifts in its socio-cultural landscape. In the wake of this educational turn, art galleries and museums now face new demands (ICOM, 2022) that require them to adopt more inclusive practices. This shift – often characterized as the democratization of art – entails the removal of physical, mental, and social barriers. To explore these transformative processes, this study employs a qualitative approach, drawing on case studies from institutions in the Czech Republic, the Slovak Republic, Hungary, and Poland. The paper highlights best practices in participation, gamification, democratization, and inclusive gallery education, as well as other formats used for engaging diverse audiences.

3.16 The AEHSEA Virtual Museum Blended Docent Training Program (The African-Egyptian Heritage Sustainable & Economic Activities)

Sahar Khalil, Ahmed Soliman | Helwan University, Egypt

This paper asserts the need for an online training program targeting undergraduate art education and diverse art students from all background colleges. The program, set to run for three months during the summer with 6 hours of training per week, aims to create rigorous application and evaluation assessments

to award a professional training certificate in the AEHSEA Virtual Museum Blended Docent Training Program. It emphasizes the ethical grading of arts and crafts related to the African Egyptian heritage and addresses the decline in environmental determinism within anthropology. Additionally, the paper confronts the challenges in implementing the UNESCO 1970 Convention and emphasizes the necessity to strengthen synergies between the UNESCO 2015 Museums Recommendation and other legal instruments to safeguard arts and crafts as part of the African Egyptian heritage. This paper introduces an online training program for undergraduate art education and diverse art students from all background colleges for a time limit of three months of summer training, 6 hours weekly (2 theoretical + 4 practical). It includes the development of application and evaluation assessments to verify a professional training certificate for participants in AEHSEA Virtual Museum Blended Docent Training Program. The program focuses on educating volunteers about African heritage and the core art craftsmanship ecology, particularly the African-Egyptian Heritage Subsistence & Economic Activities. That includes the concept of ethically grading arts and crafts that form part of the African Egyptian heritage. These artifacts were taken without consent, bought, or exchanged with fair value. Instead, they were appropriated into European ownership and exported to foreign countries, where they were admired for their decorative value. These shifts have led to a decline in the significance of environmental determinism within anthropology. Steward’s theory defines culture core as features closely related to subsistence activities and economic arrangements (Steward 1955:37). By the 1960s and 1970s, cultural ecology and environmental determinism lost favour within anthropology.

3.17 Reflection on the History and Mapping the Future

Alena Kotyza, Eva Novotná, Kristýna Říhová | National Gallery Prague, Czech Republic

The history of museum pedagogy at the National Gallery Prague (NGP) dates back to 1965. This paper explores how educators in the past responded to the

gallery's exhibitions and how the methodology and structure of its educational programs and displays have evolved over time. Drawing on archival research and an analysis of current practices, we will address the following questions: What role did education play at the NGP sixty years ago, and what importance does it have today? Which educational strategies have stood the test of time, and which ones are emerging as innovative approaches? Through specific examples, we will demonstrate how exhibition practices have shifted in response to the so-called "educational turn" and how our programming has adapted to the evolving methodological challenges of recent years. This paper will also share our current vision for gallery education at the NGP, along with the criteria we use to assess its quality. We will reflect on the pressing questions we face today: What purpose does art serve in the gallery context? What do we learn, teach, and discover through it? Our discussion will focus on selected examples from the 19th- to 21st-century collections at the gallery, as well as the role of educational programs for school groups. What areas of knowledge should be explored within school programs, and how can we help make art a natural and essential tool for learning and personal growth?

3.18 Between the School and the Gallery – Bridging Formal and Non-formal Education in the field of Cultural Competency

Miloš Makovský | Department of Art and Education, Faculty of Education, University of Jan Evangelista Purkyně (UJEP), Ústí nad Labem, Czech Republic

The paper explores modes of cooperation between elementary and lower secondary schools (as institutions providing formal education) and museums or galleries (as institutions providing non-formal education). It is based on data reflecting the current state and collected in 2024 in Ústí nad Labem, the capital of the Ústí Region in the Czech Republic. This data includes results from a questionnaire survey and semi-structured interviews with staff responsible for concept design and the management of educational

programmes at the Emil Filla Gallery in Ústí nad Labem, Hraničář Gallery, House of Arts Ústí nad Labem, and the Municipal Museum of Ústí nad Labem. Additionally, the study draws on a questionnaire survey on creative education in Ústí nad Labem conducted by the Cultural Centre of Ústí nad Labem in 2024. The topic responds to the introduction of a new key competency entitled *Cultural Competency*, which is part of the draft revision of the Framework Education Programme for Elementary Education in the Czech Republic. The paper focuses on forms of cooperation between these institutions that contribute to achieving the expected learning outcomes in this area.

3.19 From Matchmaking to Migration: Preserving Greek Bridal Traditions in South Africa

Melissa Moniz | University of Thrace, Xanthi, South Africa

This research project examines the narratives within the Greek archive in South Africa, focusing on the earliest Greek brides who migrated during the early 20th century. Matched through the traditional practice of προξενιό (matchmaking), these women were pivotal in shaping the Greek community. The analysis centres on two key exhibitions: *Art, Artefacts and Archives*, hosted at the Javett UP Art Student Centre in May 2022, and *Brides/Nύφες*, showcased at the Pouroulion Gallery at SAHETI in September 2023, both facilitated by the Maria Katrakis South African Hellenic Archive and the Lyceum Club of Greek Women.

These exhibitions feature artworks and artefacts that explore the cultural traditions and wedding practices of Greek brides, showcasing visual representations of traditional attire and ceremonies while highlighting their transformation within the South African Greek diaspora. The exhibition spaces provide immersive environments where viewers can engage with the layered histories of migration, tradition, and identity, offering a bridge between past and present experiences. Adopting a qualitative methodology, this research incorporates archival research, analysing primary sources such as letters, photographs, and artefacts to shed

light on Greek immigration and marriage customs. The research, grounded in feminist historiography, underscores the often-overlooked contributions of women, offering a comprehensive understanding of identity, migration, and the challenges these brides encountered. By presenting both historical and cultural insights into Greek Orthodox wedding rituals and their adaptation within South African society, the review highlights how these traditions have been preserved and reshaped across continents.

3.20 Art Museum as a Best place for Self-experience in a Knotted World Elisabeth Rosa Maria Noske | freelancer | IU Internationale Hochschule, Ar(chitec)t(ure) Museum to Go, art and gallery educator, Germany

In childhood education, the knotted tree serves as a model for children's language acquisition. Through dialogue with others, children develop an understanding of words, images, emotions, and symbols. Art museums represent a (un)known territory that offers rich opportunities for children to gain new experiences and explore strategies for navigating a "knotted" world. Children, youth, and adults alike can engage with their bodies, emotions, voices, images, and materials to create personal experiences and discover difference. With a special responsibility, art museums are committed to working with sustainable materials and fostering inspiration – even spontaneously and playfully (*spaßeshalber*).

3.21 Aiming for More Accessible and Inclusive Art Museums – Introducing the Multisensory Approach of Italian Museums to Japan [VIRTUAL] Koko Okano | University of Macerata, Italy

In 2022, the International Council of Museums (ICOM) introduced a new definition of museums, emphasizing that they are "open to the public, accessible, and inclusive, museums foster diversity and sustainability". With the changes in the definition, art museums around the world are now looking for ways to make their institutions more open to

diverse audiences. My research on the ways the Italian museum *Museo Tattile Statale Omero* practices multisensory learning to make art museums more accessible and inclusive led me to create and direct, in 2022, the documentary film: *Le mani toccano il mondo – The Hands Touch the World* (le-mani.com/en/). The written comments and contributions received from the participants of nearly forty projections followed by tactile workshops in major art museums and universities all over Japan from 2022 to 2025 will be analysed in this presentation. The analysis will show how a tactile approach to artworks enhances the museum experience not only for people with visual impairments, but for all individuals living in contemporary society.

3.22 Children's Ideals and Interests as Educational Actions of the Children's Museum Project Marilene Oliveira Almeida | Escola Guignard/Minas, Gerais State University, Brazil

Helena Antipoff (1892–1974) founded the Children's Museum, operating at the School of Teacher Training in Belo Horizonte, Minas Gerais – MG, Brazil from 1929 to 1944, attached to the Experimental Psychology Laboratory and Library. It brought together research, documentation and dissemination of studies on childhood addressed to interested parents and teachers. A group of researchers from different areas – art, psychology, museology, pedagogy, anthropology, philosophy, develops the Research Project "The Children's Museum as an educational space and for the circulation of knowledge about childhood culture" with support from the Research Support Foundation of the State of Minas Gerais – FAPEMIG (10/2022 to 10/2026). The objective is to resume the operation of the Children's Museum and promote the educational principles of the Educational Program of the Helena Antipoff Museum, Ibirité – MG. We discuss the children's ideals and interests via a questionnaire, developed by Antipoff in 1929, focusing on supporting the planning and execution of interactive exhibitions, workshops and

lectures, monitored visits and academic-scientific-cultural events that encourage the democratization of knowledge about the Helena Antipoff collection. Theories that understand subjectivities as significant attributes for the teaching and learning process, from the perspective of childhood studies that conceive the child as a social and cultural being, supported the Exhibition entitled "What should this museum be like? An active centre for pedagogical research," which is designed to present the team of researchers, the progress of the research and provide children with the opportunity to experience wearable art and performance. Édouard Claparède's (1873–1940) game theory, Vygotsky's (1896–1934) concept of aesthetic education and two questions inspired by Antipoff's questionnaire: "How do you imagine this Museum?" and "What do you want to be when you grow up?", based the educational actions recorded in drawings and photographs that represent children's desires for the imagined museum and future professions.

3.23 Contemporary Art at School, for Active Citizenship [VIRTUAL] Marta Ornelas | Arte Central, Portugal

Contemporary art, due to its reflective and questioning nature, plays an essential role in teacher training, often leading teachers to promote pedagogical practices that integrate critical thinking, creativity and empathy, with a view to transforming art education. It would therefore be desirable for teachers to engage with contemporary art, understand its potential, and integrate it into their practices. Portugal has a set of legal documents guiding the teaching-learning process that reinforce the importance of an education that cultivates active and full citizenship, going beyond the transmission of knowledge, involving the subject in transformative processes, creating scenarios of educational possibilities that support artistic approaches.

Arte Central is a business project that has been training teachers in the visual arts, in partnership with cultural institutions, showing that the first step in integrating contemporary art into schools is to bring teachers

closer to this artistic universe, which is often unknown to them. This approach allows them to experience art as a space for dialogue and openness, where questioning social, political and cultural paradigms drives a new understanding of the world and of themselves. When teachers gain the confidence to work with contemporary art, they begin to develop pedagogical practices that promote autonomy, empathy and critical thinking. These practices become more motivating because they connect with students' contexts and life experiences, making the educational process more meaningful. The pedagogical strategies used in Arte Central's training programmes have shown that an open and collaborative approach creates learning spaces where ethical, social and political dimensions are explored. In this way, contemporary art becomes a tool for educational transformation, promoting citizens capable of acting critically and actively participating in building a fairer, more sustainable and inclusive society.

3.24 The 2024 Exhibition Wars Inhabited in the Early-Showa Japanese Costume Designs as a Communication Medium [VIRTUAL] Miyuki Otaka | The Open University of Japan, Japan

In modern Japan after the Meiji Restoration, when people wore traditional costumes in their everyday life, designs reflecting the advent of a new era began to appear on the hidden parts of traditional costumes, including the liners of *haori* jackets, *haura*, and underwear, as well as on the outsides of children's *kimonos*, regardless of gender. As for war-related designs, some of these motifs indicated international wars in which Japan was involved beginning with the Sino-Japanese War (1894–95). In today's Japan, the existence of such war-related designs has been forgotten partly because of the decline of traditional Japanese costumes wearing. Moreover, these designs have rarely been considered significant historical evidence.

Therefore, based on my study, I designed and organized the exhibition *Wars Inhabited in the Early-Showa Japanese Costume*

Designs in the summer of 2024 at the Kyoto Museum for World Peace, Ritsumeikan University, to introduce surviving war-related designs on Japanese costumes for adult men, women, and boys from the early Showa period (Showa 1–15 / 1926–40), along with textbooks, New Year's cards, toys, and tobacco packages, among others, presented in their historical context.

As a citizen-applied exhibition accepted by the museum, this exhibition examined the fact that war-related costume designs existed prior to the Asia-Pacific War and during the Manchurian Incident (1931–32) and the Second Sino-Japanese War (1937–45), with the hope visitors could explore the characteristics of these designs and think further about contemporary militaristic imagery. This relevance is underscored by the fact that wars continue in many parts of the world today. I will discuss how the museum exhibition served as a significant communication medium, drawing on this exhibition and the various communication materials in Japanese and English I provided, and visitor feedback collected in exhibition questionnaires and through related programs, including those designed for people with visual disabilities.

3.25 Developing the Awareness of Cultural Heritage through Museum Education of University Design Students Vedat Özsoy | TOBB University of Economics and Technology, Ankara, Turkey

It is indisputable that museum education, which is included in education programs from preschool to secondary education, contributes to individuals' awareness of cultural heritage at an early age. However, if this education is not realized sufficiently, there is a significant lack of knowledge and experience in museums, antiquities collections and cultural heritage in students who start university. In this case, it would be useful to include the courses that will create such knowledge and experiences in the curriculum. In this context, it will be possible to develop the awareness of cultural heritage and experiences that can have an important place in the lives of university students through museum education to be

given to them. Considering that museums are effective out-of-school learning environments, it is certain that they will contribute to a general culture education to be given at the university. Turkey is a country with a rich cultural heritage with dozens of different civilizations. It is important for higher education students to have information about this cultural richness of this country through museum study trips and to develop conservation awareness in them. For this purpose, a 12-week 'Museum Education' course of 3 credits/hour per week has been created that can be taken by students of all departments of TOBB University of Economics and Technology. It has been investigated to what extent the objectives of the course achieved with the students who take this course, which has been carried out as a university elective for eight years and which students from various departments prefer to take as a credit course. The findings and results obtained from the focus group interviews with the participating students showed that when they started the course, students' basic knowledge, which was at a very low level on subjects such as the benefits of museums, the protection of cultural heritage and the role of museums in education, improved with the topics covered during the 12-week course, in-class assignments and trips to museums.

3.26 Stories that Shape us [VIRTUAL] Martina Pavlikánová | Faculty of Education, University of Ostrava, Czech Republic

Stories are powerful tools that shape our personality, foster imagination and help us discover our own freedom. Art creates a space without boundaries and limitations, where imagination overcomes fear and opens the way to personal growth. Fear often limits our freedom, but it is through stories that we find the courage to face obstacles and discover new possibilities. Through specific examples from BIBIANA's exhibitions and programmes, we illustrate how art and stories help children and adults to overcome fear, expand their horizons and find their unique path.

3.27 Transforming Museum Spaces into Learning Territories: The Sustainable Legacy of Branko Ružić

Lana Skender | Department of Visual and Media Arts, Academy of Arts and Culture, University of Osijek, Croatia
Romana Tekić | Art Gallery of the City of Slavonski Brod, Croatia

The research explores the transformative potential of museum spaces as dynamic learning territories, emphasizing their evolving role in contemporary education. The concept of learning territories reflects a fluid and expansive approach to education, positioning museums as arenas for exploration that transcend traditional classroom boundaries. Key elements of this transformation include active learning, community engagement, interdisciplinary education, sustainability, and digital innovation. By incorporating workshops, digital tools, and hands-on activities, museums become inclusive spaces that reflect diverse narratives and promote shared heritage. They also offer unique opportunities to connect art, history, science, and technology, fostering holistic learning experiences. With a growing emphasis on sustainability, museums are adopting eco-friendly practices and leveraging their platforms to address environmental issues. Branko Ružić's Recycled World is a case study museum program developed by Visual Arts students and the Branko Ružić Gallery to showcase how art can inspire ecological consciousness. His use of natural recycled materials, such as paper and metal, highlights the intersection of art and environmental sustainability. The program combines mobile learning, art workshops, and sustainability concepts, promoting education through art while addressing societal issues beyond aesthetics. The findings aim to demonstrate the potential of museums as holistic educational platforms, advancing visual, digital, and ecological literacy. The following issues guide the research: How can museum spaces be transformed into effective learning territories integrating art and sustainability? To what extent does an interdisciplinary and multimedia approach enhance visitor engagement and educational outcomes?

How can Branko Ružić's sustainable artistic practices serve as a model for teaching environmental sustainability within a museum context?

3.28 Drawing Childhood: Exploring the Global Legacy of Children's Art at Fondazione PInAC [VIRTUAL]

Alessia Trivigno | University of Milan-Bicocca, Milano, Italy

The aim of this contribution is to introduce the EU-funded doctoral research project *Children's Drawing and the Heritagization of Childhood Cultures*, which focuses on the implementation of new Guidelines for an international collection of children's drawings. This collection includes over 8,000 works created by children from 79 countries around the world and is housed and displayed at the Fondazione PInAC, a museum in Rezzato (BS), Italy. The project highlights how the visual voices of children (Sparrman et al., 2023) are integral to understanding and studying childhood across different regions and historical periods. Through their drawings, children contribute to culture, not merely reproduce it (Golomb, 2004; Pizzo Russo, 2015). However, the involvement of adults during and after the creation of these drawings underscores the need for adults to be mindful of, and respect, children's creative expressions. This ensures that children receive the proper support to fully express themselves (Rose, Jolley, & Burkitt, 2006). Therefore, this research places special emphasis on the role of adults (Aggleton, 2018) in encouraging children's expressive languages, whether these are spontaneous or more structured (Stern, 1959). In exploring the experiences of childhood – both past and present – children's drawings are valuable sources of insight. They offer a creative, self-produced record of children's life experiences within their unique socio-cultural settings (Sparrman & Aarsand, 2022), reflecting their individual skills, interests, and motivations.

3.29 Learning Like an Artist: Diverse Applications of Art Education in an Archaeology and Ethnology Museum

Kuan-Ting Wang | National Taiwan Normal University, Taipei, Taiwan

The "We Are All Artists" program was an educational project organized by the National Museum of Prehistory in Taiwan, designed for students in grades 3 to 6. The program was themed around the museum's exhibits on Taiwan's prehistoric and Austronesian cultures. It included three core courses: Museum Sketching Fun, Art Treasure Hunt, and The Beating and Grinding Challenge. The activity emphasized simplifying museum tours, art appreciation, and art creation to a more fundamental and unembellished form, for students who are accustomed to quickly accessing information and artificial products nowadays to experience. In Museum Sketching Fun, students slowed down to sketch prehistoric pottery, Austronesian cultural artifacts, and sculptures of Ice Age animals. Here, sketching served as a drawing-to-learn method of internalizing and understanding the subject matter. Art Treasure Hunt was designed based on Panofsky iconology, with worksheets and course designs that guided students from passively receiving explanations of art pieces to actively analysing them, followed by group discussions. The works examined include pieces by contemporary Indigenous artists, traditional Paiwan carvings, and Palauan storyboards that hybrid traditional and touristic elements. Through this activity, students learned about Austronesian culture and art, reflected on the creative relationships between tradition and modernity, and enhanced their critical thinking. In The Beating and Grinding Challenge, students made paper mulberry barkcloth and ground natural pigments to create bark paintings, experiencing firsthand the close connection early artists had with natural materials. This study is still in the data collection stage. It will involve participative observations and interviews of museum staff and student participants. It aims to determine whether this educational program enhanced students' familiarity with museum exhibits, and appreciation of art, and expanded their

experience in natural art materials. Overall, it will also assess whether the program fostered curiosity, brought enjoyment, and strengthened students' connection to the local museum.

3.30 Transforming Parenting into "Peerenting": Enhancing Parent–Child Interaction in Art Appreciation for 5 to 7-Year-Old Children in Museums through Visible Thinking Strategy

Yuichih Wu | Taiwan Normal University/
Fubon Art Museum, Taiwan
Hui-Fan Chao | National Taiwan Normal University, Taiwan

Museums are valuable learning environments where parents hope their children will develop an appreciation for art. However, practical experiences in art museums indicate that many parents remain passive observers in such settings. Many parents feel they lack the knowledge to engage with their children or struggle to participate in creative activities. Children's perception and observation of art, their attitudes toward it, and even their willingness to take creative risks are often influenced by their parents. Therefore, this study explores meaningful ways for young children and their parents to discuss and interact with art in museum settings. Focusing on 20 groups of children aged 5-7 and their parents, we used the Visible Thinking Strategy, particularly the *Think, Puzzle, Explore* method, to guide parents and children in observing, describing, and interpreting art together. Pre- and post-activity surveys, along with qualitative observations, revealed three key outcomes: 1) Children's understanding of art shifted from vague to more defined, 2) Children's attitudes and values toward art showed notable improvement, and 3) Parent-child interaction evolved, with new behaviours such as joint observation, discussion, improvisation, and play. The third outcome is particularly noteworthy, suggesting that structured yet open-ended observation and discussion methods can bridge the gap between parents, children, and art, facilitating a dialogue and collaborative creation that connects their experiences.

3.31 Designing, Implementing, and Evaluating Thematic Programmes to Support Family Learning in Museums and Galleries

Lin Zhang | University of Exeter, UK

For over 40 years, the role of museums in supporting family learning has been a subject of international research, beginning in the mid to late 1970s. In China, research on family learning in museums has gained attention over the past two decades, starting in the early 2000s. While numerous studies have highlighted the significant contributions of museums in enhancing family visitors’ museum educational experiences, there remains a gap in empirical research on how museum educators effectively integrate both museum physical and digital resources to foster family learning in art museums and galleries. Additionally, there is also limited understanding of how to design, deliver and evaluate museum family thematic programmes specifically for families.

In this participatory case study, I aim to address these gaps by creating, implementing, and evaluating ten thematic programmes tailored for families, based on the collections and exhibitions housed in ten renowned museums across China. The selected artifacts, ranging from the Stone Age to modern times, are organized chronologically to reflect key periods in Chinese art history. These objects, which include painted pottery, bronze, silk paintings, tomb murals, oil paintings, and handicrafts, offer diverse artistic perspectives and serve as windows into the political, economic, technological, and cultural developments of their respective eras.

By conducting these interdisciplinary programmes for family group visitors, this study seeks to uncover new approaches to value-based museum education, offering a fresh framework for enriching family learning experiences in museums and galleries. The findings of this research contribute to a deeper understanding of how thematic programming can enhance educational engagement in art museums and galleries.

Scan the QR code to explore the papers in Theme 3 in more detail.



Theme 4:

Art Education as an Inclusive Territory

4.1 Artistic Activities of Official Institutions in the Context of Visual Arts Education

Ali Osman Alakuş | Dicle University,
Diyarbakır, Turkey
Cemile Ozan Geyik

Despite changes in its influence, content, and quality over time, art continues to be a powerful medium through which individuals can freely express themselves today. Therefore, visual arts education, like general education, should not be limited to schools but maintained as a lifelong and widespread process.

The aim of this research is to examine the extent to which official institutions in Diyarbakır contribute to visual arts education through their artistic activities. The data for this research, conducted using the case study method, one of the qualitative research designs, were obtained through interviews, observations, and document reviews. For the positive effects of visual arts education on individuals to last a lifetime and for non-school learning environments to be established, the state and all official and local dynamics must fulfil their responsibilities. It is evident that through inter-institutional cooperation, individuals in society can be educated through art. Official institutions conduct these activities within the discipline of education and training, beyond the regular schooling framework.

The study observed that the Metropolitan Municipality and affiliated municipalities, Dicle University, and the Directorate of Culture and Tourism provide art-oriented education and organize exhibitions. While many artists and academics have held exhibitions, their number is insufficient when considering the city's population. Institutions have demonstrated that prioritizing individuals with special needs while organizing visual arts education programs contributes to healthy social communication and social harmony. The accessibility of venues where education and events are held has a positive impact on the socio-economic and cultural conditions of the population in the region. The findings suggest that supporting visual arts education increases artistic awareness and fosters cultural development. Furthermore, it has been

concluded that collaborative efforts among institutions make art more accessible and appealing to all segments of society.

4.2 A Journey and a Roadmap: Lessons Learned from Co-Creating an After-school Art Program with/for Newcomer Youth from Refugee Communities [VIRTUAL]

Sally Ball | University of Arkansas, USA

This paper is a self-study of a collaboration with a non-profit organization, Canopy NWA, to design and implement an after-school art program for newcomer youth from refugee communities. Through investigating my positionality as a middle-aged white woman, current teaching practices, and experience teaching students from refugee communities, I set out to answer the following two questions: How will my art teaching practice develop, shift, evolve, and become more inclusive through co-building and co-facilitating an art program with/for newcomer youth? and What are the practical and logistical considerations of building an after-school art program with/for students from refugee communities? Through the metaphor of a journey and a roadmap, I aim to illuminate how my art education teaching practice has changed through my involvement in this project and to offer useful resources for other art educators who wish to embark on a similar journey.

4.3 (Un)Scripted Tales of Intersectional Silences Through Comic Zines at Middle School

Leticia Balzi | Fagerhaug International School, Trøndelag, Norway

Over three years, students at a diverse international middle school in Norway used drawing as a reflective and performative tool to make comic zines exploring marginalized identities and institutionalized power structures. Inspired by theoretical frameworks from scholars such as Hooks (1994), Ahmed (2013), and Darder (2016), the project presents the comics and questions how visual arts curricula – depending on the geopolitical landscape – affect the development and

execution of the arts syllabus in international schools when intersectionality is included in their curriculum agenda. The research also investigates the intersection of art as education, and critical pedagogy, using hybrid methodologies like a/r/tography and critical autoethnography in art as a subject. The study highlights the importance of practising intercultural understanding as entangled with intersectionality (Delgado & Stefancic, 2013; Ladson-Billings, 1998). It suggests that art education should serve as a transformative space for critical dialogue at schools offering art educators a framework to rethink their curricula and teaching practices. The research also addresses the limitations of current anti-discriminatory policies in Norway's Equality and Anti-Discrimination Act regarding intersectional perspectives in art education.

4.4 Convergence: Feminism, Intersectionality, and Decolonization Unite to Elevate Creativity and Camaraderie

Lucy Bartholomee | University of Texas at Arlington, USA

Kathy Brown | University of Arkansas, USA

The creative buzz of art educators and artists coming together at conferences and professional development events generates an electric energy. This presentation explores ways these inspirational experiences can be enhanced by research, inquiry, and creative work during the Creativity Tour & Symposium, at InSEA and other art education gatherings. Specifically, we consider how themes of Feminism, Intersectionality, and Decolonization elevated the creative experience of art educators traveling together on PD programs. Coming together from different regions we find that we share a sense of caring, a love of art, history, and contemporary culture, and a shared desire for community. Camaraderie develops naturally between art educators at different stages of their careers, elevating the experience beyond the planned program. Together, we are confronted by the wealth of colonization still evident in palaces, gardens, treasures, and art collections. Yet the cathedrals and palaces are often literally constructed on

and with the remains of Roman colonization centuries earlier. The intersectionality of the architecture serves as a physical example that deepens our philosophical understandings of ourselves, our communities, and the locals we encounter. Feminist authors and female-identifying artists enhance the 'curriculum' of art galleries, historical sites, street art, and our own art making during the program. The outcome is deeply meaningful, life-enhancing, and creatively inspiring. The embodied experiences of traveling and learning together allows all idealities to hold space, even in the midst of complicated historical sites. Understanding that each of us brings an entangled perspective to any one object or environment creates a point of reciprocal discourse and ontological shifts. The Creativity Tour and Symposium illuminates the power of said convergence. In this session we, two American women of different sociocultural backgrounds, will discuss our recent collaboration in Spain and its emerging, generative outcomes.

4.5 Community Arts, Public Engagement, Collective Care, and Advocacy

Jennifer Bergmark | School of Art & Design, University of Illinois, USA

Community-based art and community-based art education include artists, educators, teaching artists, and cultural workers who provide art experiences to participants outside of traditional K-12 schooling and arts institutions. These experiences provide self-motivated inventive learning; art instruction to students with limited access to art; create relationships or connections to a place or community, and create spaces for expressions of identity, care, and advocacy. Community arts programs meet the needs of a wide range of communities and provide programming specific to LGBTQ+, people with disabilities, children who are hospitalized, immigrant communities and more. Community-based art programs include a dynamic and broad field that intersects studio art, education, museum education, library programming, art centres, and interactive experiences. The history of community arts practices has roots in the settlement houses and providing educational

opportunities to immigrant communities. With the educational turn in contemporary art and the evolving field of socially engaged art there is renewed interest in community arts practices and embracing the role of artist as cultural worker or educator. Community workers, teaching artists, and art educators work within communities to develop public art projects and collaborations to investigate the role of the arts in revitalizing communities through civic engagement, collective care, and advocacy. This work requires and ethics of care to consider community assets, social justice goals of community arts work, and the importance of critical listening to participants at all levels including participants and community members. With increasing instability in the environment and an increase in displacement due to war and conflicts, community arts practitioners need to be positioned to address the needs of diverse communities and an increase in immigrant communities within the United States and across the globe. There is great potential for these programs to inform and expand the field of art, creative practice, and art education.

4.6 Visual and Textual Inquiries into Situated and Shifting Identities: Popular Culture, Social Media, and Intersectionality

Fiona Blaikie | Faculty of Education, Brock University, Ontario, Canada

Drawing on auto/ethnographic visual and textual inquiries into situated and shifting identities framed by popular culture, social media, and lenses of intersectionality, explored in art-led research-pedagogical settings, this presentation will feature three qualitative research projects, two undertaken with graduate students, that focus on explorations of visual, textual, and cultural contexts and meanings.

First, framed by Kathleen Stewart's worlding, a study into grade 11 students' evolving identity constructs was explored in a pedagogical setting where I led ethnographic focus groups, had conversations with key participants, drawing on their artworks and writing, resulting in an art-led ficto-critical case study into "Danny" (x, 2020), who drew

on her own art and poetry to make, analyse, interpret, and make sense and meaning of her world.

Second, working with graduate students via auto-ethnographic, situated, feminist, racialized, visual, and cultural analysis, we examined three personally relevant 21st century superhero movies, *Black Panther*, *Crouching Tiger, Hidden Dragon*, and *Wonder Woman* (X, Nguyen, and Strachan, 2022). Analysing the visuality of the movies via race, gender and culture, a key emergent theme is transhumanism in relation to visual representations of characters, situated settings, narratives, and overarching significance.

Third, with graduate students, we engaged in a collaborative pedagogical-research study taking up art-led autoethnographic explorations of the impacts of cultural and gender conventions that framed our childhoods via gendered norms, framed by Nodding's ethics of care and Bourdieusian habitus (X, Y, and Z. 2023). These norms are established and reinforced from the moment a child is born. Through visual/narrative vignettes, we offer experiences and memories of our gendered childhoods where we lived lives circumscribed by family subcultures.

4.7 Curatorial Education Reimagined: A Team-Based Learning and Augmented Reality Approach

Hung-Min Chang | Hsuan Chuang University, Hsinchu City, Taiwan

This study explores the integration of Team-Based Learning (TBL) and Augmented Reality (AR) in an exhibition planning course designed for undergraduate students in a college of art design. Curatorial education frequently faces challenges in fostering both collaborative skills and practical curatorial experience. This study addresses these issues by implementing TBL to enhance cooperative learning among students while AR technology provides an interactive platform to enrich both audience engagement and exhibition impact. The study was conducted over a single semester in 2023 and employed TBL as a structured approach where students worked in teams to plan, design, and execute a hybrid exhibition that combined physical displays with AR-enhanced elements. This dual-format exhibition

allowed audiences to engage dynamically with the artworks, elevating the art experience and broadening the scope of curatorial possibilities. Data were collected through observations, student reflections, peer assessments, and project assessments to evaluate the effects on student learning outcomes, teamwork skills, and curatorial competence. Significant findings indicate that integrating TBL and AR improved students' collaboration abilities in curatorial contexts. Teamwork strengthened interpersonal skills and enabled students to overcome individual limitations, collectively tackle challenges, and embrace diverse learning opportunities. Students displayed enhanced creativity in utilizing AR to transcend physical boundaries, enriching the exhibition's interactivity and educational value. This study underscores the potential of combining TBL and AR to advance curatorial education by merging curatorial concepts with hands-on digital tools. This approach provides a compelling model for art education institutions seeking to integrate emerging technologies into the curriculum to prepare students for the evolving demands of curatorial and design professions.

4.8 How to See? Exploring Non-Visual Dialogue and Interpretation from the Perspectives and Representation Methods of Photographic Creation by the Visually Impaired Youth

Hsin-Yi Chao | National Chung Hsing University, Taichung City, Taiwan

This study focuses on how five visually impaired youths learn to engage in photography creation through non-visual sensory methods in March 2024. After completing their photographic works, the researcher translates the image content into tactile and auditory forms, and then positions these works within the exhibition from the perspective of the visually impaired. The research questions aim to explore the mechanisms through which visually impaired individuals construct images from non-visual perception to visual representation. Additionally, the study seeks to understand their views and insights on tactile and auditory exhibition design methods through interviews, attempting to establish a bidirectional dialogue of seeing and being seen from the

standpoint of visually impaired youth.

Using photography as a medium, this dialogue spans from non-visual perception to visual representation, and then back to non-visual cognition through visual interpretation and translation. The research methodology involves selecting one photograph that each of the five creators is most satisfied with and describing it as audio description by themselves. Through tactile design, the photographic image is interpreted into a touchable format. Individual interviews with the five visually impaired youths explore their personal perspectives on the processes of conceptualization, shooting, representation, translation, and re-reading, as well as their ideas on multi-sensory photographic exhibitions in July 2024. The study finds that visually impaired youths exhibit strong agency in image creation. They achieve aesthetically composed, light and shadow-varied, and subjectively conscious photographic works using residual vision, or by integrating touch, sound, smell, and body movement. In reflecting on their non-visual reading and translation of works, they analyse their own creations from a third-party perspective and provide recommendations for exhibition and promotion methods that centre the visually impaired as the primary audience. The study concludes with insights into how visually impaired youths' thinking influences the direction and strategies of multi-sensory exhibition design.

4.9 Art and Self-Actualization: Learning Benefits for Elders in Rural Communities Jin-Shiow Chen | National Chiayi University, Taiwan

Many rural communities in southern Taiwan are experiencing rapid aging as younger generations leave to pursue job opportunities elsewhere. Revitalizing these communities and providing care for the elderly has become a pressing issue. Although art is recognized as a potential tool for community engagement and elder care, it has not been sufficiently utilized. In 2017, I collaborated with the Wenlong community, located near our campus, to establish the Wenlong Creative-Aging Art Studio, specifically designed for elderly residents. In 2022, we expanded the studio by introducing a Beginner Art

Class, while the original class was renamed the Advanced Art Class. After several years of conducting these programs, I realized the value of studying how elderly participants from both art classes have engaged with art, expressed themselves, and experienced self-actualization through creative learning. This study aims to understand the art learning experiences of elderly residents in rural communities and to explore the relationship between art learning and patterns of self-actualization. Using a case study methodology, this research explores the selected case from multiple perspectives, gathering diverse data through observation notes, informal interviews, focus group interviews, and documentation of artworks and curriculum materials. Findings are as follows: 1. Art lessons provided valuable opportunities for elderly participants to express themselves and pursue self-actualization. 2. Self-actualization in art learning is influenced by three key factors: individual personality traits, social relationships, and instructional approaches in art. 3. The process of art learning is integral to and deeply intertwined with self-actualization among elderly participants. This presentation will focus on key findings from the case study, illustrating how art learning not only fosters self-expression among rural elders but also plays a critical role in their self-actualization process. By examining personal, social, and instructional factors, this study sheds light on the unique ways in which art can contribute to meaningful engagement and personal growth for elderly participants in rural settings.

4.10 An Inquiry into Inclusive Territories in Early Childhood Art Education for Emotional Development Xi Chen | The University of British Columbia, Vancouver, Canada

The Butterfly Journal is a diary that has been designed to resemble a butterfly. It serves as an art or picture book created by the child or with input from the parent. Furthermore, the Butterfly Journal represents an innovative and comprehensive resource for the study of the emotional acquisition and expression, characterized by: 1) Linking the emotional archetypes present within the individual's internal human collective unconscious and the

external social emotional skills; 2) Examining the emotional development of children through the medium of free art making; 3) Investigating the impact of adult presence on children's emotional development. The Butterfly Journal, which is associated with the concept of the *butterfly effect*, serves to evoke the primary emotional archetypes and establishes the initial emotional frameworks. The image of butterfly wings symbolizes infinite possibilities (∞) in a holographic sense. The Butterfly Journal, therefore, can be seen to embody a hologrammatic representation of emotions, reflecting the continuous and interconnected nature of emotional development in children and even humanity within the context of this project. The journal facilitates the development of emotional literacy in children through a range of activities including painting, folding, printing, naming, writing and storytelling. Furthermore, it encourages social interaction, which is crucial for emotional development, self-confidence, imagination and creativity. This study employs a multi-method approach, integrating qualitative and quantitative techniques, including observations, interviews, surveys, and a series of experiments, to develop a Dynamic Structural Equation Model (DSEM). The objective of this model is to elucidate the mechanisms underlying children's emotional development including both implicit and explicit influential factors. Furthermore, the study utilizes to investigate the relationship between child and parent; this is with the objective of identifying an arts-based approach that can foster genuine emotional engagement, improve parent-child relationships, enhance the role of social emotional learning (SEL), and promote children's well-beings.

4.11 An Inquiry into the Career Barriers of Taiwanese Female Artists Shyueying Chiang | National Taiwan Normal University, Department of Fine Arts, Taipei City, Taiwan

In the art world, female artists remain a minority, with male artists predominantly shaping art history. This trend persists today in Taiwan, where the number of male artists continues to exceed that of females, despite a higher number of talented female students

in high schools and Fine Arts departments at universities.

This study focuses on ten female artists who have pursued their careers for more than 20 years, examining the career barriers they have faced. A qualitative approach using in-depth interviews was employed as the research method, and thematic analysis was conducted to analyse the data.

The results identified three main career barriers: stereotypes surrounding female artists, familial and marital factors, and the need for sustained personal effort in advanced art education and artistic creation. Female artists must demonstrate determination and flexibility when confronting these obstacles to secure their place in the art world.

4.12 Exploring the Terrains of Art Education through the Lenses of Racialization and White Property

Dipti Desai, Jessica Hamlin | School of Culture, Education, and Human Development, NYU, USA

School Art is a discipline that functions as a violently exclusionary space centring white heteronormative colonial epistemology and discourses. Validating seemingly neutral concepts such as self-expression, and the formalist elements and principles of design, the roots of Art Education in US public schools are deeply mired in racism and exoticization of the other. Although what constitutes art has been debated in art education in recent decades, the fact that art is implicated in processes of racialization and racism in the United States as a form of white property (Gaztambide-Fernández, Kraehe, Carpenter, 2018) is rarely discussed. Given the epistemic violence (Spivak, 2023) of art as white property: What are the ethics and responsibilities of inviting new art teachers into this violent history and current reality for the discipline of art education?

In this presentation we focus on a graduate art education class—Race, Education and the Politics of Visual Representation – a course designed as the foundational experience in a pre-certification curriculum for emerging visual art teachers in New York City. As co-facilitators we describe the

problematic terrain of art as a racialized field that shapes our understanding of aesthetics, imagination, individual expression, and subjectivity and the ways the institutions such as schools, museums, and popular culture shape common sense notions of art that maintain dominant narratives of white supremacy and othering.

Our session will reflect on the evolution of this course in relation to public discourse in the United States that confronts realities of race, oppression, DEI (diversity/equity/inclusion) initiatives and connections to immigration and intersectional identity in a global context. What are the ethics and responsibilities of preparing artist educators to enter a field of practice resting on exclusionary beliefs, values and practices and what is possible when we enact more inclusive and critically multicultural practices?

4.13 Inclusive Art Education: Connections between Social Justice and Environmental Respect [VIRTUAL]

Anne Deslauriers | Université du Québec à Montréal, Canada

This congress paper presents an art education approach that promotes inclusivity (Vienneau, 2021) and environmental respect (UNESCO, 2020) while addressing contemporary challenges. It explores the development of academic and pedagogical discourses on these growing concerns. These discourses profoundly influence pedagogical practices by redefining the role of art in constructing a renewed relationship to the world (Deslauriers, 2022). From this perspective, the intersection of art education (AE) and environmental education (EE) is explored as a lever for active citizenship, supported by immersive pedagogy and genuine involvement (Ferrer and Allard, 2021).

In Quebec (Canada), the elementary and secondary national program (PFEQ, 2001, 2007) provides an appropriate framework for this type of teaching, specifically through the educational axes of “Environment and consumption” and “Living together and citizenship.” These orientations enable students to engage in creative, reflective, and meaningful art making projects. Drawing on artistic movements such as Land Art, Eco-Art, and

environmental art, this approach raises students’ awareness of the world complexity and teaches them to value cultural diversity within an eco-responsible framework (Rivera Maulucci et al., 2023). In conclusion, this presentation proposes the foundations of an art education model aligned with these current inclusivity and environment issues. Articulating the links between art pedagogy and socio-ecological education, the model fosters an approach combining the understanding of world complexity through artmaking. In doing so, students develop a conscious and open-minded citizenship grounded in contemporary issues and are ready to address the socio-ecological challenges of the 21st century.

4.14 Supporting Adolescents’ Quest for Meaning Through Holistic Art Education [VIRTUAL]

Christine Faucher | Université du Québec à Montréal, Canada

In a context where traditional points of reference are collapsing and young people face environmental degradation, materialism, and isolation, adolescence often involves a complex search for meaning. Although schools could play a vital role in addressing the existential concerns of youth, they seldom do (Meirieu, 2001), and research in art education similarly falls short (Simmons, 2006; London, 2007). To find purpose, young people often turn to their cultural practices outside of school, which allows them to express their identity and foster a sense of belonging. However, informal youth culture can sometimes present pre-packaged, dogmatic answers that they may struggle to question or resist. Additionally, young people may engage in risky behaviours that can be seen as “symbolic detours to ensure the value of their existence” (Le Breton, 2005, p. 50).

In this context, holistic art education emerges as a promising approach to guide young people in their search for meaning. By integrating spirituality – understood not as religious practice but as a focus on non-material and profound existential dimensions of life (Campbell, 2006) – this approach aims to counter fragmentation by viewing the learner as a whole: body, mind,

and spirit. Holistic art education promotes introspection and critical reflection, enabling students to deepen their understanding of identity and place in the world. It provides a space for creative processes that support their search for meaning, defined as making sense of their story and envisioning a future with resilience and hope, despite societal challenges. Furthermore, by promoting empathy, value-building, and inclusive practices that celebrate the diversity of human experiences, holistic art education can empower individuals to explore and embrace “unexpected territories” of identity and culture, ultimately contributing to genuine social transformation.

4.15 The Problematic Process of Moving beyond Progressive Intent to Create Inclusive Curricula in English Art Classrooms

Joanna Fursman | Birmingham City University, UK
Will Grant | The University of the West of England, Bristol, UK
Carol Wild | Institute of Education, UCL’s Faculty of Education and Society, London, UK

In 2024, we undertook a small-scale survey of art teachers in English secondary schools, primarily to assess, illustratively, how curricula conventions may have changed over the preceding twenty years. One noticeable thematic progression that we identified in the data was a strong intent among our participants to create curricula more inclusive, diverse, and representative of the often-multicultural student demographics in their classroom. We found this interest was rooted in both an ethical understanding of inclusion as morally appropriate to an educational setting, and as means of more authentically introducing contemporary visual art production to students. However, when asked to list artists that featured on curriculum delivered, the outcome did not immediately reflect the intentions that teachers had conveyed. In this paper we explore the conventions, frameworks, traditions, and barriers that have seemingly created a split between inclusive intent and curricular reality in English

secondary school art classrooms. We ask whether this is representative of a transitional paradigm, or suggestive of school art as a territory inherently resistant to curricula change.

4.16 Creative Thinking – Evaluation of a Design Process

Emil Gaul | Visual Culture Research Group, Corvinus University of Budapest, Hungary
Zsófia Dévai | Alternative Secondary School of Economy, Budapest, Hungary

Between 1 September 2024 and 31 August 2026, researchers from three countries: Finland, Hungary and Japan will study creativity and complex problem-solving in visual education for 15–16-year-olds. In the frame of the Hungarian research, 130 students in two secondary schools during two semesters will design interiors, products, and visual elements for corporate identity of student enterprises. They use in practice the method of Design Thinking. We measure the hypothetical development of their creativity, with the Test for Creative Thinking – Drawing Production (Urban and Jellen, 1985). The performance of students will be observed by the self-assessment method called Visual Rubrics (Gronendijk, Kárpáti, Haanstra, 2019). Further assessment will be carried out on the field of design process with a specially developed worksheet.

The basis of our assessment method is a British Research in Design and Technology, which differentiated 14 abilities among 15-year-old British student's (The assessment of performance in design and technology: [final report of the APU design and technology project 1985-1991]). Meanwhile a Hungarian study with similar aims found 6 abilities among Hungarian students, as follows: problem recognition, phantasy, judgement, skills of construction, visual and verbal communication (Gaul, 2001). In the years of 2000, the assessment method was further refined in the evaluation of Art and Design National Secondary School Competition's entries. International publications, among them PISA 2022 Study of Creative Thinking also contributed to the development of evaluation system. At the InSEA World Congress, we intend to show

our Design Evaluation System, its points of views and the results of assessment of the Hungarian research.

4.17 Inclusive Art Pedagogy: Reflections on Relationships with the Natural World and Beyond

Marriah Geels | Springdale Public Schools | University of Arkansas, USA
Angela LaPorte | University of Arkansas, USA

This paper presentation explores a service-learning collaboration between the University of Arkansas Art Education Program and the Life Styles' Launch Program, which provides collegiate experiences for adults with cognitive and/or developmental disabilities. In the "Inclusive Art Pedagogy" class an inverse inclusion pedagogical model was used, wherein university students rotate between roles as educators and learners alongside Launch program participants to build positive reciprocal relationships through art education experiences and collaboration. One key experience involved a reflective lesson on relationships with nature, where participants visited The Momentary Museum to critically examine artworks in the *Divided Landscape* exhibition. Through discussions about cultural disparities and artists' approaches to nature as an appreciator and/or activist, participants engaged in meaningful conversations that deepened their understanding of art. The course culminated in a collaborative exhibition showcasing students' artwork, focusing on various types of relationships and celebrating the contributions of all participants. This exhibition served as a platform for creative expression and community engagement.

Additionally, in this presentation we will outline the inclusive pedagogical practices employed throughout the course to dismantle bias and hierarchy among the teachers and students. We will share insights into the experiences of both adults with disabilities and college students involved in this collaboration. By sharing these outcomes and lessons learned, we aim to contribute to the discourse on inclusive art education practices and inform educators and practitioners in the field.

4.18 Cultivating Inclusive Arts Practices: A Transnational Study of Arts, Disability, and Race [VIRTUAL]

Min Gu | California State University Long Beach, USA

The field of arts education has long been dominated by Eurocentric understandings of culture and arts, perpetuating racist assumptions and logics. For example, many artists introduced in K-12 classrooms are white males, reinforcing narrow representations of cultures and arts. Art teaching and art learning cannot be inclusive if most of the artists or dance practices introduced to k-12 classrooms are Eurocentric. The representation of artists from Asian American, Native Hawaiian, and Pacific Islander (AAPINH) and African American communities in k-12 classrooms is limited.

Additionally, disabled artists' voices remain largely absent in K-12 classrooms. Art educational practices have been dominated by able-bodied and able-minded pedagogical approaches. Consequently, disability experiences in art classrooms are often overlooked. To address the existing segregations and gaps, collaboration among arts disciplines and educators from diverse cultural and geographical backgrounds is essential. This presentation will share the findings from a transnational collaborative study conducted by an art educator and a dance educator, focusing on the intersection of arts, disability, and race. Specifically, this paper presentation will: 1) Introduce the research background and theoretical framework of the transnational study conducted in the United States and China, exploring the themes of arts, disability, and race; 2) Explain the interdisciplinary research design developed by educators from dance and visual arts; and 3) Present the research findings based on interviews with disabled students, museum educators, and in-service and pre-service educators from both the United States and China who participated in the study.

4.19 Becoming a Visual Arts Teacher with A/r/tography: Dealing with Desires, Doubts and Fears in Examinations in Art Teacher Education

Annika Hellman | Malmö university, Sweden
Tarja Karlsson Häikiö | University of Gothenburg, Sweden

Topic: Examination practice in art teacher education in Sweden is a part of the development of professional practice in compulsory, secondary and upper secondary education. In art teacher education, a double didactic perspective involves the learning of the student teacher and their future teaching of students in the visual arts [Sw. Bild]. This paper focuses on an examination of student teachers in the visual arts.

Aim / Research questions: The study aims at making visible complexities of student teachers becoming visual arts teachers and how they negotiate visual desires, research methods, and doubts and fears in the process of becoming teachers. Research question: How do student teachers negotiate their positions as artist, researcher and teacher in relation to challenges within the subject of visual arts, as articulated in their final examination projects in art teacher education?

Theory: A/r/tography is an exploratory research methodology (Irwin, 2004) entailing the triangulation of positions as artist, researcher and teacher. Göthlund and Lind (2010) define a double perspective in which research- and art-based methodologies are used in art teacher education to enhance student teachers' learning. Compared to a/r/tography, the double perspective contributes to articulating knowledge in the making as a researcher and artist but sometimes sidelines the educational perspectives of teachers. A/r/tography offers a third position as a teacher for student teachers.

Methodology/Findings: The research question is analysed based on three examination project portfolios where the different subject positionings as artist, researcher and teacher were explored through a/r/tography in relation to double perspectives in art teacher education. The results indicate how a/r/tography can be used for reflected learning in becoming-teacher through student teachers' efforts to encompass their future professional

roles. The results show the challenges of student teachers in confronting their desires, doubts and fears in their learning processes during art teacher education.

4.20 Interdisciplinary Potential of Sequential and Narrative Art: Research and Experience

Ester Hotová | Masaryk University, Brno, Czech Republic

As relatively young media, sequential art grew rapidly through its short history and offers an ideal meeting point for traditional and innovative approaches. Not only in its pure visual form, but also as a tool of education. During the research period, I was able to collect data from different school institutions – based on their focus and priorities, the methodology was customized. In my paper, I'll introduce not only cross section of the research design and different results, but also interesting contexts and connections, that can be a notional bridge between art education, cross-cutting themes and other subjects.

4.21 Workshop da Vinci: Inviting Pupils to Become Co-creators and Co-researchers

Trine Isaksen, Mariann Bjørkavoll | Ålesund Municipality, Ålesund, Norway
Egil Ovesen | University of Agder, Kristiansand, Norway

Through collaborations with national, regional and local partners, *Workshop da Vinci* in Ålesund, Norway, provides art workshops for all schools in their municipality. The present study invites lower secondary school pupils to become co-creators and co-researchers in developing interdisciplinary art workshops for their own age group. The activities of *Workshop da Vinci* let pupils work hands-on with various techniques and artistic expressions. Each workshop is jointly led by two artists representing different forms of the arts. These interdisciplinary workshops are designed to be an integral part of the schools' tuition in several subjects.

The current study takes the inclusiveness and participation of pupils at *Workshop da*

Vinci further. Within a framework of action research and participatory paradigm, we invite a group of pupils and teachers to be co-creators and co-researchers in a study to develop new workshop concepts, to integrate these in the everyday praxis at schools and to investigate what short and long-term effects participation in the workshops can have. To make sure that the workshops will be accessible for all, we involve the local council for people with disabilities. This creative and collaborative inquiry encompasses, just as art practice does, experiential, presentational, propositional and practical knowing.

The experiential knowing is the fundamental experience of our presence in the world and mutual encounters with things and other beings. This experiential knowing can be expressed and made sense of as presentational knowledge – taking the shape of various art forms – and as propositional knowledge formulated as statements about the world. Practical knowing is an embodied fulfilment of the other kinds of knowing. Our educational system has a tradition of emphasising propositional knowledge, while the present study explores how art-based workshops can provide learning experiences that includes a fuller set of the human forms of knowing.

4.22 Where Does Creativity Come From: Examining the Importance of Cognitive Diversity and Inclusive Approaches in Art Education Through the Aphantasia Spectrum

Yuki Ishihara, Osamu Sahara | Tokushima University, Japan
Nari Takahashi | Nagoya City University, Japan

This study aims to examine the origins of creative processes in art education, focusing on the spectrum of aphantasia to highlight the significance of cognitive diversity and inclusive approaches in both expressive and appreciative activities. According to cognitive psychology research by Dance and Takahashi, approximately 4% of people exhibit lifelong characteristics of the aphantasia spectrum, a condition marked by the absence of mental visual imagery. Analysis of VVIQ (Vividness of

Visual Imagery Questionnaire) scores used in this study suggests that around 40% of individuals may find it challenging to recall complex, imaginative, or creative mental visual imagery. Moreover, individuals with aphantasia spectrum traits appear to process the world through modalities other than vision, such as sound, touch, language, and spatial awareness, during recall.

The study also indicates significant variability in the resolution of these non-visual modalities, with many individuals struggling to comprehend or express metaphorical concepts. Reports from individuals with aphantasia reflect this diversity; some describe "retrieving memories as if through a constant inner radio," while others state that "everything seen becomes encoded in language, and without linguistic cues, recall is impossible." Such findings underscore the need to reassess the diversity of cognitive and creative processes, with potential implications for instructional methods in art education, encompassing both creation and appreciation. Additionally, the aphantasia spectrum includes multimodal aphantasia, characterized by low recall abilities across all sensory modalities – visual, auditory, olfactory, gustatory, tactile, proprioceptive, and emotional – as measured by the Psi-Q (Plymouth Sensory Imagery Questionnaire). This research explores the effectiveness of how individuals with these traits utilize alternative modalities in cognitive processes, and how they construct creative interactions with real-world objects beyond mere recall.

4.23 The Role of Art Education in Mediating the Relationship between Humans and Digital Technology [VIRTUAL]

Ok-Hee Jeong | Jeonju National University of Education, South Korea

In the post-human era, when artificial intelligence can perform human-specific abilities and has the ability to surpass the biological abilities of humans, the development of the Internet of Things and avatar technology has made it possible to imagine a comprehensive combination of humans and machines while breaking down the boundaries of space and time. In other words, art education, which

has served as a means to provide visual imagination, is now at a turning point in which it must play an important role in cultivating digital capabilities that transcend time and space in combination with technology. In this era of transition, art education is not simply about developing digital technology skills, but also about how those skills can be used as a human being and the role of art education as an important medium in understanding the benefits and harms of those skills to humans. What is certain is that the relationship between humans and digital technology is now at a point where they need to harmonize with each other and considering that it is not a question of which should take precedence in that relationship, this study begins with the question of what the role of art education should be to mediate that relationship.

Therefore, this study aims to examine the development of digital technology over time, establish a hypothesis on how humans can use the relationship in a collaborative manner, explore the new role of art education as a mediator between humans and digital technology by adding technological imagination to visual imagination, and derive the direction of this role through the views of scholars in various fields. The research method is a qualitative study that aims to analyze the opinions of experts in terms of the role of art education by collecting and interviewing opinions from various digital-related fields and humanities scholars, not just the field of art education. The results of the analysis can provide important directions for art education as a medium of material and spirit that takes into account the aesthetic, social science, and engineering perspectives related to digital technology, contributing to the positive practice of digital transformation based on a new understanding of human beings.

4.24 ADVENTURE & CHALLENGE. Art Education as the Essential Luggage on Life's Journey

Aldone Kaczmarczyk-Kołucka | Polish Committee of InSEA, Poland

The aim of this paper is to present a wide range of possibilities offered through non-formal education focused on the creative exploration of new territories. Based on

many years of practice, I would like to show how, via art education, we can help young people learn about the world and face contemporary challenges.

This paper presents visual outcomes from cross-disciplinary projects developed at the art studio *Creatio*, a creative space for children and youth operating under the patronage of the Polish Committee of InSEA. Our art-based activities serve as tools for understanding and promoting cultural diversity and the cultural identity of various areas. At the same time, through new perceptions of these places, they become a form of artistic and personal response and interaction (in artistic and personal meaning).

The art studio provides a creative atmosphere for students to experiment and experience Art Education and Education through Art – both during workshops and journeys. The paper highlights some important issues, illustrated by examples: the balance between new and traditional forms of life and art; art-based activities in/with nature; the role of co-participation and communication; the correlation between the different areas of life, education, and art; and interactivity and interdisciplinarity as suggestions for educators.

4.25 In the Face of Change in the Arctic Seeking Resilience through Community-based Art Education

Korinna Korsström-Magga | University of Lapland, Finland

The Arctic faces a turbulence of changes. Population growth and globalisation have reached the northernmost regions. Western civilisation has had an impact on Arctic Indigenous cultures and local people's everyday lives. Young people move to southern cities to study or seek jobs far away from their home regions. Climate change is a global concern, and the Arctic inhabitants witness radical changes in their surroundings. However, the green transition, counteracting global warming, also exploits the northern environment and demands the inhabitants to give way to mining, wind farms, and traffic arrangements. The changes end traditional lifestyles, which can result in

cultural loss and distress. This presentation provides examples of art-based workshops and studies conducted through art-based action research in the Finnish regions in Sámi Homeland and northern Finland. The studies have engaged local people living in the circumpolar environment, bringing forth their everyday concerns and exploring viewpoints from a grassroots level. Art workshops and events based upon the theory of community-based art education underscores art-based actions growing from the participants' culture and viewpoints. They include co-research, where the participants are equally involved in planning and performance and where the final contribution mirrors the community's values, aims, and concerns. The action gathers people under the same roof, offering possibilities to discuss and process joint concerns. The presentation explores the specific features of place-specificity and new materialism in a newborn concept the new genre Arctic art education. Can material, environment, and performance in everyday life be a source for transformative learning, contributing to possibilities for resilience in a rapidly changing environment?

4.26 Inclusive Art Pedagogy: Reflecting on the Transformational Aspects of New Territory and Experiences

Angela LaPorte | University of Arkansas, USA

This qualitative study explores the transformational aspects of university students' exploration of new inclusive territories of art education practice. The study is based on participants' collective art education experiences during two university service-learning courses with preservice teachers, graduate students, and young adults with cognitive/intellectual and/or physical disabilities. Data in the form of university student participant interviews, observations, reflections, and artworks reveal implications for positive experiential education between diverse ability populations that begin to reverse disability bias among participants while allowing for empowerment opportunities for all through collective art curriculum development, teaching, and exhibition. Incorporating disability studies readings alongside art

education inclusive experiences begin to encourage an acknowledgement of societal barriers tied to disability, a transformation of the saviour complex, an appreciation of differences and similarities, admiring community partners with disabilities as creative influencers, and breaking down teacher/student hierarchies through role rotations. It is only through experiencing these new territories that university students begin to transform their beliefs and biases about disability.

4.27 Printing Children's Hearts: An Empirical Study of Printmaking and Painting Therapy to Promote the Mental Health of Left-behind Children in Rural China [VIRTUAL]

Xiangzhuzhuo Li | University of Malaya, Malaysia

In many rural and mountainous areas of China, the phenomenon of "left-behind children" – those separated from their parents due to urban migration – has led to long-standing emotional voids and psychological vulnerabilities (NBS et al., 2023). Similar patterns of parental absence are also found globally in regions such as Latin America, the Philippines, and India (UNICEF, 2019). This shared reality raises an urgent question in international education: How might art be used as a meaningful response to the needs of these children? This study draws from fieldwork in several rural elementary schools in Ankang, South Shaanxi Province, where long-term community-based printmaking programs have been developed through collaborations between schools and local cultural centres.

The research explores how traditional printmaking, particularly woodcuts, can serve as a therapeutic medium that supports the mental well-being of left-behind children. Unlike conventional art classes, printmaking engages children through physical processes – cutting, pressing, and layering – that are both structured and expressive. Recent literature highlights printmaking's therapeutic role (Rashed, 2022) and its connection to broader studies on creativity and psychological health (Gorny-Wegrzyn & Perry, 2022). The ritual

of carving with a "knife as a pen" not only grounds the child in a safe, creative routine but also opens space for symbolic transformation. Through classroom observation, interviews, and feedback from exhibitions, we found that children translated lived experiences into images, giving form to emotions and reasserting their sense of identity. As contemporary art education increasingly emphasizes inclusivity, cultural relevance, and healing, this study demonstrates how traditional practices – far from being outdated – can cross borders and bring fresh therapeutic potential into modern educational contexts.

4.28 Sustainable Aging and Cultural Translation: Design Actions in Participatory Art

Hsiang-Lien Lee | Graduate School of Design, National Yunlin University of Science and Technology, Taiwan

Taiwan has entered the era of a super-aged society. This study is a collaborative effort by Hsiang-Lien Lee, a doctoral student from the Doctoral Program in Design at National Yunlin University of Science and Technology, Professor Chang-Franw Lee, and Professor Chun-Hung Liu from National Taitung University. Together with elderly community members, the team explored Taiwan's cultural memories through participatory art creation, seeking methods for cultural translation. During the planning process, the team discovered that some elderly participants retained fears rooted in early political persecution and bore scars from gender stereotypes. Through interviews and the creative process, professors, students, and elderly participants collectively extracted key elements during inclusive art workshops, transforming past memories into group art creations using artistic media. This experimental project organized ten participatory art workshops. Feedback from elderly participants, collected via well-being questionnaires, indicated improvements in psychological resilience. Meanwhile, undergraduate and graduate student participants demonstrated enhanced self-identity and team cohesion, as shown in pre-, mid-, and post-workshop surveys.

4.29 IT'S MELTING – Art Strengthens Young People's Resilience to Face Climate Change

Aki Lintumäki | South-Eastern Finland University of Applied Sciences | University of Lapland, Rovaniemi, Finland

This presentation introduces an art-based action research project carried out in Kuopio, Eastern Finland. The project partners were *On the Front Line of the Climate Crisis* research project and Ingmanedu Vocational College for Culture Studies. The research was facilitated by artist and researcher Aki Lintumäki, researcher Jarmo Rinne, and photography teacher Tuire Kurikka. Young photography students participated in the study. The research task was to develop activities where young people can use art to build resilience to climate change. The study consisted of five artistic tasks in which students explored climate change using different kind of photographic techniques. The artistic process involved approaches of New Genre Arctic Art Education and New Materialism. At the end of the process, the research team opened an exhibition called IT'S MELTING – photographs on climate change on 25 May 2023. The arts-based approach promoted young people's understanding of the phenomenon. It also gave them new ways to deal with feelings of climate change. Active artistic participation and a sense of community developed young people's resilience. In addition, the art-based work, and the dialogue with materials created feelings of empowerment. Participants felt heard and seen. This study suggests that art can strengthen young people's resilience to climate change in the future. *On the Front Line of the Climate Crisis* research project is coordinated by the Youth Research and Development Centre Juvenia of South-Eastern Finland University of Applied Sciences and the University of Lapland. The project started in 2022 and will continue until the end of 2025. The project is funded by Kone Foundation, and it is carried out in Lapland, Eastern Finland, and Tampere region.

Photos of the exhibition opening:
https://www.instagram.com/p/CsrGaxrt-09F/?img_index=1

4.30 Application of Museum Learning Resources in Community-based Art Programs for Older Adults: An Action Research

Shiang-Fu Lu | Department of Adult and Continuing Education, National Taiwan Normal University, Taiwan

Advancements in public health and medical technology have significantly extended global life expectancy. However, population aging has become a critical issue worldwide. Taiwan is one of the fastest aging societies in the world. Therefore, in order to promote lifelong learning and cultural equality, the National Museum of History in Taiwan has transformed images of cultural relics in the collection into a learning resource specially designed for the elderly entitled *A Story Box of Creative Aging: Impression of Home*, which has received international recognition, including the MUSE Design Award (USA) and the iJungle Graphic Design Award (Europe).

This study adopts an action research method and uses the museum's learning resource *A Story Box of Creative Aging* to design six community-based art courses for the elderly to study the teaching effectiveness and inspiration of the courses and promote creative aging. The program was conducted with 12 older adults in a community centre in Taipei. Data were collected through questionnaires and semi-structured interviews to assess participants' satisfaction and their true feelings about the program design. The research found that: 1. The course design model of this study is suitable for developing art engagement courses for the elderly; 2. The participants were highly satisfied with the course, including three key factors: inclusive teaching methods, self-expression and creative experience, and *A Story Box of Creative Aging* the theme of which related to *Impression of Home*; 3. The course positively impacts the lives of the elderly, enriching life experiences, developing a positive attitude towards things, promoting self-improvement, and enhancing social interaction. The final research results show that art courses can be an effective way to promote health and creative aging among the elderly in the community.

4.31 Sexuality, Consent and Relationships from an Artistic and Salutogenic Perspective

Teresia Lundahl | Fryshuset Gymnasium, Stockholm, Sweden

How can we work with sexuality, consent and relationships in schools in a way that is inclusive, artistic and salutogenic? This area of knowledge lies in the tension between the school's mission of knowledge and values, and this is clearly stated in the new curriculum for both primary and secondary schools in Sweden. The #metoo movement has opened up our awareness of power, boundaries, aesthetics and interplay in relation to artistic processes. The embodiment of all kinds of art forms can help us to understand boundaries, sexuality and communication. Hopefully this will make artistic and aesthetic processes more democratic for all participants. This research project explores different ways of working with consent, boundaries, communication and power in artistic and aesthetic processes using A/R/Tography as a methodology. All artistic expressions involve physical practice, and when the body is activated to imagine and create, we can more easily connect with ourselves. Art and sexuality are what Maslov calls "peak experiences", and because they create a state of consciousness that is characterised by euphoria and bliss, they are a great way to explore our identity. Interdisciplinary studies show that artistic practices and expressions will play a greater role in creating sustainable societies that are experienced as meaningful and developmental for all. Professor Boijer Horwitz writes that when we explore our identity through emotion, play and creativity, we strengthen our self-esteem and competence in different ways. The salutogenic perspective means that the focus is on what makes people and organisations function well and in good health, rather than on what makes them sick and dysfunctional. In the school environment, this can be about how we can work to strengthen students' sense of context and meaning in school, how we can strengthen and maintain students' physical, psychological and spiritual well-being.

4.32 What Makes Humans Humane? An Inter-artistic Intervention at a Primary School in Cyprus

Tereza Markidou | Ministry of Education, Sports and Youth, Cyprus

This paper presents the results of an inter-artistic project *A Flag off/for Humanity*, which was delivered in a rural primary school in Nicosia, Cyprus during the year 2023–2024. The project consisted of an initiative to re-learn and rediscover values and skills that encompass what it means to be 'human' and 'humane' in a constantly turbulent, conflict-ridden, post-covid world by exploring the potentials of visual art and literature. The aim of the project was for the 11–12-year-old children to explore the meaning of 'humanity' through contemporary art and literature from Cypriot artists and writers. After that, the children created an artwork in collaboration with a local contemporary artist, entitled *A Flag off/for Humanity*. The project was based on the liberating power of the arts (literature and the visual arts) as experiential ways of making meaning of ourselves and the world. Artmaking and writing consist of peaceful acts through which people try to reflect and understand the world around them, to explore their possibilities, to caution about inequalities, but also to remind everyone of what is important for our co-existence. Inspired by the work they undertook through this project, some children pursue individual work on human rights at home by their own, which they then shared with the teacher and classmates at school. Such examples show the impact of these projects in learners' lives and reminds educators that it is utmost important to support meaningful expressive practices that enable learners to find ways to be respectful, care-full and creative, especially in such challenging times.

4.33 Blank Pedagogy: Reading Minimalist Artworks through Gender and Sexuality

Tabitha Millett | University of Cambridge, UK

This paper explores the possibilities of applying queer theory to minimalist artworks in a bid to highlight new ways of theorising

minimalist art, gender and sexuality. The paper asks if it is possible to understand gender and sexuality differently through minimalist artworks and discusses the pedagogical potential that may occur from these readings. Questions asked are: can minimalist artwork act as a 'shelter for power' when exploring gender and sexuality? And could minimalist artwork be a way to discuss ideas of gender and sexuality alongside identifying issues such as hyper individualism, separatism and essentialism with students? Artworks discussed will be both the author's own artworks and other artists' creative works. The paper suggests minimalist artwork may provide different avenues to discuss gender and sexuality in education beyond often tokenistic, essentialist and victims led portrayals often associate with gender and sexuality curricula and artwork described as queer.

4.34 ALLIYASUNCHIS (WE WILL HEAL) Artistic Practices to Heal Peruvian Art Rethinking Art Schools, Beginnings of a "De-artization" in Peru
Mario Mogrovejo Dominguez

De-artization as a concept seeks to challenge the dominant understanding of art, which has traditionally been defined by the technical, conceptual, and procedural frameworks derived from the Western world. It asserts that art is not solely shaped by Western epistemologies, particularly those originating in Europe. In Peru, art schools function as legitimizing institutions for Western art, often refusing to recognize pre-Hispanic art as a legitimate form of artistic knowledge. De-artization involves acknowledging pre-Hispanic heritage as a valuable artistic and intellectual legacy, deserving of recognition as art in its own right. In this context, dismantling the structure of art education in Peru means questioning and deconstructing the hierarchical, ontological modes of knowledge that have shaped the art education system to date, particularly the Western-centred epistemology of artmaking and viewing.

This proposal calls for a return to an understanding of our own history, facts, and arts in a contemporary context. De-artization is not simply a methodology nor

a return to the past; it is an active process of unlearning, reflection, and transformation aimed at challenging colonial power structures. It seeks to shift the focus from mere pedagogy to a broader reconsideration of the colonial order that has historically shaped Peruvian education. Therefore, de-artization begins with recognizing the educational issues in Peru and opposing the imposition of foreign forms and content in the learning process. Through its educational framework, de-artization promotes disruption and critical reflection on the colonial nature of art education in Peru. By embracing de-artization, we can propose a distinctly Peruvian epistemology to reimagine the role of art education.

4.35 The Development and Improvement of Visual and Artistic Analysis Skills from the Age of 14
Anna Nagy | University of Szeged, Hungary

Using a digital training environment with curricular content, students could more easily develop the vocabulary and analytical methods needed to analyse art. Visual perception skills – and an important part of this, the skill of art appreciation – can be developed more quickly and enjoyably through digital means than through traditional lecture-based methods. Our experimental teaching drew on a questionnaire-based survey among art educators to assess their perceptions of the methods of teaching art history and the importance of the field. We found that they would like to use digital teaching tools to introduce more and higher-quality artwork to their students, who prefer online, illustrated content. In this presentation, I will introduce the interactive eLea online learning environment developed by the Educational Theory Research Group at the University of Szeged, which is available free of charge to all Hungarian students and contains exercises for most subjects. The image-based interface and the ability to share high-quality reproductions of artworks make it an excellent practice framework. During the presentation, I will show some exercises for students aged 14–18, which are suitable for establishing and developing art appreciation skills.

4.36 Art Education for Children Beyond Conventional Schooling in Japan: Art Education Support in School Refusal Facilities in the Kanto Region [VIRTUAL]
Hitomi Nakamura | Wako University, Tokyo, Japan

This research investigates the current state of art education in Japanese school refusal support facilities through a questionnaire survey, exploring methods to provide artistic experiences for children. While school refusal stems from multifaceted factors including medical, economic, and psychological dimensions, the study focuses on three educational institutions providing environments for children diverging from conventional educational systems (in Japanese context): Diversified Learning Schools, Educational Support Centres, and Free Schools. In navigating the 'Unexpected territory' beyond conventional schooling, this research examines the 'Shifting ground' of contemporary educational approaches based on the 'Permanence in art education'. Over the past decade, the researcher has investigated art education through extensive educational experiences across elementary, secondary, and tertiary levels, and through personal creative and physical expression practices, examining the fundamental significance, content, and methodological approaches of art education in human development. Against the backdrop of Japan's declining birth rates, school refusal among elementary and junior high school students has followed an exponential growth trajectory since 2011, reaching 346,482 in 2023. The underlying reasons are complex and deeply personal, reflecting intricate interactions between institutional, familial, and individual psychological landscapes. Common threads include interpersonal challenges, environmental disconnection, diminished motivation, and underlying anxieties. A paramount concern of this research is the potential dramatic reduction of artistic educational opportunities for children disengaged from conventional schooling. Art's unique capacity to help children confront their inner worlds and external realities becomes even more essential in alternative educational contexts.

Ultimately, the study aims to illuminate the current state of art education within non-traditional learning environments, investigate existing support structures, and explore innovative approaches to connecting art with school-refusal populations.

4.37 Unlocking the Power of Aesthetic Education: An Overview of Nigerian Creative Art and Design Curricula [VIRTUAL]
Ola-Oluwa Olaosebikan | Tai Solarin University of Education, Ijebu-Ode, Nigeria

Aesthetic understanding is crucial to well-rounded learning, not just in creative art and design disciplines, but also in many facets of today's communication and experience. Given its importance as vital to individual growth, social inclusion, interaction and cultural expression, aesthetic education need to be deliberate rather than left to intuition. The current policy thrust of the Nigerian tertiary education curricula aim at holistic production of skilled manpower, driven by innovation and equipped to be more responsive to emerging socio-economic challenges. Within the 30% curriculum flexibility offered by the new national curriculum, various institutions offering creative arts and industrial design programmes incorporate their own local needs, content and specialisation as extensions of the main curriculum. This paper appraises the aesthetics aspect of the current creative design curricula across state-owned and private tertiary institutions from aesthetic standpoint; examining themes within learning objectives and analysis of expected outcomes. The paper also identifies gaps needing to be filled to achieve entrepreneurial and employability objectives.

4.38 Bright Stories: Online Course for young Ukrainian refugees
Kateryna Orlova-Guzova | Kings Schools International, Bratislava, Slovakia

This paper presents "Bright Stories," an online course I developed as part of the volunteer project Teachers for Ukrainian Kids. This course serves as an educational

and psychological support space for young Ukrainian refugees from diverse locations worldwide, including Germany, Spain, Georgia etc. Through English language learning and art creative activities, the course has provided a supportive environment where children find not only academic growth but also a much-needed sense of community and resilience. This experience highlights the role of online art education in fostering psychological support and cross-cultural unity among displaced youth. The insights gained reveal the profound impact of arts-based learning on personal expression and emotional well-being in times of crisis.

4.39 Follow me – Follow the Clues and Recognise Abstractionism!
Dace Paeglite | Riga Pardaugas Music and Art school, Latvia

This study summarizes the experience of the Art Department at Riga Pardaugas Music and Art School in engaging students across various age groups (9–14 years). It examines effective strategies for communicating with students in a clear and engaging manner, particularly in introducing and elucidating the concept of “abstract work.”

The impetus to address abstractionism emerged from observations that children, their parents, and teachers often conflate simple stylization – which is distinct from realism – with abstractionism during art technique and style classes. To deepen participants’ understanding of this concept, an interactive dynamic art lesson titled “Follow Me!” was offered, wherein learners were guided by a sequence of prompting commands. Although participants were expected to follow the instructions carefully, they retained the freedom to choose the materials and representations for each subsequent step. This approach resulted in the creation of unique artworks by each student, characterized by diverse compositional strategies and visual effects; the final pieces featured only lines, squares, shapes, and colours. Notably, this methodology was also employed with adult audiences. The phenomenon can be attributed to the technical possibilities of contemporary

visual art and the diverse means of expression available, which facilitate the creation of eclectic effects by incorporating multiple visual art styles within a single work. Consequently, this may lead to a lack of clearly defined evaluation criteria by teachers.

Our findings indicate that this methodology: enhanced the understanding of abstraction as a distinct visual art style; increased knowledge of how a flat silhouette or outline is formed from simple objects in space; enriched learners’ emotional experience by integrating personal narrative with the transformation of real objects into abstract representations; facilitated the development of a coherent working rhythm that enabled learners to complete their artwork in a single session; and provided multiple choices during class, allowing learners to utilize tools and materials freely and innovatively. In conclusion, abstractionism should not be perceived merely as an impersonal arrangement of lines, dots, geometric shapes, and colours; rather, it represents a multi-layered narrative uniquely constructed by each student, which imbues the term “abstract” with personal significance.

4.40 Inbetween Art and Pedagogy
Beatrice Persson | University of Gothenburg, Sweden

Is there a space between art and pedagogy, if so, what does it look like? For me, there is a space, a space I think about as an inclusive territory. Creative, expansive and hopeful. A space where life worlds meet. In this paper I will try to unfold this inclusive territory thinking through a/r/tography and phenomenology. But how can I activate this space? And how can I activate it together with my students? I invite you on a journey through an entanglement of artmaking and theory in an experiment where life worlds meet to listen and learn not teach.

4.41 ACIIS: Self-expression and Mental Well-being through Art-based Learning in Drama

Hendrik Renneberg | University of Cologne, Germany

Anastasiya Savran

Wilfried Swoboda | University College of Teacher Education, Vienna, Austria

This contribution is and will be prepared by Wilfried Swoboda, Anastasiya Savran and Hendrik Renneberg. The ‘Academy for Creative, Innovative and Inclusive Schools’ (ACIIS) is a collaborative project running from 2023 to 2026, uniting a European network of 11 partner institutions such as universities, arts education providers, primary schools, and public authorities. The contribution’s empirical component features a videographic study aimed at analysing interaction structures that shape a distinctive learning atmosphere. This study adopts a phenomenographic approach, focusing on specific learning moments where students experience joyful self-expression and genuine mental well-being through art-based learning. The presentation will explore this field in depth, backed by examples from the research project.

4.42 Enhancing Human Perceptiveness through Visual Arts Education

Raita Steyn | University of Pretoria, South Africa

This study emphasises the significance of broadening the artistic conceptualisation in higher education by integrating inclusive practices that value creative abilities beyond sight. Anchored in critical phenomenology, the paper questions the long-standing practice of defining artistic appreciation exclusively by sight, which excludes the visually impaired from both participation and creation in visual art forms. By bringing to the fore the potential of visually impaired individuals, the research explores innovative pedagogical approaches that challenge the traditional monopoly of vision in visual arts education. Pivotal to this analysis is the “infinity” stage of the design process, which, through continuous iteration between

planning and execution phases, not only involves risk-taking and creative problem-solving but also incorporates surprise as a powerful pedagogical tool to evoke curiosity, anticipation, engagement with the unknown, and enhance creative motivation.

In practice, these concepts are substantiated by three case studies: 1) students navigated out of their comfort zones by continuing the design process using another group’s design plan, demonstrating adaptability and comparative analysis; 2) students designing tactile artworks, enhanced their skills through an experiential visit to a school for the visually impaired – an encounter that fostered empathy and sharpened critical thinking, as reflected in impactful artistic outcomes; 3) the impact of the element of surprise was revealed when the completed artworks by visually impaired and non-visually impaired were exhibited together. A retrospective approach functioned as an “eye-opening” revelation for the students, prompting students to reflect on their completed works and analyse the audience’s reactions and interactions. These cases advocate for a paradigm shift in art education to support educational equity and social inclusion. To ensure that art education nurtures diverse creative potentials and preserves human values, the research challenges stereotypes, fosters empathy, and advocates for inclusive learning environments.

4.43 Teaching the Unexpected! Resilience from Education through Art
Wilfried Swoboda | University College of Teacher Education, Vienna, Austria

If you want to stand between necessity and coincidence, you have to understand the structural transformations that are in the offing as well as coincidences that suddenly change the situation. The presentation presents resilience under the aspect of how schools deal with necessity and coincidence and searches for approaches in everyday teaching. The interdisciplinary use of Education through the Arts will be emphasised and illuminated using a practical example. Along the research project ‘Academy for creative, innovative and inclusive schools’,

areas of the dialogue-based practice of learning through the arts will be introduced. The presentation will give an insight into the project design and show the first steps and further expectations.

4.44 A Study of Art Projects Based on the Porosity of People, Objects and Happenings Soko Takemaru | Arts Council Tokyo, Japan

This presentation considers a community practice centred on children with Down syndrome and their caregivers in Yokohama, which I am observing as an engaged observer. The aim of this practice is not to solve administrative problems or to support the artistic expression of people with disabilities. It aims to create opportunities for children with disabilities – who often have limited chances to interact with others beyond their immediate families—to expand their world, as well as to foster a community that includes their parents.

The project is characterized by its ability to draw people in naturally and by the interdependence of the artists and other people involved, who bring their own personal experiences and practices to the project. This practice makes no distinction between the able-bodied and the disabled, or between society and the individual. It does not push people in need of care into society but instead connects everyone's way of being through artistic activities.

There is an exploration of a better way of living that values both inclusivity and the world of the individual. The people involved in this practice behave when accepting things as a "porous self" (Charles Taylor, 2020, *A Secular Age*) which allows them to accept the world of others as if it were their own. In terms of environmental design, both physical spaces and the structure of programs can also be seen as porous. This plays a role in creating communities and promoting changes in people's relationships and connections with society. I will consider the characteristics of this practice—namely, its ability to draw people in naturally and its community interdependence—from the perspective of the porosity of people, objects, and happenings.

4.45 The Role of Arts Education in Reducing Gender Inequality

Beste Tan | Ankara Hacı Bayram Veli University, Turkey
Başak Turan | TOBB University of Economics and Technology, Turkey

Art which leads individuals to question their stereotypes, is effective in raising social awareness about gender equality. This study focuses on the potential of arts education to reduce violence against women and examines its role in building emotional resilience and social awareness. Through a comprehensive review of existing literature, it explores the increase in violence against women where arts education is underdeveloped. The impact of the arts in raising people's social awareness of gender equality is emphasized. This can be used to address the growing problems of gender inequality and create more peaceful and safe societies. An art education proposal has also been developed based on the idea that integrating art education into both school curricula and social programs will have a positive impact on reducing violence against women. Our research aims to reduce violence against women by creating social awareness through art education. In the research, qualitative research method was used through literature review and focus group interviews.

4.46 'Thinking Differently': Visual Artists' Interventions Working with Children with SEND [VIRTUAL] Simon Taylor | University of Worcester, UK

The 'Thinking Differently' Project explored how continuous interventions by visual artists into the curriculum can improve the educational attainment, self-confidence and wellbeing of young people with special educational needs & disabilities (SEND). Using a theoretical framework based on the Reggio Approach and the 'One Hundred Languages of Children', the professional artists developed a socially-constructed and creative curriculum utilising a range of themed spaces or 'ateliers' – places for play and exploration. These 'ateliers' or spaces were

developed collaboratively using the model of the artist's studio and were co-constructed with specialist artist-teachers ('atelieristas') and the children themselves – an approach which is based on a creative, experimental and holistic approach to education and pedagogy inspired by Educational Psychologist Loris Malaguzzi (Cagliari et al, 2016). What is remarkable about these creative spaces or 'potentiating environments' (Claxton and Carr, 2004) is the combination of technology with traditional materials and themes, analogue and digital crafting.

This presentation will include visual documentation (photographs and videos) of the children's participation and progress; evidence that through the visual and plastic arts, children can make their thinking visible (Cagliari et al, 2016). The project was a partnership between Meadow Arts, University of Worcester and specialist arts-education charity House of Imagination. It was funded by the Paul Hamlyn Foundation and has connected three SEND High Schools in England through a programme of collaborative CPD and an emerging community of practice (Wenger, 1998). The project findings have been significant with key themes including: importance of an 'emergent curriculum', dialogue with materials, social, emotional, mental health and wellbeing benefits for children with SEND, trusting the process, curiosity and imagination, children as researchers enquiring about the world.

4.47 The Place and Role of Creative Thinking in Teacher Education and Training Simon Tünde | Hungarian University of Fine Arts, Budapest, Hungary

The importance of creative thinking in the 21st century world of work is undeniable, but its development is poorly addressed in rigid institutional structures (Gregerson, Kaufman, and Snyder, 2013; Piirto, 2011; Dilekci and Karatay, 2023; OECD, 2023a, b). It is included in the curriculum as a key competence and a priority area for development, but it is not measured and assessed at a systemic level.

The need to address and bridge the gap between labour market demands, the

foundations of the curriculum, and daily pedagogical practice is reflected in the research design, which offers an alternative set of options. The research is designed primarily for educators in areas of cumulative disadvantage, both because they are the most vulnerable in relation to labour market expectations, and because creativity – understood as a basic human behaviour – is also essential for the development of social components (Binkley, Erstad, Herman, Raizen, Ripley, Miller-Ricci and Rumble, 2012).

The aim of this research is to (1) apply innovative methods in visual education classroom settings that target the development of creative thinking, (2) prepare teachers to freely adapt tasks aimed at developing creative thinking within any subject framework, (3) support teachers' interpersonal and organisational capacities for effective collaboration through visual and design tasks. Two modules will be developed using innovative methodologies, tested, and evaluated through pre- and post-intervention assessments. These modules were selected based on prior research experience and the specific characteristics of creative thinking: Pedagogy of Contemporary Art (Ching 2013); STEAM (Science, Technology, Engineering, Art, and Mathematics) (Cheska, 2017; David, 2016). In the course of the presentation, I will present some of the practices already tried and tested in teacher education and in-service training and the current state of research.

4.48 Enhancing Visual-Spatial Competency: Investigating Pre-Creative Processes and Spatial Perception Development in Vocational School Students

Tereza Vlasáková | University of Jan Evangelista Purkyně (UJEP), Ústí nad Labem, Czech Republic

The ability to perceive, transform and depict real objects is challenging for plenty of students. Spatial perception is the ability to understand and interpret the spatial relationships between objects, including their position, distance, and orientation in a given environment. It allows individuals to

navigate, visualize, and manipulate objects in space accurately, which is essential for tasks like drawing in perspective, estimating distances, or transforming 3D objects into 2D representations. Findings suggest that early exposure to visual-spatial training positively correlates with improved performance in these tasks, indicating a need for targeted educational strategies. Thus, it is recommended to make practical interventions in art and geometry curricula to enhance visual-spatial competency and equip students with foundational skills applicable across multiple disciplines. The paper deals with research in the field of pre-creation and visual language of vocational school students. The aim of the research is to validate and test the design and the methodology of the research. The research studies the relationship between a student's pre-creation – steps leading to the preparation of the creation itself. As part of the analysis, I evaluate format analytical criteria such as the ability to work with perspective and to transform objects as well as the correct use of object proportions. Afterwards I compare them with skills related to the development of spatial perception to understand students' cognitive strategies in creative work. This research aims to address a gap in understanding the pre-creative processes of secondary school students in vocational schools, providing a foundation for future pedagogical strategies and art assignments. The findings will enhance our understanding of visual thinking and spatial imagination development in secondary students with implications for educational practice and curriculum design.

4.49 We the People

Jennifer Wiebe | Concordia University, Montreal, Canada

This paper is an exploration through artworks of the polarization of the United States of America. The exhibition entitled *Election Party/Fête Électorale* (5–10 November, 2024) was held in Montreal, QC Canada, geographically close to the international border between Canada and the U.S. This paper is an invitation to consider polarization and unity – with artwork as a medium for

dialogue. Examples of polarizing subjects and contexts will be considered and invited from participants during the opportunity for discussion.

4.50 Healing through Interracial Art Dialogue: Cross-Cultural Queer Pedagogy between Taiwan and the U.S.

Meng-Jung Yang | School of Art, California State University, USA

This research project investigates queer pedagogy as a healing practice in art education, with a focus on the concept of reparative reading. This approach emphasizes the need to move beyond cultural colour-blindness in queer studies and art education. I conducted experimental art projects in college-level courses in the US and Taiwan to explore the intersectionalities of Asian and AAPI queer individuals, aiming to develop empathetic, racially, and socially just approaches to art education through interracial, cross-cultural learning, as well as examining how different cultural contexts shape participants' art creation statements. In these experimental projects, the participants were college students enrolled in art education courses at California State University, Long Beach (CSULB), and National Taiwan Normal University (NTNU). The students began by analysing works by selected AAPI queer artists, re-examining their own intersectional identities, and exploring shared experiences through art creation. Each student also created an illustration that connects the artist's experiences or art with their own intersectionality and personal story. Additionally, the Taiwanese students engaged with the artwork and statements produced by CSULB students, leading to reflections on intersectionality, cultural colour-blindness, and racial issues through interracial dialogue. Beyond fostering deep discussions on intersectionality and expanding queer pedagogy, this study has a direct impact on classroom practices. It empowers future educators to create inclusive, socially just learning environments and provides practical tools for K-12 teachers to integrate artworks by racial minority queer artists, offering transformative strategies for addressing issues of cultural objectification.

4.51 Making Tactile Books: Combining Community Education with Inclusive Education [VIRTUAL]

Yilu Zhang | Hangzhou Normal University, China

Tactile Books are three-dimensional sculptural picture books made from various materials that resemble real objects. They not only provide imagery reading materials for visually impaired children but also have more potential value. However, due to the high production cost, they are difficult to distribute widely. Starting from October 2024, the *Art Without Barriers: Tactile Book Making Project* by Hangzhou Normal University has become a community art education project with the goal of enhancing the community's capacity for empathy. It takes "emotions" as the theme of the book making, linking smell and touch as means of artistic expression and creation. The final works will be shared by co-creators in terms of copyright and donated as teaching aids to educational and charitable institutions for visually and mentally impaired children.

This project creates new social ties that not only enhances the empathy of the community participants but also generates a large number of tactile books at low cost to meet the needs of special education – including for the visually impaired and the autistic – and even offers potential artistic job opportunities for them.

Scan the QR code to explore the papers in Theme 4 in more detail.



Theme 5: Digital Media as Pathways to New Territories

5.1 Thinking-(Queerly)-with the Crocus Nafisa Afrin Iqbal | University of British Columbia, Vancouver, Canada

This paper contends with the absence of a generation of queer elders as a result of the AIDS epidemic, and the resultant loss of guidance, wisdom, and lineages of knowledge for my generation of queer folks. In the course of walking with public art, I encountered a field of crocus flowers behind the Vancouver AIDS Memorial at Sunset Beach and began to consider this as a message from our queer elders. Through employing an a/r/tographic disposition that allows for an openness to new sensorial, perceptual, and conceptual connections (Sinner & Irwin, 2022), this paper explores new territories of post humanist queerness as a response to grief through digital image-making. By engaging with the queer archives of the HIV In My Day Oral History Project and the alphabet art of the queer typographer and artist, Nat Pyper, as well as my own 35mm photography, I investigate the queer pedagogical potential of the crocus in teaching us about community, relationality, and resilience through the making of digital images that serve the educative purpose of teaching and being a visual record about the emotional and lived experience of the AIDS epidemic.

5.2 Shifting Grounds – Interweaving Analogue and Digital Working Methods Nadia Bader, Anja Morawietz | University of Education Zurich, Switzerland

Today, we live in a society where digital media seep into and are interwoven with all areas of life. This so-called post-digital condition also concerns primary school children. Digital media are therefore part of the young generation's everyday life. And yet, hardly any concepts for teaching art using digital media in the context of creative, self-reflective tasks have been published in German-speaking countries for the first years of primary school (6- to 9-year-old children). Here grounds need to be shifted. Against this backdrop, we are looking into the reasons for the absence of digital media in primary school art lessons in a pilot project at Zurich

University of Teacher Education in 2024/25. By using a design-based research approach we explore how digital media can enrich analogue, process-based aesthetic tasks. We also investigate under what circumstances the use of digital media is practicable and meaningful for children and teachers in everyday art lessons. Finally, we ask what "Technological Pedagogical Content Knowledge" (referring to the TPACK-model) teachers need for teaching media literacy focusing art education and how we as teacher educators can support them in building the necessary professional competences. The presentation shows the implementation of teaching/learning scenarios in a primary school class. On this preliminary basis, the questions posed above are discussed.

5.3 Deconstruction and Film Heritage in Pre-Service Teacher Training Ángela Barrera-García | Department of Musical, Plastic and Corporal Expression Didactics, University of Granada, Spain Dolores Álvarez-Rodríguez | Faculty of Education, University of Granada, Spain

Given the complexity of audiovisual narratives in the digital era and the challenge of developing analytical and reflective skills in the classroom around audiovisual consumption, this project uses filmic defragmentation from a new collaborative perspective as a resource for educational artistic creation for future teachers. Defragmentation, understood as the process of deconstructing and re-generating the visual and sound narrative, is explored from a collaborative and interactive approach, where participants question the multiple layers of meaning present in a film work and allow them to co-author a collaborative video essay. The project is part of the pre-service teacher education of Primary Education with a significant sample of students who have worked under an a/r/tographic methodological approach in teams to generate three different video-essays with the aim of fostering creativity and placing them in an active role in creating their own works. In addition, it also develops their analytical and reflective skills. To this end, a current audiovisual reference has been used as a starting point to provide the

necessary aesthetic and conceptual keys to promote and explore new perspectives on our cultural and filmic heritage. As a result of the integration between film theory and the visual arts, an aesthetic and conceptual quality is observed in the resulting works, also motivated by the position of the film as a tool for the development of the visual arts.

5.4 Film Production in Contemporary Art and Art Education

David Bartoš | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Nowadays, audiovisual content constantly surrounds and absorbs us. From a young age, we are not only consumers of audiovisual content but also often creators. We participate, either passively or actively, in the creation and sharing of audiovisual content, primarily on social networks. However, not everyone engages with created or perceived audiovisual content through the lens of film aesthetics. At the same time, we must preserve creative and critical thinking, which is important not only from the perspective of art, but also for society as a whole.

5.5 Fashion Aesthetics, AI, and Digital Landscapes: Masculinity, Identity, and Authenticity in Shifting Visual Territories

Jeremy M. Bernardoni | University of North Texas, Denton, USA

The increased presence of artificial intelligence, immersive media, and digital platforms has transformed fashion into a dynamic site for exploring identity and visual culture. These technologies not only expand creative possibilities but also redefine how masculinity is performed, perceived, and contested in hypermodern society. This research examines how fashion and masculinity intersect with these “unexpected territories,” where new aesthetic norms and pressures emerge, shaped by algorithmic influences and immersive environments. Drawing from symbolic interactionism theory and social-psychological aspects of dress and identity, this study uses data mining methods, such as sentiment analysis

and topic modelling, to analyse patterns in social media posts and trends, AI-generated fashion imagery, and consumer engagement metrics related to masculine aesthetics. The data reveal how algorithmic curation promotes hyper-idealized masculine imagery, creating a distorted visual culture that pressures individuals to conform to narrow, digitally constructed standards. Content analysis of user interactions on digital platforms further highlights the impact of these visual environments on self-presentation, identity formation, and emotional well-being. At the same time, mining data from platforms featuring non-binary aesthetics, customizable avatars, and immersive technologies uncovers opportunities for reimagining masculinity. These unexpected visual territories offer spaces for experimentation and fluid self-expression, destabilizing rigid gender norms. However, findings also indicate the pervasive influence of addictive behaviours, false realities, distorted self-images, and external validation, challenging self-authenticity in these digital spaces. This research positions fashion as a lens through which visual culture and digital innovation intersect with the shifting grounds of masculinity. It explores how the dynamics between technology, visibility, and identity reshape traditional value systems and cultural norms. Data-driven insights highlight an unexpected territory in the liminal space between the aesthetic interpretations of hypermasculinity, a new masculine image, and the dynamics of authentic self-expression.

5.6 Fostering Agency Beyond Digital Territories: Empowering Youth with Feminist Art Pedagogy to End Gender-Based Violence

Annik Bilodeau, Ariane Wilson | University of Waterloo, Ontario, Canada

In the past two decades, art has increasingly been deployed online to bring attention to the epidemic rates at which women, girls, and gender-diverse people are murdered because of their gender identities. Indeed, digital media has both expanded the reach and amplified the impact of this political expression, while also facilitating the forming of unexpected transcontinental relationships

shaped by the shared goal of ending this violence. Leveraging a framework for recognizing students as collaborators with educators, we examine the social impact of a classroom activity where US-based students create artworks for a social media account that memorializes victims of femicide, primarily in Mexico. Students aged 12 to 14 practice “necroresistance” (Rodríguez Madera) through portraiture, bridging their American experience with that of grassroots feminist activists in Latin America. We argue that this unprecedented partnership is an exercise in recognition-based social justice (Fraser). The agency of the students is validated when they are invited to take action by honouring victims of femicide. This, in turn, empowers them to become emotionally and artistically engaged as global advocates for gender equality beyond the borders of their classroom. We borrow the concepts of “solo dance” and “co-choreographies” (Anttila) to describe how this process encourages students to explore their inner territories, and assess and broaden their value systems. Through a cascade of co-choreographies enabled by modern technology, students become part of an international movement for social justice and anchor themselves as both producers and receivers of art refusing gender-based violence. With the hope of inspiring educators to pursue similar goals in their classrooms, we provide guidelines for implementation. Disrupting the status quo that places the value of a life on a hierarchy according to gender, race, class, and more, requires that we call on feminist art pedagogy and recognize students as agents of change.

5.7 Beyond Control: A Case Study on the Integration of Generative AI in Fashion Design Education through Actor-Network Theory

Chanjuan Chen | University of North Texas, Denton, USA

Artificial intelligence (AI) is a rapidly growing technological trend reshaping industries, including education. This qualitative case study investigates the impact of implementing Generative AI in a university-level fashion design course on students’ creative

processes and outcomes. Drawing on Actor-Network Theory (ANT), this study examines the dynamic relationships between human and nonhuman actors—students, instructors, university policies, AI platforms, and the broader socio-technical network within which they interact. Conducted over five weeks, the study employs diverse data collection methods, including pre-survey questionnaires, participant observations, interviews, focus groups, field notes, design process documentation, and artifacts. In alignment with the congress theme of “unexpected territories,” the study frames AI-based fashion design as a practice that reimagines identity, creativity, and learning. It explores the intersections of tradition, innovation, and ethics, reflecting on the paradigm shifts introduced by digital technologies. Data analysis employs linkography for examining the visual data and thematic analysis for the textual data. ANT offers a lens to uncover the socio-technical complexity of AI in the classroom, highlighting its dual role as both a creative enabler and an active participant in the educational network. The findings reveal how students and educators navigate AI’s potential to expand creative possibilities while critically reflecting on challenges such as authenticity, originality, and ethical considerations in digital spaces. This study contributes to the existing literature by applying ANT to art and design education, offering insights into integrating AI in these fields. It also provokes discussions on visual culture, value systems, and pedagogical innovation, emphasizing how AI challenges and redefines traditional boundaries in art and design education.

5.8 Virtual Reality to Train Pre-Service teachers

Jenny Evans | Valdosta State University, Georgia, USA

The presentation explores the increase in confidence and self-efficacy in using Mixed Reality Simulations (MRS) to prepare pre-service teachers. Currently our pre-service candidates have field experiences, and clinical experiences of being in the classroom with students and the mentor teacher. They are not allowed to sit in and observe

or participate in parent teacher conferences, 504 meetings, IEP meetings, student behaviour/discipline meetings, or communications with parents (outside of those volunteering). The Mixed Reality Simulator provides a safe (virtual) environment for pre-service teacher to practice these conversations, record, watch, reflect, discuss, and learn from their experience. Pre-service teachers stand in front of a screen and talk directly with the simulation. The simulation has been preset with a scenario. For example: the scenario may be a parent/teacher conference where the student is being unsafe in the classroom, or bullying another student or the parent is complaining about the student's grades. The experience is recorded. The pre-service teacher participating then watches and writes a reflection about the experience, challenges, etc. There will be a MRS experience at the beginning of the semester as well as the end of the semester, allowing students time to learn, have their field experience in-between. Additionally, there will be class discussions on the experiences that will be audio recorded with field notes, to allow for comparison on the pre and post experiences. Student reflections will be artifacts of data as well. The presentation will include a sample recording of the MRS experience as well as reflections from the students and an analysis of the student reflections. The hope is this new technology will build confidence and better prepare our pre-service teachers.

5.9 Effects of Vocational Identity and Self-Efficacy through an Industry-Based Mentorship Scheme in Hong Kong
Maggie S. K. Fung | CLAP-TECH Centre, Hong Kong Baptist University, Hong Kong

An industry-based mentorship scheme embedded in the Applied Learning Programme Multimedia Storytelling was designed in CLAP-TECH Pathways as one of the key components for senior high school students, facilitated through a tripartite collaboration among partnered high schools, Hong Kong Baptist University, and Industry Partners (IPs). The program aims to enhance students' vocational identity and self-efficacy for their transition from secondary to

tertiary education and the creative industry. The mentorship program pairs mentors from IPs with mentees to provide personalized guidance, support, and resources.

Utilizing a mixed-methods approach grounded in Social Cognitive Theory (SCT) (Bandura, 1986), the study evaluates the mentorship program's effectiveness from the perspectives of both mentors and mentees. SCT focuses on the concepts of observational learning, particularly through role models, and the cognitive processes that mediate learning, including self-efficacy and reciprocal determinism. Difference analysis will be employed to assess how factors such as the frequency of mentor meetings and the quality of mentor-mentee interactions predict outcomes related to mentees' workplace concerns, control, curiosity, and confidence. Data were collected through surveys, interviews, and focus groups at different stages.

The combined results highlighted graduates participating in the mentorship program expressed greater confidence in informed decision-making regarding career and life planning, with scores increasing from 7 to 92, compared to non-participating students, who showed a rise from 5 to 65.7. Furthermore, when evaluating the 10 Essential Attributes, participating students improved from 7 to 90.1, while non-participants increased from 66 to 74.6. Overall, students reported gaining valuable workplace knowledge and industry insights from their mentors, leading to increased confidence and motivation. The mentors' experiences also inspired students to explore diverse resources and solutions when facing challenges, underscoring the program's positive impact on their development and future readiness.

5.10 Digital Art and Its Impact on the Formation of New Generations of Visual Arts Educators [VIRTUAL]
Priscila Giaretta Okuno | Unicamp, Universidade Estadual de Campinas, Brazil

This paper discusses the influence of digital art on the training of visual arts educators, focusing on the technological and conceptual subversion of digital media for artistic production, beginning with pioneers of

digital art in the 1960s. It examines how these developments impact current teacher education by reshaping foundational concepts in the discipline.

The initial discussion references *Arte Digital: Novos Caminhos da Arte* by Wolf Lieser (2010), highlighting the shift in artistic "support" with the advent of digital media, including the diversification—or even absence—of traditional canvases. It further draws from Maria Lúcia Santaella Braga's *Linguagens Líquidas na Era da Mobilidade* (2007), to reflect on evolving aesthetics in digital art. The analysis then turns to two studies: *O ensino das Artes Visuais e as TIC* and *Smartphone e Artes Visuais*, which examine the challenges and opportunities of digital art in education. These approaches contrast with traditional classroom models rooted in modern art pedagogy, calling for a renewal of teaching methods to align with new technologies and artistic practices.

Renato Frossard Cardoso's article *Ensino de Artes Visuais na Era Digital* (2019) provides a central reference, emphasizing the need for continuous professional development and the integration of information and communication technologies. Teachers must be equipped to critically engage with contemporary issues in art and education. The discussion is supported by works from Alice Fátima Martins and PhD candidates Vilma Luísa Sieglloch Barros, Maria Clara Silva-Forsberg, and Cilene Maria Lima Antunes Maciel. Through a bibliographic review and comparative analysis of key authors, this study contributes to a deeper understanding of teacher training within a digital culture shaped by new social standards and digitally fluent generations.

5.11 Integration of Reality Game into Community to Enhance Cultural Mutualism and Co-creation – The Coverage of Old Douliu Town
Hsiu-Ching Hsieh | National Yunlin University of Science and Technology, Taiwan

Through literature review and field study, the researcher identified two core dilemmas facing Douliu town: a lack of local cultural identity and self-confidence, and a wealth of

cultural and historical resources that are not widely recognized or utilized by the community. To address these issues, this research integrates a "reality game" into old Douliu town to promote interaction with visitors, historical interpretation and reflection, environmental awareness, and cultural symbiosis and co-creation among local residents and communities.

The methodology proceeds as follows: Step 1: Theories of cultural anthropology (Hofstede, 2010) and city imagery (Lynch, 1960) are applied to the design of the reality game. Field trips and interviews are used to identify key cultural and historical elements of old Douliu town ("point, line, surface"); Step 2: The instinctive behaviour and sensory experiences of participants are used to explore these cultural elements. A reality game concept is developed, including an application prototype, draft map design, and mock-up of props; Step 3: The complete reality game, including the app, map, and props, is produced; Step 4: Post-experience feedback is evaluated, covering learning outcomes, enjoyment, satisfaction, immersion, challenge, and engagement.

The research outcome demonstrates that integrating a reality game into old Douliu town allows participants to experience the richness of local culture in meaningful ways, fostering deeper appreciation and understanding. It also supports the development of cultural identity and self-confidence among local residents and students.

5.12 The Robot in the Room: Artist-AI Entanglement in the Creative Writing Process [VIRTUAL]
Angie Hostetler | University of Melbourne, Victoria, Australia

Relationally speaking, the act of writing a novel has never been a truly solitary endeavour. This paper explores the entanglement of human authorship and AI-generated text, framing the writing process as an emergent, relational practice. Rather than positioning AI as a mere tool or co-author, I examine it as a mediator of possibility – shaping narrative structures, disrupting habitual modes of writing, and opening

speculative spaces for storytelling. Through an a/r/tographic lens, I trace the iterative exchanges between human intention and machine-generated text, considering how AI unsettles conventional notions of originality, agency, and creative labour. This inquiry situates AI-assisted writing within broader discussions of digital media as pathways to new epistemic and aesthetic territories, questioning how AI reshapes not only the way we write but also the way we imagine the act of storytelling itself.

5.13 Art-Integration through Interactive Digital Narratives

Kevin Jenkins | Texas State University, USA

The purpose of this presentation is to introduce art educators to the potential of the free online TimelineJS program as a tool for enhancing student engagement and understanding of creating digital visual narratives. Attendees can expect to gain a deeper understanding of how TimelineJS can be integrated into art education curricula and its impact on student learning. The anticipated outcome is that participants will be inspired to explore the possibilities of TimelineJS and feel confident in incorporating it into their own teaching practice. This presentation will be organized into three main sections. First, an overview of TimelineJS will be provided, highlighting its features and capabilities. Real-life examples will then be showcased to demonstrate how art education students have successfully utilized TimelineJS to create interactive timelines that bring visual narratives to life. Through these examples, participants will witness the potential of TimelineJS in engaging students and facilitating their exploration of various artistic, social, historical, and cultural contexts. Finally, a discussion on integrating TimelineJS effectively into art education will be held, sharing tips and strategies to ensure successful implementation. Using TimelineJS in art education is highly relevant and aligns with current trends in visual arts education. By leveraging technology and multimedia, educators can create dynamic learning experiences that resonate with students' digital literacy and engage their curiosity. TimelineJS offers a unique

way to present visual narratives, enabling students to interact with the content and develop a deeper understanding of artistic concepts and cultural significance.

5.14 Going beyond Boundaries with Extended Reality and Gamification in Art Education

Ahmet Fatih Karakaya, Hafize Ürüšan
| TOBB University of Economics and Technology, Ankara, Turkey

Art education provides a model that enables individuals to establish deep connections with their own cultures and the world. In a time when traditional educational methods struggle to sustain student motivation and engagement, art students seek new opportunities to enhance their creative skills and explore visual arts through innovative means. Integrating gamification and Extended Reality (XR) technologies into art education, while emphasizing the experiential learning approach intrinsic to the field, creates an unexpected learning space with transformative potential, enhancing student productivity.

This study proposes a digital learning platform enriched with these technologies to cultivate critical thinking, cultural awareness, and creative problem-solving capabilities among art students. The proposed platform strengthens students' visual literacy and aesthetic understanding while providing a digital space for artistic exploration, simulation, creation, and critique, allowing them to discover and realize their creative potential. Designed to leverage XR technology, the platform enables students to interact with their physical surroundings by digitally scanning real objects, spaces, and environments through mobile devices and XR applications. As a result, students can transform their environments into an interactive, unexpected learning space, fostering connections with their cultural histories and experiencing the transformative power of art. By incorporating experiential learning elements fundamental to art education within a sustainable model, the platform aims to reduce the time and material costs associated with physical resources, offering a more efficient, accessible, and sustainable

learning experience. This study seeks to contribute new perspectives in art education that support social participation and promote cultural diversity, offering students a more engaging, sustainable, and unexpected educational journey. Furthermore, it aims to inspire students to contribute to the cultural dynamics of future generations by drawing from the cultural richness of their surroundings.

5.15 Enhancing Perception through Interactive Installation Art in Data Visualization

Ahmet Fatih Karakaya | TOBB University of Economics and Technology, Ankara, Turkey

In the context of contemporary art education, interactive installation art emerges as a powerful medium for audience engagement and perceptual transformation. This study illustrates how the visualization of participants' data within an interactive installation can significantly enhance perceptual depth and emotional resonance. By integrating motion, sound, light, and visuals, the project positions viewers as active contributors to an immersive experience, effectively bridging the gap between art creation and appreciation in an educational setting. In the proposed installation, sensors capture participants' movements and translate them into dynamic data visualizations synchronized with sound and rhythm, creating a multisensory environment. These movements are transformed into unique visual and auditory patterns, harmonized with rhythmic sound and light, inviting introspection and self-awareness. This interaction aims to evoke a sense of participants' "inner light" and action potential, fostering deeper engagement with both self and the artistic process. Progressive intensification of rhythmic elements builds a layered experience of "anticipation" that culminates in "satisfaction," orchestrated through sensory interplay. In art education, this approach offers an innovative opportunity to explore visual communication as an embodied, interactive experience. It enriches students' understanding of data and self-expression by actively involving participants in the creative process. These installations measure

the impact of visual art in nurturing critical thinking, creativity, and a connection to the experience. Through the fusion of data and sensory elements, this approach presents a unique educational model for self-exploration, emotional engagement, and interactive art principles, positioning art as both a personal and communal journey.

5.16 A STEAM Research Project in Public Education System. Results and Frameworks.

Gabor Klima | Hungarian University of Fine Arts, Budapest, Hungary

In my presentation, I will demonstrate three pedagogical experiments based on the STEAM pedagogy methodology. The three experiments took place between 2019 and 2024 and are part of my research on the applicability of STEAM methods in the Hungarian secondary school visual education context. The main focus of the presentation will be to describe the projects' results, and the toolkit and methodology used in the STEAM research.

The backbone of the research design was the Design Based Research (DBR) methodology. Other research methodologies were also used under the umbrella method. Classroom observations, case studies, interviews, and protocols formed the basis of the research. Reflexivity, understood as a research methodology, was also an important factor in the experiments. In the first part of the presentation, I will briefly describe the research and the approaches I used. I will illustrate with examples the working mechanisms and effects of the different methods at different stages of the experiments. In the second part of the presentation, I will discuss student work and teaching-learning programs.

Programs based on STEAM methods have been tested in several schools with a varied curriculum, with the best results being achieved in the general secondary school and the mathematics integration. STEAM methods can be applied with some modifications and adaptation to the specific context and possibilities of public education. The teacher's personality was a key factor because, as with other reform pedagogical

methods, extra motivation on the part of the teacher was needed. My experiments have demonstrated the usefulness of introducing creative and artistic methods in science education.

5.17 Embodied and Performative Connectivity in Media Art Education: Fostering Affects Awareness to Teens [VIRTUAL]

Marie-Pierre Labrie | Université du Québec à Montréal, School of Arts, Canada

Connected copresence (Grabher et al., 2018) and mobility (Sheller and Urry, 2006) are pervasive phenomena among young people, who frequently use connected mobile technologies. These technologies have the agency to enhance digital literacy, but recent studies indicate that their use does not always lead to effective teaching practices (UNESCO, 2023) or social and emotional well-being (Cataldo et al., 2021). What role can art and education play in this context?

This communication reveals the findings of a study that took on the challenge of integrating these connected mobile technologies into a creative device within media art education, with the goal of fostering meaningful copresence among students. Through artistic «détournement» and embodied pedagogy (Fors et al., 2013), an educational intervention engaged four groups of secondary school students (Québec, Canada) in a form of performative play (Wood, 2018), through an educational social network. The students' bodies were involved through a series of prompts that allowed them to develop self-awareness and sensory consciousness by performing short artistic actions. While many young people experience daily screen saturation that disrupts their attention (Cain et al., 2016), this study reveals that when these tools are used through an embodied art experience, they can instigate a new way of being aware of their affects in everyday places and moments. This experience also facilitates connections with personal worlds of their peers, expanding the classroom relational dimension, and teaching students about their own personal boundaries.

The results highlight both the social and artistic dimensions of this connected copresence, offering insights into how connected mobile technologies can transform teaching and learning practices.

5.18 Projected Augmented Reality as an A/r/tographic Strategy for Artistic Literacy and Collaborative Learning [VIRTUAL]

Rocío Lara-Osuna | University of Granada, Melilla, Spain

In the same way that projecting a slide presentation can be considered a widely used teaching strategy, this communication proposes the use of projections based on projected augmented reality as an a/r/tographic strategy for artistic literacy. Projected Augmented Reality is a popular technique nowadays used by creative studios and contemporary artists. This technique uses projected images to transform the appearance of surfaces of all types and dimensions, becoming a modulator of immersive environments and a transformer of architectural surfaces. Essentially, the media used to make these productions are the same as the ones we can find in a regular classroom: projector, computer, and software to share images. This fact brings teachers the opportunity to use projections as a strategy for designing proposals to teach art education, using light and images to create artistic interventions that go beyond typical slide presentations. The aim of the proposed strategy is to introduce students to the use of technology that is readily available in classrooms from an artistic perspective. This implies making students active participants in their learning, exploring their creative potential and transforming the educational space through the integration of new visual content created by teachers and students. In this sense, taking as a reference the way artists use projections, it's possible to generate a shared experience where teachers and students produce a final product that condenses all learning, creating a collaborative intervention that fosters a more conscious use of technological resources.

5.19 Abstract Visuality for New Knowledge Structures and New Ways of Learning

Dominik Lengyel | Brandenburg University of Technology, Cottbus, Germany

Is it the fear of these very unexpected territories that accounts for the resistance to complex answers? Like many other disciplines, archaeology, as a science with great potential for public interest, faces the dilemma that much of the public demands simple answers, simple solutions, and simple messages. But science is complex by nature, and the historical humanities in particular often deal with uncertainty, with hypotheses based on analogies and probabilities that, while equally likely, may also be contradictory. While language is perfectly capable of conveying ambiguity in a way that is widely accepted, because language is always abstract, the possibilities of imaginative photorealistic so-called reconstructions often tempt people to sell pure fantasy with little scientific content as archaeological knowledge. But it is precisely the direct translation of abstract language into abstract models, especially when the abstract geometry is photographed as if it were built architecture, that can evoke mental images, actually explore unexpected territories, that can also create dangerous and disturbing images, disappoint and mislead. But this would take place in the mind of the viewer and depend on his or her own imagination. Deception would no longer be the central content of the image, but would be replaced by an inner search that could stabilise one's self-awareness through viscosity and sign systems, promote one's imagination and also counteract fears through experienced self-efficacy. Breaking with this traditional visual language, which is tied to physical reality and its imitation in archaeology, and rediscovering abstraction in images, gives rise to new structures of knowledge and new methods of learning. The aim of this article is to illustrate how architecture can interact with archaeology in an interdisciplinary way, on the basis of exhibition projects for different museums that have been developed with this pedagogical objective in mind.

5.20 Immersive Art Experiences: Leveraging VR for Contemporary Art Education [VIRTUAL]

Lilly Lu | University of Nebraska at Omaha, USA

We are at a transformative point in history, where digital technology permeates all aspects of life, blurring the lines between the real and the virtual, the human and the artificial, and the physical and digital realms. As technological advancements push boundaries, we find ourselves striving to surpass human limits and explore possibilities that were once thought impossible. Artificial Intelligence, as seen with tools like ChatGPT, exemplifies this shift, raising both opportunities and ethical concerns. Virtual Reality (VR) similarly extends human experience, creating new digital spaces that overlay and expand our physical worlds. VR technology has entered various aspects of daily life – shopping, entertainment, communication, and education. VR has transformed the gaming and entertainment industries, immersing users in highly realistic, simulated environments that mimic the physical world. This same potential unlocks unprecedented opportunities for 21st-century art and design education. As a new technology and a creative medium, VR offers a dynamic and interactive environment with visual realism, enabling users to explore immersive spaces unlike anything they can experience in the real world. VR represents an expansive digital canvas for artists, inviting illustrators, painters, animators, sculptors, 3D modelers, and game designers to experiment and innovate within new dimensions. It also presents significant career opportunities for artists, designers, and art students seeking to navigate and contribute to a digitally evolving world. In this presentation, I will discuss my research project, which explores the affordances and applications of Virtual Reality in art education. I will share insights into students' perceptions of VR art, highlight their examples of VR art creations, and provide a curriculum that integrates VR into art education. Additionally, I will examine effective practices in art education that leverage VR, fostering creativity and engagement in immersive digital environments.

5.21 Challenging Gender Stereotypes in Visual Arts Education through Generative AI: A Critical Feminist Approach

Ning Luo | The Education University of Hong Kong, China

This study combined generative AI technology with feminist pedagogy to empower visual arts students to explore and dismantle traditional gender norms embedded within classic artworks. The study adopted a mixed-methods approach with 46 master's-level visual arts students as participants. They were asked to select a classic artwork embedded with gender stereotypes and to write a prompt for the generative AI tool to produce an image that challenges or reverses those stereotypes. They then evaluated the AI-generated image regarding how effectively it addressed or subverted the identified gender norms. To assess participants' perceptions of AI in their creative practice, the Technology Acceptance Model (TAM) was deployed, providing quantitative data on perceived usefulness, ease of use and attitudes toward AI. Additionally, reflective commentaries were collected to offer qualitative insights into the effectiveness of AI-generated art in challenging gender stereotypes. Through a critical examination of historically significant artworks that reinforce gendered representations, participants generated AI-based visual responses designed to subvert these norms. This process cultivates not only creative innovation but also deep inquiry into the social and cultural forces shaping gender perceptions in art. By harnessing the capabilities of AI, the study explored the potential of technology as a transformative tool for social change in the arts, aligning with feminist pedagogical objectives to promote inclusivity and equity.

5.22 3D Printing: Chances and Challenges in Art Education

Jasmin Marohn | University of Kaiserslautern-Landau (RPTU), Germany

Although 3D printing has become indispensable in various areas, the technology is rarely used in schools. If schools have

3D printers, they are mainly used in STEM subjects and similar results are achieved using step-by-step instructions. Even if the medium involves the creation and processing of digital models and three-dimensional sculptures, the subject of art is rarely included in this context. One of the reasons could be that the technology and its calculations for creating the models are seen as the central core of instruction. In order to combine technology and art successfully, an overarching topic is essential – one that is meaningful to pupils and does not place technology at the centre. Linking analogue art practices can also serve as an entry point into the topic in an artistic way. The prerequisite for this is a qualitative and quantitative reduction in the choice of programs according to the pupils' abilities and a focus on essential editing tools to avoid losing the goal in the multitude of possibilities. While the printed object in other school subjects is usually the end of the process, this does not necessarily have to be the case in art lessons. Sometimes the focus of the artistic work is the further processing of the prints. The print can be edited using tools and paint. Often the first print serves as a preliminary stage to get a first impression of the works, after which aspects such as size and the associated spatial effect or the combination with other art practices come into play. Sketchbooks can be used to accompany the whole process. Different approaches to 3D printing in art education will be presented with the help of insights into project work that has been created in cooperation with schools.

5.23 Navigating New Territories in Cultural Preservation through AIGC-Assisted Storytelling [VIRTUAL]

Yi Meng, Yu Sheng | Xi'an Jiaotong-Liverpool University, Suzhou, China

This study explores the systematic integration of artificial intelligence-generated content (AIGC) tools into digital storytelling as an approach for students to discover innovative methods for preserving cultural heritage. Conducted at Xi'an Jiaotong-Liverpool University, this action research connects students with UNESCO-listed

heritage sites in Suzhou, where they explore and reinterpret the cultural stories of their surroundings. Through the exploration of both historical artifacts and current digital expressions, students can broaden the scope of cultural preservation in a fresh, interdisciplinary approach. Grounded in multimodal social semiotics (Kress, 2010), this project adopts studio pedagogy (Sheridan et al., 2022), which involves second-year students in digital media in an iterative and exploratory process of experimenting with various AIGC-facilitated modes, such as text, visuals, and sound, to create digital narratives that not only reflect their engagement with Suzhou's heritage, but also express their personal cultural insights in creative forms. Preliminary findings indicate that AIGC-driven multimodal digital storytelling fosters students' creativity and improves their understanding of cultural heritage. It encourages students to explore "unexpected territories" of digital media, thereby producing novel interpretations of cultural narratives. Negotiating these new digital territories enables students to create tools for engaging with their heritage in ways that are both personally meaningful and relevant in the globally connected, digitalized world of today. This paper will present student projects and demonstrate the potential of AIGC-assisted digital storytelling to help students develop cross-cultural understanding and creativity. Attendees will obtain practical insights into this pedagogical framework for art education, which integrates historical and digital perspectives to empower students to explore their roles in the changing cultural preservation landscape.

5.24 Artwork in a New Context – Digital Media as a Tool for Art Mediation

Dagmar Myšáková | board member of the Czech Section of INSEA | Department of Art and Education, Faculty of Education, University of Jan Evangelista Purkyně (UJEP), Ústí nad Labem, Czech Republic

This paper focuses on a theoretical reflection of an educational program, focusing on guiding the participants to the sculptures from the 70s and 80s located in the park of Severní Terasa district in Ústí nad Labem.

The program took the form of an art mediation workshop, which however, did not take place in an exhibition institution but in a city park. The park has become an improvised exhibition space, where several sculptures are placed. These sculptures were originally created for various public places and relocated in the park after 2006. Mobile applications and generative AI tools were utilized as a mediating tool and a creative medium. By reflecting on this program and situating it within a broader theoretical framework, we examine the potential of digital media in the field of art mediation and education. We observe and theoretically analyse the situation in which contemporary technology encounters the historical artworks symbolically. We ask ourselves how the perception of the artwork changes with the change of context and how to lead the participants to its active critical interpretation through the available technologies.

5.25 The Videogame Journey: Sublime Experiences and Social Connectedness

Egil Ovesen | University of Agder, Kristiansand, Norway

When it comes to videogames as art, the prizewinning game *Journey* (2012) is often among the first mentioned. The game features allegories, metaphors, and symbols that make it well-suited for use within several school subjects, and there are teaching materials available for its use within the Norwegian educational system.

The present study uses computational methods to analyse over 8,000 public reviews written by gamers after playing *Journey*. The visuals of *Journey* borrow heavily from prototypical elements of the sublime in European Romanticism, including images of snowcapped mountains, forlorn ruins and the player as a small figure in an overwhelmingly large landscape. The notion of the sublime is strongly linked to the experience of awe. Many reviews of *Journey* describe a strong connection to other players met in the game – despite the absence of verbal communication. Previous research indicates that experiences of awe may lead to feelings of stronger connectedness to others and the surrounding environment and may even

enhance prosocial behaviour and well-being.

The present study uses a computational method called text mining to investigate how and to what extent players' reported awe and connectedness are linked with the formal qualities of the videogame, and particularly its use of elements prototypical of the sublime. Text mining extracts insights from large volumes of unstructured text. Recent technological developments have made it possible to integrate Generative Large Language Models with text mining using the open-source R programming environment. The present study aims to reveal some of the mechanisms behind awe and enhanced feelings of connectedness by producing a graphical network analysis that maps the emotions, reactions and reflections described by the gamers.

5.26 Nothing New: Glitch Aesthetics as a Post-Digital Education

Annie Schultz | Flagler College, St. Augustine, Florida, USA

In this paper, I suggest a glitch aesthetic as an educational tool for students living in a digital environment. By attending to analogue technologies which offer a more cumbersome approach to daily tasks, students are able to foreground their background: an attention to aspects of the digital world we live in that might fade to the background of our daily existence and consciousness. For example, the psychological titularity of scrolling, the dependably frequent sound of a phone buzzing on a surface, or the omnipresence of broadband and its intermingling with our biological systems. In order to explore the possibilities of a glitch aesthetic for foregrounding the background of digital life, I will turn primarily to Jean Baudrillard's theory of hyperreality: the idea that the possibilities for abstraction are endless, resulting in an ever-spiralling alienation from the real. I put Baudrillard in conversation with existing scholarship in art education and philosophy of education on the aesthetics of cyberreality, resisting hyperreality in education, digital literacy, and post-internet art. I will also discuss specific examples of objects, media, and design styles that promote a glitch aesthetic – such as manual typewriters, vinyl

records, retro futurism in literature and film, and the Frutiger Aero design style – and the educational possibilities therein. Finally, I suggest that, for educators, turning to post-internet artists who engage a glitch aesthetic might be helpful toward honing the critical analytic tools students need to live well in our current reality.

5.27 Sparking Creativity in LOGO Design: Facilitating Student Engagement and Creative Exploration with AI-Assisted Art Teaching

Chu-Chun Sun | Zhonghe Junior High School, New Taipei City, Taiwan

My research examines how integrating design thinking with AI-assisted art teaching can activate Taiwanese middle school students' design awareness, empowering them to see themselves as designers and promoting creative exploration in LOGO design. Through a case study of an AI-assisted LOGO design curriculum implemented in a Taiwanese middle school art class, I demonstrate how digital platforms, drawing apps, and generative AI software, serving as artistic mediums, can guide students through the structured creative process. This curriculum emphasizes "AI empowerment," not as a replacement for teachers but as a valuable tool that complements both teaching and learning. The teacher's guidance remains essential, nurturing students' core competencies and grounding learning in human-centred values. Students are encouraged to: 1) Draw ideas from their personal experiences; 2) Reflect on classroom interactions; 3) Brainstorm individually and collaboratively; and 4) Extract keywords that guide AI-driven image generation. Following this, they select their preferred AI-generated images, refine them using drawing applications to create several iterations, and engage in peer feedback to optimize their designs, ultimately creating their ideal LOGO image. My pedagogical approach challenges the narrow perspective that views AI as merely a tool for image generation, proposing instead that AI can inspire students' creativity, spark their passion for design, and foster self-directed ownership of their creations. Findings reveal that AI-assisted art teaching

can effectively increase student engagement, supporting them in producing artworks that embody creative depth and strong artistic expression. This research highlights the importance of integrating AI within design thinking as a catalyst for creative learning, enabling students to retain control and ownership of their artistic process while expanding technological boundaries.

5.28 Teaching the Methodology of Creative Thinking: The Potential of Blended Learning

Judit Szepesi | Hungarian Academy of Arts, Research Institute of Art Theory and Methodology, Budapest, Hungary

This proposal relates to the Creative Thinking development project proposed by A. Kárpáti, E. Gaul, co-presenters, and to our in-service training program aimed at fostering creative problem solving through project-based work in a blended learning environment that utilises personalised and interactive instructional design principles. For artist-educators with irregular schedules, blended learning seems to be the ideal, cost-effective solution for the expanding of professional knowledge and continuous mentoring while they experiment with the new Creative Thinking content. Our learning environment offers an illustrated, searchable lesson plan and learning materials database, as well as direct, personalised consultation through state-of-the-art conferencing tools. On-site course modules involve workshops acquiring new creative methods and assessment tools, and for sharing educational experiences with the CT-based teaching materials. The online curriculum is structured in a standardised format (SCORM, HTML5) and is based on the PISA 2022 Creative Thinking Framework (cf. OECD 2023. PISA 2022 Assessment and Analytical Framework, Chapter 4, pp. 140–168).

Two types of learning materials were developed: 1) background information and on-site group, pair or individual tasks for the face-to-face course modules, and 2) materials for individual instruction delivered via the online learning modules of the blended course. These modules contain direct links to relevant research literature and teacher manuals of good practice. We also included

self-assessment exercises and small home assignments for participants related to their own teaching experiments to help consolidate acquired knowledge. Self-paced learning coupled with onsite workshops proved both accessible and motivating. The blended training course material was created using the open source eXeLearning XHTML open-source editor in HTML5 and made available on the dedicated Art Education Portal of our Institute. It is also downloadable as an e-book (without the interactive features). The presentation will show details of the training material and its focus on supporting teachers as creative thinkers.

5.29 Social Networks and their Influence on the Artistic Creation of Secondary School Art Students

Kristýna Ševčíková | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Social media has become an integral part of daily life, influencing educational processes, particularly among adolescents. This study examines the impact of social media on education and artistic creation among high school students specializing in the arts. Data was collected through a review study analysing 10 scholarly articles published between 2018 and 2023. The research explores the characteristics of social media, the reasons behind its use, and its role in education. The findings highlight the specific functions of platforms such as Instagram and YouTube, and their influence on user behaviour and creativity. The study offers insights for further research into educational strategies that respond to the rapid development of digital technologies.

5.30 Visual Arts Online Education: Mapping the Range of Educational Actions on Brazilian Art Museums Websites

Dorcas Weber | Federal University of Rio Grande do Sul (UFRGS), Porto Alegre, Brazil

The understanding of learning as a continuous and hybrid process that occurs in various spaces and situations is not new, despite

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the prevailing idea of school as the primary place for learning. In an effort to rethink this concept, spaces for non-formal education, such as museums, have increasingly sought to collaborate with schools, fostering new understandings and achieving more effective and expanded results through their initiatives. In this context, museums have sought to propose actions that keep pace with social changes, here with particular emphasis on their integration into the online environment. Since the turn of the century, digital technologies have become more integrated into our daily lives across different areas. In terms of educational processes, there has been an increase in online courses offered at various levels, as well as the use of technological tools in face-to-face learning situations, topics that have been of interest to researchers for at least two decades. Since the early 2000s, museums have moved closer to the virtual context through the creation of websites, and they have increasingly worked to expand their online engagement with the public. This article presents a mapping of the educational actions developed by Brazilian art museums on their websites, aiming to understand their target audiences, characteristics, potential, and what they effectively mobilize in Visual Arts. There has been a noticeable increase in actions offered on museum websites in recent years, although the number of institutions that have adopted these practices is still small.

**Scan the QR code
to explore the
papers in Theme 5
in more detail.**



Theme 6: Collective Territories – Intermediality and Interdisciplinarity

6.1 Deconstructing Identity through the Arts with Students in Urban Pakistan

Khawaja Bilal Ahmed Lone, Rabia Hasan | Lahore University of Management Sciences, Pakistan

Media access and consumption has grown exponentially over the past few decades, and young individuals are exposed to content from all over the world on an everyday basis, shaping their opinions and personalities in real time. This curriculum prototype for a workshop designed for Pakistani undergraduate students addresses the root of these influences, specifically in terms of power structures and symbolic violence, and largely covers and attempts to build upon the hybridity of culture. This curriculum enables students to reorient their learning experience and allows for relative experiences to be shared and create nexuses of intersectionality of ideas. The course encompasses four modules, namely Language, Gender, Class and Caste, and Spirituality, which relate to the most obvious aspects of identity which are informed by the values and norms imposed by British colonialism. The intention behind the creation of the curriculum is to enable students to reflect on their art and media consumption. The workshop intends to bridge the dissonant gap between an individual's roots and contemporary practices, giving them the cognitive tools to form their individual and collective identity without the suppression that comes with social capital and global influence.

6.2 Hybrid Bodies and Collective Creation from Self-printing: A Visual Arts Based Research

Alicia Arias-Camisón Coello | Universidad de Almería | Universidad Internacional de la Rioja, Spain
Maite Segué Merino | University of Granada, Spain

This project explores the use of self-printing as a way of collective creation, which explores the intersection between the physical and the digital. Through deconstruction as an artistic practice, we relocate the physicality of the human body to the digital space, where it is subjected to distortions and deformations,

and then printed, generating a new configuration of its appearance and questioning the boundary between the technological and the human, and between the individual and the collective.

The creation of experimental products – such as the zine – emerges as a space of agency where the material and the symbolic entangle to generate new meanings. The material “speaks” or gives expression to itself in the continuous process of transformation. The material itself invites folding, tearing, and engaging in a visual proxemics, producing an intimate, reflective and participatory interaction that challenges the current hypermediated models.

Furthermore, the body image, when subjected to digital manipulations and reprinted, leaves its organic nature to become a hybrid assemblage of physical and digital elements. From a posthumanist perspective, the human body is understood as being in constant mutation and interdependence with the technologies that surround it, and that through collective practice coexist and co-produce, generating a complex network of new interactions through a dynamic and new materiality. The project moves between disciplines such as visual art and cultural studies and establishes intermediality from the physical to the multimedia.

6.3 Illustrative Photo, Document, or AI-Generated Product: Do Teachers Verify Visual Information?

Timotej Blažek, Tereza Čapandová, Tomáš Koudela, Veronika Vaseková | Faculty of Education, University of Ostrava, Czech Republic

The paper presents partial findings from a research project focused on the visual literacy of students in lower secondary schools in the Ostrava region. Part of the research explores teachers and their use of visual information in teaching. The paper examines the types of visual materials teachers use – photographs, diagrams, charts, videos, and graphs – and investigates the criteria they apply when selecting these materials. It also focuses on teachers' methods for assessing the reliability of visual information sources and the techniques they employ to verify their authenticity.

6.4 Collective Territories – Intermediality and Interdisciplinarity

Eva Bodo | Faculty of Horticulture and Landscape Engineering, Slovak University of Agriculture in Nitra, Slovakia

Art history has traditionally focused on specialization in specific media, such as photography, painting, or sculpture. However, what occurs when one examines the interactions among these various forms that are applied to unexpected territories? Critically, through intermedial and interdisciplinary artistic approach, it would analyse distinctive challenges such as the personal and often intimate aspects of artistic inquiry. It would search for relationships between art and reality and how intricate, diverse or in contrary, simple and uniform they are. To extend the artworks' spectrum from direct representation to imaginative transformation, illustrating the perspectives of the artist and their social contexts, the artist moved their practices beyond the studio to enable a direct engagement with the spaces, challenging conventional artistic boundaries through site-specific interactions focusing on white spaces of the city. In urban environments, white spaces denote open areas located between buildings or unutilized spaces separating two or more independent structures that do not share any connections. These areas are frequently neglected, unoccupied, non-operational, and pending future use.

This study examines the ways of ephemeral interventions in which art imitates, interprets, and transforms the visual reality of urban white spaces and their structures through several media such as photography, drawing, painting and digital art. It explores both, factual and fictional lenses alongside the artists objective and subjective experiences, scientific and art-based research methodologies used to produce artistic evidence and conveying results. It also challenges artist's multifaceted skills to develop sustainable, even eco-friendly immersive artistic solutions that prioritize environmental conservation alongside social engagement through arts.

6.5 From Shoulang Yam to the Pacific Ocean: An Art Curriculum Converge Natural Dyeing, Pataw Culture and Sustainable Development

Chien-Ling Chen | National Taiwan Normal University | Shin-Yi Elementary School in Keelung City, Taiwan

In the art-based action research, I have developed an art curriculum using "Shoulang Yam Seawater Dyeing," which integrates various learning disciplines and connects with the cultural history of Pataw Fishing Village in Taiwan, as well as the practice of marine environmental conservation. The "Shoulang Yam Seawater Dyeing" is an on-site learning curriculum conducted in collaboration with the Pataw Tourism Promotion Association. I lead students into the fishing village, where they engage in hands-on dyeing activities with Shoulang Yam and seawater, participate in community walks, and learn about the history and culture of the community. Building upon previous experiences and reflections from the Shoulang Yam seawater dyeing curriculum, my curriculum awareness expanded from natural plant dyeing to a focus on sustainable marine environmental development, which led to an optimized curriculum and a second round of action research. I have invited nine other teachers to design interdisciplinary curriculum that integrates art, language, social studies, integrative activities, and technology. Together, we have led 130 students on another visit to Pataw Fishing Village and its coast, where they learned about the village's history, engaged in Shoulang Yam seawater dyeing, and expressed their understanding and responsibility toward marine conservation, sustainable development, and lifestyle choices through various forms, including art projects, storybooks in language classes, and graphic design in technology courses. The "Shoulang Yam Seawater Dyeing" curriculum goes beyond teaching a natural dyeing skill; it is an integrated program that combines interdisciplinary learning, local cultural connection, sustainability awareness, and experiential learning.

6.6 Curating, Art Education and Collective Turn [VIRTUAL]

Suellen de Sousa Barbosa | University of Sao Paulo, Brazil

Originally associated with museums and the concepts of collection and preservation, the curator's role was redefined throughout the 20th century in response to new exhibition practices. Today, art curation extends beyond the selection and articulation of themes, research, artworks, and artists to encompass the construction, deconstruction, and reinterpretation of narratives within exhibitions. Additionally, curators serve as mediators between artists, institutions, and audiences, organizing debates, workshops, and performances. The curatorial field has significantly expanded with the development of curatorial studies, which combines critical analysis with the professionalization of curatorial practice. At the same time, the concept of *curation* has been incorporated into various creative fields, from book and music editing to digital content management. However, the training of young curators in undergraduate programs still faces methodological challenges, particularly in Brazil, where many professionals are self-taught. This article examines curatorial training processes by analysing curricula, methodologies, and educational practices in undergraduate programs, with a focus on the transition from individual to collective approaches in curatorial practice. The research considers the *educational turn* in curatorship (O'Neill, 2010), which emphasizes the central role of educational processes, as well as the more recent *collective turn*, marked by the rise of collaborative curatorial projects with decolonial and process-based approaches. Drawing on authors such as Ana Mae Barbosa (2023) and Ludwik Fleck (2010), this study reflects on the construction of shared knowledge and the need for a more collaborative and critical training model for undergraduate students, integrating social, cultural, and political dimensions into curatorial education.

6.7 Flow: From Wild Minds to Dance Steps (or How a College Class in Visual Arts Appreciation Turned into a Dance Performance)

Timothy Dacanay | School of Arts, Culture and Performance, De la Salle College of Saint Benilde, Manila, Philippines

This paper narrates the development and execution of an improvised arts appreciation course that unexpectedly culminated in a live dance performance. As the course instructor, I share my perspective on how a creative confluence of various elements led to this transformation. Drawing from my educational theatre background, I adapted the syllabus to incorporate an experimental, collaborative process that engaged both the students and their diverse talents. The class consisted of forty freshmen and freshwomen, whose enthusiasm and openness were crucial in bringing this project to life. Among them was a student dancer who provided an invaluable resource that further shaped the project's direction as he became the writer and director-choreographer. The class was divided into two primary groups: dancers and the backstage crew, which included designers, hosts, and ushers. This division allowed for a comprehensive exploration of the different roles involved in creating a performance, fostering an understanding of both the artistic and logistical elements of theatre. The culmination of this journey was a performance held at the De La Salle-College of Saint Benilde's D+AC theatre in Manila. This paper highlights the interdisciplinary nature of arts education and demonstrates how flexibility, student engagement, and real-time problem-solving can contribute to a successful and unexpected outcome. It underscores the importance of adaptability in teaching, the value of student agency, and the transformative potential of integrating performance art into the curriculum. The project exemplifies the dynamic, ever-evolving relationship between educator and students as they explore the creative process.

6.8 Exploring the Territories of Peace and Peacebuilding within Art Education through an Interdisciplinary Lens: Theoretical Perspectives and Actionable Teaching Strategies [VIRTUAL]

Mousumi De | University of Redlands, USA

This paper explores the territories of peace and peacebuilding within art education through an interdisciplinary lens, emphasizing art's transformative potential in fostering peace at personal, cultural, and global levels. First, it presents multicultural notions of peace, alongside theoretical perspectives that range from defining peace as the absence of conflict to positive concepts, such as the active presence of justice, harmony, and reconciliation, as well as action-oriented approaches like non-violent conflict transformation. Second, it examines art's role in educating about peace through anti-war imagery and representing positive peace and facilitating reconciliation. Third, it outlines teaching strategies for integrating peace and peacebuilding issues into art education, such as scaffolding complex peace concepts, addressing culturally diverse perspectives, and avoiding cultural appropriation in artistic practices. It underscores the distinction between "art about peace" and "art for peace", wherein the former involves conceptual understanding, and the latter utilizes art as a tool for transformational processes like emotional healing, conflict transformation, and reconciliation.

Next, the paper provides practical classroom activities to guide students in conceptualizing and visualizing peace across personal, cultural, global, and ecological dimensions. These activities include creating art that visually represents peace, designing works symbolizing reconciliation between conflicting groups, and engaging with real-world peacebuilding interventions that demonstrate art's ability to foster trust and shared understanding in post-conflict scenarios.

By integrating theoretical perspectives with actionable teaching strategies, the paper offers important insights for educators to inspire students in meaningful explorations of peace, fostering artistic expression alongside critical thinking, cultural sensitivity, and social responsibility. Finally, it underscores the essential role of teachers in facilitating dialogue,

empathy, and creative problem-solving while cultivating environments where learners critically engage with peace and peacebuilding issues. Moreover, it emphasizes the transformative power of art as a medium for promoting a culture of peace among learners, both within and beyond classroom settings.

6.9 Creative Inquiry: Bridging Artmaking and Research in Student-Driven Learning

Peter Edwards | Eastern Kentucky University, Richmond, USA

The goal of this paper will be to examine the overlap between artmaking and research processes. Utilizing a brief case study of a student whose research work and studio practice was informed by her artmaking process, the paper will explore challenges and opportunities in this type of work. Using the Advanced Placement Art & Design and Advanced Placement Research courses as a pedagogical template, the paper will consider a comparison of processes. Specifically, the implementation of student driven curriculum for the AP Art & Design and the AP Research course, and their potential to inform all levels of studio instruction and student driven research, will be explored. Focusing on the pedagogy of student guided products, this paper will illustrate how the work of making art can both mirror and inform research processes. Procedures presented and discussed will demonstrate the implications for utilizing this model at introductory, intermediate, and advanced levels and explore how more sophisticated work from students of all levels can be achieved.

6.10 Place-based Curriculum as a Nexus for Interdisciplinary Art Education

Rachel Fendler | Department of Art Education, Florida State University, USA

This paper draws on a 2-year study (2023–2025) that brought art and social studies teachers, from the same school, into collaboration on the development and implementation of co-taught units. In describing our findings, the paper will discuss the role place-based curriculum played in developing

an interdisciplinary arts and civics curriculum.

We will review the motivations incentivizing interdisciplinary curriculum in our state and country (USA), as well as the roadblocks impeding its implementation. Finally, drawing on our empirical data, we will share how teachers navigated this territory by designing learning experiences that focused on local histories and places. The study was led by a university research team from art education and social sciences education. In Year 1 (23/24), the university team facilitated a 9-month professional development series for 6 teams of local teachers. The teachers were introduced to a model of integrated action civics, which prompts students to move through cycles of historical research and change analysis. In addition, teachers were engaged in workshops that modelled how to use art making as a tool for inquiry and critical reflection, in response to monuments, archival documents, and historical figures. At the end of this series, teachers developed curriculum units that integrated the local and engaged students in a meaningful civic concept that connected to or integrated contemporary art practice. In Year 2 (24/25), teachers implemented the curriculum, documenting student reflections, changes in their attachment to community, and an evolving understanding of civic engagement.

Our findings illuminate how designing learning around inquiry into local places offered a creative solution for developing interdisciplinary curricula that received student, administrative, and community buy-in. The data also demonstrate the role of artmaking as a tool that scaffolds thinking/doing or learning/acting, in ways that enhance students' ability to enact civic action in local communities.

6.11 Children's Artist Books

Jana Francová | Department of Art Education, University of Ostrava, Czech Republic

Children's artist books – works of an intermedia nature – can emerge both from home-based activities and as part of school assignments. This paper compares children's spontaneous creations with those developed under teacher guidance. Artist

books by children represent complex, interdisciplinary projects that may arise either from a child's intrinsic desire to create a multifaceted work (in the home environment) or as institutionally initiated projects. This thesis focuses on the similarities and differences between these two approaches, offering insights valuable to art and literature teachers, caregivers, and parents.

6.12 Development of Teaching Materials for STEAM Education Centred on Art Education in Elementary School

Yasuko Fujii, Hiroyasu Nishiguchi | Institute for Research Management, Oita University, Japan

This research in STEAM education fuses Arts and Science through exploratory learning centred on art education that utilizes nature. We developed teaching materials for STEAM education in elementary school centred on art, introducing experiential learning that integrate arts and science elements such as "light, colour, sound". On this occasion, students experienced STEAM learning based on art education and made creative works with natural resources. This exploratory learning aims to comprehensively enhance various qualities and abilities in students from four academic perspectives: artistic, scientific, sociological, and linguistic. As a result of analysing student's assignments and questionnaires measuring "the motivation to learn and humanity" of basic ability for adaptation, we found specific curiosity among students has improved and there are several learning effects connected to each subject. In order to nurture children's sensibility, expressiveness, creative thinking, and sense of self-affirmation, we propose a number of models of STEAM education that integrate art and other subjects using exploratory learning.

6.13 Art Based Transformative Learning in a Nordic Eco-Cultural Perspective

Mette Gårdvik, Karin Stoll | Nord University, Nesna, Norway

Climate change, industrialization and the extraction of natural resources affects cultural life in our northern communities. This

requires that education addresses ecological, social and cultural challenges in Nordic and Arctic regions. Alternative teaching approaches where local communities can learn about, relate to and collaborate for democracy and sustainability in a local context are needed (Trott et al., 2020). This could include transformative learning methods that encourage communities to critically engage with the present and imagine and act for a better future. Teaching projects related to local ecosystems, cultural identity and cultural heritage require different forms of knowledge, especially from Science and Arts and Crafts (Stoll et al., 2022). This presentation investigates if art-science integration in teaching can facilitate affective ways of knowing, expressive ways of learning and improve participants authentic relationships to our arctic landscapes.

Our empirical material is based on projects with teacher students where we focused on creating opportunities for transformative learning. Artistic and creative expressions were used to help students raise their awareness of real-world problems and develop social responsibility and competences to act on issues related to sustainability in local communities. Participants were challenged to pursue a holistic investigation of landscape, indigenous and non-indigenous traditions through interconnection between both science and cultural/art-based aspects. Our results show that this approach is essential to illuminate how to meet today's challenges in the arctic from ecocultural sustainability perspectives. Across different teaching-projects, art-science integration facilitated transformative learning, participation, and collaborative action for local sustainability. Art-science integration can be an important contribution to a new genre of art education in the Arctic.

6.14 Ecopedagogy in Action

Marriah Geels | Springdale Public Schools | University of Arkansas, USA

The paper presentation "Ecopedagogy in Action" will discuss an art education action research project that analyses how an interdisciplinary ecopedagogical curriculum experience may impact student perspectives on waste (specifically trash) and the

human impact on the environment. This interdisciplinary curriculum is built on the theoretical framework of ecopedagogy and the methodologies of slow pedagogy, critical place-based pedagogy, and choice-based art education. Through this project, high school students travelled to a local landfill to experience where their waste goes. Through this experience, the students were asked to reflect on their senses and create a reflective visual journal. The students then used their visual journals as a foundation for creating artwork. This curriculum was taught to students in 9–12th grade and utilized qualitative data collection and analysis to better understand the students perspective shifts on waste and the environment. Qualitative data collection included a pre- and post-survey, visual journals, classroom observations, artist statements, and artwork. Through the analysis of Pre/Post Surveys by utilizing hybrid coding and by using supporting evidence through artist statements, there was evidence of some perception shift of waste and environmental issues in 72% of students. Throughout the project, I remained reflective on the curriculum and teaching practices, and will provide insights for future improvements. This presentation will discuss the methodologies employed, including ecopedagogy, slow pedagogy, critical place-based pedagogy, and choice-based art education, as well as the project's goals, and outcomes, offering valuable insights for art educators interested in an interdisciplinary approach to implementing environmental awareness into their curricula.

6.15 The Current Trend of MBKM and Inter/Transdisciplinary Pedagogy in Indonesia: An Intersubjectivity Approach for Inclusion of Art Education in Pre-Service Education Curriculum

Zulfi Hendri | Universitas Negeri Yogyakarta, Indonesia
Shei-Chau Wang | Northern Illinois University, USA
Dwi Wulandari | Universitas Negeri Yogyakarta, Indonesia

This study aims to investigate the current implementation of the Merdeka Belajar Kampus Merdeka program (MBKM, i.e., Independent Learning, Independent Campus) in

higher education in Indonesia. The concept of MBKM in art education is to integrate art teaching methods in the pre-service teacher education curriculum, emphasising inter- and transdisciplinary pedagogy. The MBKM initiative enables students to take academic courses and practicums outside their primary study program for three semesters, where students develop a broader vision of teaching and learning through applying their knowledge to diverse fields and experiential learning. To achieve this goal, each teacher education unit has to restructure its curriculum to allow students from other major areas to enrol in their courses. To fulfil this goal, the Universitas Negeri Yogyakarta's Art Education department started implementing the MBKM curriculum in 2020 for students in that year's intake, and MBKM courses for the Independent Student Exchange began to be offered in 2022 when students in that intake were in their fifth semester. Those MBKM courses define the objectives as fostering creativity, empathy, and cultural awareness, hoping to equip future teachers with versatile pedagogical skills. Adopting a mixed-method approach to examine the development of students' skills and engagement after taking MBKM art education courses, this case study collects data via online surveys and classroom observations in person to examine participants' perceptions of creativity, empathy, and pedagogical adaptability. The data analysis indicates that art education enhances critical competencies, such as problem-solving and holistic thinking, broadens participants' perspectives in creative fields, and enriches their professional preparation.

6.16 Expanding Communities of Visual Arts Education: Arctic Time Travels into Contemporary Art and Space

Mirja Hiltunen | University of Lapland, Rovaniemi, Finland

This presentation analyses the development work of Science-Art Summer High School as part of University of Lapland's focus on Arctic Art Education. The Science-Art Summer High Schools are carried out several years in northernmost Lapland in Finland, specifically in the Sápmi area. These polar region

environments provide a unique setting for the convergence of perspectives in natural sciences and contemporary art, allowing for rich reflection on and expression of global phenomena. The schools are born from collaboration between geophysics, astrobiology, astronomy and art, and have annually brought together not only natural sciences and the arts but also leading researchers and artists in the field. The bulletin of the Science-Art Summer High School states that the school explores the foundations of existence through the means of art and science.

Our goal has been to foster new approaches to understanding and interpreting phenomena at various scales of the world through the collaboration and intra-action of science, art, and secondary education. From the perspective of visual arts education, the aim has been to advance both project-based and STEAM pedagogy as part of art teacher training and to develop critical and transformative Arctic visual arts education. The summer schools have each lasted two weeks and have been held over three summers in most Northern part of Finland. Yearly a group of Art Education MA students from University of Lapland have been conducting art courses as part of the schools and their project studies. The art courses explore Arctic contemporary art that is both rooted in and transcends its location and, through hands-on creation as well as engagement with the work and practices of Sámi and other northern artists. The courses have also examined the Sámi worldview, cosmology, and mythologies of the night sky.

6.17 Discover and Create Beauty: An Interdisciplinary Journey Through Visuals and Words

Tzu Han Hong | Hong Jen Junior High School, Taichung City, Taiwan

The main purpose of this course is to explore intermediality and interdisciplinarity. Throughout the course, students will discover, experience, and create beauty via photography, literary creation, and emotional exploration. Students will be able to achieve personal growth while being actively engaged in exploring their environments. Photography is a crucial element of this

course. Students can express their personal feelings and show their perspective of the world through images. They will explore individual and collective aesthetics by taking photos on campus and be engaged in group discussions. One of the objectives of this course is to create visual-textual artwork. Students will write a poem based on the photo they took and combine everything into an artwork. Furthermore, instructors will hold on-campus exhibitions and arrange inter-school postcard exchanges to allow students to showcase their creation and share their piece with students from other schools. The interdisciplinary approach used in this course integrates various fields. Students will develop photography skills and aesthetic appreciation. They will also feel empowered to express their emotion through poetry. Upon completion of this course, students will gain social and cultural awareness through collective discussions and interaction with people outside of their school. As for the teaching methods, instructors will be guiding students on exploring their surroundings and encouraging group discussions. The program also includes creative workshops, reflective journaling, and exhibition planning. Former students who have taken this course show improvements in visual literacy, literary expression, and critical thinking. They also build up a higher self-awareness and a better cross-cultural understanding. This unique learning experience not only enhances students' artistic and expressive abilities but also deepens their understanding of themselves and their environment. Overall, it lays a foundation for lifelong learning and aesthetic appreciation.

6.18 Motion > Rhythms > Rituals

Paul Iby, Hannah Höll, Max Kriebaum, Antolina Konrad | University of Applied Arts Vienna, Austria

How art can be taught with stability and structure, situated between laissez-faire and seemingly unlimited possibilities, will be examined from multiple perspectives in the didactic seminar *Translating II* taking place during the winter semester 2024/25 in the subject of Art and Communicative Practice. The teaching pursued at the Centre for

Didactics of Art and Interdisciplinary Education (Head: Univ.-Prof. Dr. Ruth Mateus-Berr) at the University of Applied Arts Vienna builds a bridge / translation from artistic visions and positions to a mediation concept in secondary schools. The students' teaching concepts resulting from the seminar are examined and tested in a subject-related practical course in different schools in Vienna and lower Austria and scientifically contextualised within the framework of the seminar. A special focus is placed on the associated action research. The overarching aim of the course is to shed new light on art education in a school context, paying particular attention to rhythms and movement. In addition to exploring opportunities for the creative development of pupils, the course also focuses on how teachers can best master everyday school life and maintain their well-being within the framework of high-quality art lessons.

6.19 Theorizing Painting through International Collaboration: Reflections on Research and Practice Between Canada and Pakistan [VIRTUAL] **David LeRue | Concordia University, Montreal, Canada**

In this presentation, two art educators working between Canada and Pakistan reflect on the development of a model for painting-as-research and their thinking through place-based painting and community practices. The authors were put in touch through their responses to an open call for book chapters, and while initially tasked with writing individual chapters that would be bridged with a dual conversation, the authors decided that their overlaps in practice necessitated further collaboration which led to three jointly authored contributions. The process invited us to explore the collective and unexpected commonalities of our interdisciplinary approaches as authors, painters, and educators, despite having never met in real life working a world apart. This presentation elaborates on our identification with the medium of painting, examine the intersections of processes and material logic to develop a framework for painters, students and academics in context

to arts-based research. We elaborate on how painting contributes to knowledge and review literature to understand what painters really do in their methods and approaches to image making. The second part of the presentation looks at the relevance of space and place to creative practices. We draw on examples from one co-author's arts-based research approach to landscape painting and our respective community-based art education practices in Canada and Pakistan to develop a dialectical understanding of the personal and the community. We conclude with a discussion on the pedagogical and research benefits of making in and with the place.

6.20 Sustainability and Nature: Tackling Wicked Problems through Visual Storytelling

Asthildur Jónsdóttir | University of Iceland, Reykjavík, Iceland

In an era of rapid environmental degradation and cultural shifts around sustainability, fast fashion has emerged as a poignant example of a "wicked problem" – complex, multifaceted issues without straightforward solutions. This presentation proposes a reflective and interactive exploration of how visual art and creative writing can be a powerful medium for examining, understanding, and challenging the unsustainable practices of the fast fashion industry. The presentation presents a case study that is based on an immersive two-day workshop where participants explored the complex and interconnected challenges of sustainability, known as "wicked problems," through the powerful mediums of visual storytelling and poetry. Using collage, painting, drawing and photography attendees learned how to communicate these intricate issues creatively and compellingly. This hands-on workshop was designed for anyone interested in using visual arts to inspire change and raise awareness about sustainability. By the end of the workshop, participants gained a deeper understanding of sustainability and the nature of wicked problems. They became proficient in using creative ways to create compelling visual stories. Developed the skills to communicate complex sustainability issues

to diverse audiences effectively through words and images. Through the interdisciplinary learning, we uncovered how artistic engagement enabled a deeper understanding of sustainability issues, provoking critical thought, and fostering empathy that can inspire meaningful action. This was a transformative experience where creativity met sustainability, and participants learned to use the power of visual storytelling to address some of the world's most pressing environmental challenges. This presentation will be aligned with the theme of creativity as a vehicle for social and environmental responsibility. By focusing on fast fashion this presentation highlights the critical need for innovative educational methods that deepen understanding and inspire sustainable practices. Attendees will leave with practical ideas for using art to address sustainability in ways that are both thought-provoking and impactful.

6.21 A Case Study on Outcome Mapping for the Gifted Art Education Program

Sunah Kim, Hyeonjeong Lee, Minjae Seo, Eunjoo Yoon | School of Education, Hanyang University, Seoul, South Korea

This case study explores the concept and practice of outcome mapping, with a focus on the gifted art program for children from low-income families, conducted by the HEAD Lab in Korea. The gifted art program is based on the Parallel Curriculum Model (PCM), which recognizes the diversity of gifted learners by incorporating a multi-dimensional approach to the curriculum (Tomlinson et al., 2009). The four components of the PCM – core, connections, practice, and identity – manifest the necessity of constructing a well-rounded learning environment by integrating various human, material, and cultural resources within the community. This unique aspect of the gifted art program leads to a differentiated program assessment system designed to capture the complexity of the curriculum structure. The purpose of this study is to develop a program assessment system through which meaningful data can be generated, archived, and analysed using the concept of outcome mapping. Outcome

mapping focuses on identifying specific changes in behaviour, relationships, activities, or actions not only among students but also among other diverse participants involved in the program as “boundary partners.” To gather comprehensive data, outcomes are contextualized in relation to inputs, outputs, and impacts across the stages of program planning, design, execution, and evaluation. The results of outcome mapping are visualized to illustrate how various factors interconnect to create meaningful changes. Technologies such as natural language processing, data visualization, and generative AI enable the efficient analysis and synthesis of large volumes of data. The significance of outcome mapping lies in its ability to highlight the depth and breadth of individual experiences while fostering monitoring and reflective practice at the organizational level. The results of this study could provide insights into designing program assessments that recognize the complexity and richness of human experiences without simplifying them to mere numbers.

6.22 Party as a Transdisciplinary Art Experience in Secondary School

Jari Koljonen | Aalto University, Finland

In this paper, I explore school parties in Finnish general education as platforms for achieving transdisciplinary art experiences. The Finnish school system is strictly divided into separate subjects, yet the curriculum encourages interdisciplinary collaboration. This is often challenging to actualise in practice. This paper addresses the theoretical possibilities, practical challenges, and contextual requirements of such collaborations through an (auto) ethnographic case study involving myself (as a drama teacher), a music teacher, and a visual arts teacher. Together, we collaborated to replace the traditional secondary school Christmas party with a multidisciplinary musical performance. Neo-baroque theory provides a fitting framework for this analysis, aligning with my broader interest in art forms that transcend rigid subject boundaries. The fragmented, complex, and spectacle-driven nature of neo-baroque art

parallels the diverse, collaborative nature of school celebrations. As Nils Erik Wickberg suggests (in Niskanen, 2017), baroque-era parties epitomize baroque culture – a comparison that invites parallels with contemporary school events, where the neo-baroque spirit can be most vividly realized. This paper is part of my doctoral dissertation, which investigates the existence and potential of interdisciplinary art practices within Finnish secondary school art lessons. I propose that collaborative, interdisciplinary experiments are a crucial first step toward more integrated multidisciplinary work, ultimately leading to a truly transdisciplinary approach, at least momentarily erasing the borders of subject divide. This study examines the factors that enable or hinder the realisation of transdisciplinary art practices in Finnish general education art lessons.

6.23 Examining the Impact of a Transdisciplinary Approach to Integrated Subjects Curriculum in Elementary Schools in Korea on Art Education

WanWook Kong | Chuncheon National University of Education, South Korea

South Korea is the only country in the world that does not have an art curriculum in grades 1 and 2, which has caused considerable controversy in the education system. In the 1980s, art, music, and physical education were organized into one integrated course, and the absence of art has persisted to this day. The introduction of this integrated curriculum focused on a de-disciplinary approach to education, organizing curriculum and teaching around themes. However, rather than emphasizing the unique characteristics of art, the integrated curriculum aims to integrate learning through play in learners’ daily lives. The impact of not having an art curriculum in the first and second grades of elementary school is very serious. Therefore, it is necessary to closely analyse the textbooks and classroom activities of the integrated curriculum to examine the consequences of the absence of art education for students. Through this analysis, we hope to find ways to provide students with meaningful art education

experiences. The lack of systematic art education in the first and second grades of elementary school does not provide learners with a wide range of artistic experiences and sensitivities, which can adversely affect their creativity and critical thinking skills in the long run. Therefore, it is time to revisit the need for art education at the education policy level and consider how to include it in the curriculum.

6.24 Teaching Life Education through the Arts in General Education

Ching-Fang Lee | Department of Fine Arts, National Changhua University of Education, Taiwan

In response to the rapid changes and developments in Taiwanese society, the twelve-year basic education program has gradually integrated life education and related topics into its curriculum guidelines. This includes five core competencies – philosophical thinking, exploration of humanity, ultimate concern, value reflection, and spiritual cultivation – as well as the so-called “three questions of life”: Why do I live? How should I live? How can I live a life of unity between knowledge and action? The essence of this initiative emphasizes student self-awareness as a central focus, fostering a deeper cultivation of humanity alongside the ability to think critically and solve problems. Eisner (1997) noted that “a work of art presents feelings... for our contemplation, making it visible or audible or in some way perceivable through a symbol... Artistic form is congruent with the dynamic forms of our direct sensuous, mental, and emotional life; works of art are precious representations of ‘felt life’” (p. 6).

This study aims to immerse creative art activities and critical thinking into the teaching of life education within a general education framework. Art engagement and the five core competencies will be used as tools to encourage students to discuss the three questions of life. The study will be conducted with students in the Department of Fine Arts in the course *The Exploration, Development, and Practice of Life*, which has been a requirement for freshmen at the National Changhua University of Education

in Taiwan since 2016. Qualitative art-based research and content analysis methods will be employed to collect and analyse data. It is hoped that this study will promote students’ civic awareness, striving for a harmonious balance between self-realization and social practice.

6.25 The 4th Dimension of Education through Art in an International Teacher Training Video Exchange

Grace Morales Pineda | University of Granada, Spain

Gabriella Pataky, Viola Rekvényi, Judit Skaliczki | ELTE Faculty of Primary and Pre-School Education, Budapest, Hungary

The development of children’s visual competencies is crucial for their cognitive, emotional, and social growth, particularly within educational settings. In schools, fostering these competencies not only enhances students’ ability to interpret and engage with the world around them but also supports the acquisition of foundational skills in problem-solving, as well as creative and critical thinking. Traditional arts education was originally based on a two-dimensional (2D) model, where students translated ideas into flat images or designs. However, in a world increasingly dominated by digital interfaces and virtual realities, the physical act of creating with pencil, paint, or ink has evolved into a new way to explore ideas and emotions. The three-dimensional (3D) experience, enabled by new technologies, enhances this creative process by allowing individuals to reflect on their experiences, convey their thoughts, and communicate visually in ways that words often cannot. But why not go further and incorporate a fourth dimension? In the context of arts education, the fourth dimension (4D) encourages students to think beyond static representations and engage with art as fluid, evolving experiences. This approach incorporates time-based media such as video, animation, performance, and interactive installations, opening up new possibilities for creative expression. In a determined effort to foster cross-cultural understanding and creative collaboration, the University of Granada in Spain and ELTE

University in Hungary are working together on an innovative project to create a series of non-dialogue short films. The aim is to explore the universal language of visual storytelling, transcending linguistic barriers to communicate emotions, themes, and narratives while incorporating diverse cultural perspectives and creative approaches to filmmaking. The ongoing collaborative process encourages participants to break free from language limitations and embrace the universal reach of visual art. The results of this experiment will be presented during the world congress as a way of finding common ground in unexpected territories.

6.26 Acceptance and Expression of Diverse Perspectives through Mutual Support: English Communication Activities Utilizing a Conversational Art Appreciation Approach Based on the Zone of Proximal Development
Kaya Munakata | Keio University | Joshibi University of Art and Design, Japan

This study investigates the impact of English communication practices utilizing a conversational art appreciation approach on university students' self-expression and exchange of opinions with others, analysed from the perspective of the Zone of Proximal Development (ZPD). In conversational art appreciation, participants collaboratively interpret artworks under the guidance of a facilitator, where they are encouraged to share personal thoughts and opinions. Communication practices based on this approach were incorporated into a university-level English course, in which students either led discussions on selected artworks or engaged in discussions facilitated by their peers. Analysis of reflective writings and interviews with students from the Fall 2023 semester indicated that this approach fosters active exchanges of diverse perspectives and supports authentic self-expression. Within learning environments underpinned by mutual support among facilitators and participants, learners were found to actively share their ideas and thoughts, engaging more dynamically in communication activities.

6.27 Pizza Day: Reflective Presentations in Industrial Design Education

Aydin Oztoprak | TOBB University of Economics and Technology, Ankara, Turkey

This paper examines the impact of "Pizza Day" presentations on fostering practical knowledge, interdisciplinary understanding, and community within an industrial design curriculum. Initiated as part of a three-term, internship-based learning model, "Pizza Day" is held at the beginning of each semester, where students present their internship experiences to a diverse audience of peers, academics, and occasionally industry professionals. Beyond showcasing students' work, this gathering serves as a vital bridge between academia and industry, allowing students to reflect on their hands-on learning while receiving valuable feedback in a supportive, communal setting. The informal yet structured format of Pizza Day encourages open dialogue, enhancing students' abilities to communicate complex design processes and industry insights effectively. These presentations help students align academic concepts with real-world applications, fostering an awareness of industry expectations and challenges. Through peer learning and exposure to diverse project approaches, students gain tacit knowledge, such as problem-solving methods, collaboration techniques, and insight into interdisciplinary roles integral to industrial design. The presentations particularly emphasize the collaborative nature of the field, allowing students to understand the intersections between design, engineering, technology, and business. Pizza Day also promotes a strong sense of community within the department, easing the anxiety often associated with formal presentations and creating an atmosphere where students can freely share their experiences. The social component, symbolized by the sharing of pizza, reinforces camaraderie and peer mentorship across all academic levels. Feedback from students and faculty suggests that Pizza Day is not only instrumental in developing industry-ready graduates but also cultivates a culture of reflective practice and continuous learning. This paper concludes by discussing the broader implications of reflective presentations as a pedagogical tool, underscoring

their value in preparing students for dynamic, interdisciplinary careers in industrial design.

6.28 Art Education as a Punishment or a Second Chance as Part of a Healing Process?

Gabriella Patak | ELTE, Faculty of Primary and Pre-School Education, Budapest, Hungary
Robert Potočník | University of Ljubljana, Faculty of Education, Slovenia
Barbara Szőke | Jaschik Álmós Art High School and Technical School, Hungary

In the context of social responsibility, the exploration of opportunities for inclusive pedagogy is becoming more widespread. These can provide support at different levels of our ever-changing reality, whether through direct inclusion, through improving quality of life or, as we will show, through a fresh start. In our presentation, we will explore the practise, potential and challenges of art education in prisons. Prisons as institutions of punishment and marginalisation often deprive inmates of their self-determination and connection to society. However, art can counteract this by giving prisoners a sense of self-determination, relaxation, and emotional support. By involving prisoners in art education, there is a great opportunity to help them better understand their personal situation and deal with various emotional and social problems that arise in the prison environment. The case study suggests that structured art education in prisons – with different techniques and content that strengthen social and emotional skills – can make everyday prison life more bearable. Furthermore, fine art activities conducted by trained artists or art educators can enhance the psychomotor, affective, and cognitive development of both juvenile and adult inmates, creating a conducive prison environment. This study highlights the potential benefits of involving art educators in prison programmes to improve the quality of art activities and provide emotional and social support through art. This study is the first to explore this approach in the Hungarian and Slovenian context and offers new insights into the use of visual arts as a rehabilitation tool in prisons.

6.29 The Role of Creativity and Mentalization in Teacher Self-efficacy and Well-being in the Czech Teacher Competency Model

Zuzana Pechová | Technical University of Liberec, Czech Republic

This study aims to examine the relationship between pre-service teachers' self-efficacy in the competencies outlined in the newly legislated Czech Teacher Competency Model and creativity, mentalization, and general well-being. We examined how creativity and mentalization are related to pre-service perceived teachers' self-efficacy in their competencies using multiple regression and correlational analyses. Participants included 198 pre-service teachers enrolled in teacher education programs at the Technical University of Liberec. The results indicate that teacher competence self-efficacy is significantly predicted by both creativity and mentalization. Students with strong creative and mentalizing skills demonstrated increased confidence in their ability to create collaborative and supportive learning environments. These findings underscore the importance of integrating artistic creativity and mentalization training into teacher education programs. By fostering these characteristics, educational institutions can improve preservice teachers' competencies such as collaborative skills, self-concept, and overall well-being.

6.30 Performative Creation and Multimedia in the Classroom: An Interdisciplinary Approach to Migration in the Local Educational Context

Carmen Sanchez-Duque | Universidad Finis Terrae, Santiago, Chile
Alicia Arias-Camisón Coello | Universidad de Almería / Universidad Internacional de la Rioja, Spain
Ángela Barrera-García | Department of Musical, Plastic and Corporal Expression Didactics, University of Granada, Spain

Migration is a global phenomenon that significantly impacts educational systems. In Spain, migrant students often face considerable challenges – including linguistic, cultural, and

adaptive barriers – that can lead to stress, anxiety, and social isolation, ultimately affecting their academic performance and emotional well-being.

This study was conducted at an educational institution in Granada, involving a class of 4th-year Compulsory Secondary Education students, the majority of whom were foreign-born. Using an arts-based educational research approach, the project fostered horizontal collaboration between teacher-researchers and students. The methodology combined performative practices with live video projection and the creation of soundscapes to engage students in co-constructing knowledge and expression.

The primary aim was to rethink and reconstruct collective visual narratives surrounding the experiences of migrant students within educational communities. The interdisciplinary nature of the project is reflected in its live audiovisual and sonic environments, as well as in the performative interventions – all conceived and realized by the students at every stage of the process.

The project culminated in a series of collective artistic creations that critically engaged with the social realities of the school environment. The findings demonstrate that the integration of theatrical techniques with multimedia resources enhanced students' creativity, as well as their digital, social, and emotional skills. Ultimately, the study highlights how interdisciplinary, intermodal artistic practices serve as effective platforms for fostering intercultural dialogue and offering new perspectives on the lived experiences of migrant students.

6.31 Un*learning Archives — Learning Together in and with the Digital Image Plural

Eva-Maria Schitter | Mozarteum University Salzburg, Austria

Digital image archives of the visual arts create a framework connecting art and education, forming a field that calls for engagement both with the what of knowledge construction and the how of conveying (aesthetic) knowledge within it. These archives are not absolute repositories of knowledge; rather, they should be understood as relational, dynamic, and continuously fragmentary,

unfinished networks that require ongoing updates and additions. Without these, they risk perpetuating outdated, often discriminatory or marginalizing narratives of the past. Decolonization and the expansion of content visibility and structural visibility fields are two exemplary dimensions to be highlighted within educational practices that engage with the plurality of images. From an art education perspective, it is essential to explore ways to initiate (un)learning processes through engagement with content in a heavily and increasingly mediated (digital) space. In examining strategies for orientation and navigation through this epistemic thicket, and for (un)learning within and through the plurality of images, I place community at the centre of focus. The research asserts that collective (aesthetic) experience and engagement hold a productive, collective potential, allowing learning communities to develop and practice skills that challenge art historical memories, locate gaps, and perhaps even fill them – or at least initiate updated possibilities for contextualization, knowledge construction, and knowledge transfer. In the qualitative-empirical research for my research, I draw on the digital image archive for the visual arts at the University of Applied Arts Vienna, known as IMAGE, as a case study. My focus is on collaborative work situations among prospective educators, in which playful, educational formats are developed within and with the image archive. These aim to make the digital plurality of images accessible as an aesthetic playing field for collective exploration in an educational context. The study seeks to outline, in an exemplary and exploratory way, a theoretical framework for discipline-specific updates in art education that reflect the communal interaction within and with this visually shaped and shaping episteme in the current contextual framework.

6.32 Aesthetic Education in Community on Phyigital Fields

Eva-Maria Schitter, Lea Wiednig | Mozarteum University Salzburg, Austria

(Aesthetic) teaching and learning situations in Western-influenced discourses are still characterized by a focus on the individual and a subject-centred framing and handling

of material. Efforts to shift toward a focus on communal processes have yet to reach a widespread impact or often fall short as does the implementation and establishment of sustainable, transdisciplinary spaces for thinking and acting. Schools and universities are therefore called upon to initiate lasting structural changes that expand the established emphasis on solitary and subject-centred work towards collaboration and transdisciplinarity. In our research, we set the focus on the group of individuals tasked with the future responsibility of educating young people into community-minded citizens. Specifically, we address future teachers of artistic subjects and disciplines. The arts, with their inherent openness regarding both content and form-related points of contact, seem to us a suitable foundation for fostering collaborative artistic co-productions that bring about the co-construction of human and non-human (in our case, digital or technoid) actors. We are considering how working within and on community and relational work, as well as focusing on emotions in collective aesthetic learning groups, can support and strengthen educational processes when exploring unfamiliar territories. In a second step, we illustrate how this emotional and affective network of relationships, along with shared "flânerie" (lingering), can foster a caring, empathic and (self-)reflective critical stance. We argue that collaboration and a focus on relationship-building and a strong sense of community form a productive foundation for learning opportunities in unfamiliar territories and phyigital (physical-digital) fields of action.

6.33 Appreciative Ecologies: Towards Person-Centred Forms of Space and Encounter to Prevent Early School Leaving

Christoph Solstreif-Pirker | University College of Teacher Education Styria, Graz, Austria

"Appreciative Ecologies" is a transdisciplinary research project that attempts to realize collective, cooperative, and copoietic territories in everyday teaching situations. Building on person-centred psychotherapy, the philosophy of alterity, and spatial anthropology,

the project is specifically interested in Carl Rogers' concept of *Unconditional Positive Regard* – an empathetic and non-judgmental way of meeting others. How can this appreciating form of encounter be realized in the classroom? How does the architectural setting positively influence such a form of encounter? With the hypothesis that positively regarding each other in the classroom can counteract phenomena such as early school leaving, the project returns to the concrete communication procedures within, and spatial conditions of, the classroom. This shift of focus from the abstract macro- to the concrete micro-level allows teaching's potential for personal development and growth to be (re)discovered, both on the part of students and teachers. The project claims that the interpersonal and materialized application of person-centred unconditional positive regard can transform the classroom into a heterarchical territory where early school leaving occurs to a far reduced degree. By interweaving different disciplines (pedagogy, psychology, psychotherapy, sociology, philosophy, art, and architecture), the project opens up a broad and open framework for discussing and integrating person-centred appreciation in teaching. The research and formulation of a person-centred learning environment for the classroom is to be regarded as new scientific territory, the first horizons of which are presented and discussed in this presentation.

6.34 Through the Labyrinth

Karolína Šteffková, Karin Vrátná Militká, Veronika Zikmundová | Central Bohemian Gallery (GASK), Kutná Hora, Czech Republic

The paper of the Learning Centre GASK educators presents a permanent exhibition, *Through the Labyrinth*, which they co-created from its beginning. Through the perspective of the field of museum education, the educators contributed to the concept of collection exhibition, curatorial choice of the art pieces and architectural design. *Through the Labyrinth* became the collective territory demanding much more creative time together than it used to be. The goal of the presentation is to disprove the myth

that curators' activity ends with opening the exhibition and that the role of educators is always submissive. Instead, it is an enriching two-way process, where both parties benefit from the collaboration.

6.35 The Night Café: Cultivating Solidarity in Taiwan's Teacher-Led Visual Arts ShareStart Community
 Chu-Chun Sun | Zhonghe Junior High School, New Taipei City, Taiwan

I explore the significant impact of the Visual Arts ShareStart Educational Community in Taiwan (T-VAS). As a founder and facilitator of T-VAS, I leverage monthly face-to-face arts-based café gatherings, online platforms for sharing, and a coaching model for professional growth. T-VAS, established in 2015, is a network of 6,500 frontline art educators committed to advancing Art-Based ShareStart Pedagogy (ABSSP). Over 200 events – workshops, lectures, and gatherings – address art teacher isolation and professional development needs among K-12 teachers. T-VAS has cultivated a vibrant learning community, empowering educators to connect, share best practices, and engage in self-exploration, fostering classroom innovation.

Through monthly in-person gatherings, active online dialogues, and the 'Intensive Training Studio' coaching model, T-VAS provides a supportive environment for teachers to experiment without top-down judgment. My ABSSP pedagogy utilizes an interdisciplinary approach, emphasizing "Guidance, Scaffolding, and Reflection," and drawing upon principles from art education, educational psychology, and collaborative learning. This improves student art learning: increases engagement in activities and discussions; enhances creative expression and confidence; provides deeper understanding and application of art concepts; and improves collaboration and communication skills through group learning and peer feedback.

This mixed-methods study analyses T-VAS's organic development, operational model, and impact on art education in Taiwan using online group data and member interviews. Findings highlight T-VAS's success in fostering teacher collaboration, professional growth, pedagogical innovation.

Crucially, the study reveals how T-VAS, a teacher-led initiative, has significantly contributed to the dissemination of ABSSP and the professionalization of art teachers, while enhancing their sense of belonging, self-worth and efficacy, offering an example of the impactful power of bottom-up solidarity in education. This paper concludes by offering T-VAS's successful experience as a valuable empirical strategy for the international art education community in developing supportive communities initiated by frontline teachers.

6.36 A Comparative Study of Curriculum Design Principles for "Inquiry-Based Learning" in Art Education
 Chihiro Tetsuka | Meiji Gakuin University, Tokyo, Japan

This research aims to identify the principles of curriculum design for inquiry-based learning specific to art education through a comparative study of artistic inquiry and scientific inquiry. Inquiry-based learning has recently been incorporated into the Japanese national curriculum. This shift aligns with global trends as Japanese education transitions from content-based to competency-based learning, making inquiry-based learning practical. While the theory of inquiry-based learning has developed primarily within the context of science education, it is often overlooked that "inquiry" has different meanings in various academic fields. Each field has its unique processes and purposes associated with inquiry. In this presentation, I would like to discuss how we can understand inquiry-based learning in art education from the perspective of arts-based research.

6.37 Exploring the Role of Art in Shaping Human Rights Education: A UK-Based Pilot Study with Post-16 Pupils
 Capres Turner | Autonomous University of Barcelona, Spain | UNESCO Paris, France

This research investigates the impact of art as a pedagogical tool for human rights education (HRE) among young people aged 16–18 in the United Kingdom. Recognizing that traditional education often

prioritizes academic knowledge over holistic skill development, this study explores how engagement with art-based stimuli can foster critical thinking, empathy, and global awareness. Through a digital art exhibition centred on the human rights violations linked to mining in the Democratic Republic of Congo (DRC), participants will engage in discussions around ethical consumerism, global interconnectivity, and systemic inequalities. The study utilizes a mixed-methods approach, combining quantitative surveys with qualitative semi-structured interviews, to measure shifts in human rights engagement and perception. The findings aim to inform policy recommendations for embedding human rights education within curricula through artistic mediums.

This research is supported by the Autonomous University of Barcelona and the University of Cyprus and aligns with anti-oppressive, inclusive education practices. By integrating the arts into human rights pedagogy, this project seeks to empower young people with the skills and awareness needed for active global citizenship.

6.38 The Desire for Impact: Can Arts-science Interdisciplinarity Help us Meaningfully Address Climate Change? If so, How? [VIRTUAL]
 Kathleen Vaughan | Concordia University, Montreal, Canada

Motivated by a need to help make a positive impact on public opinion and policy in these times of climate catastrophe and massive species extinctions, artists and art educators are turning to collaborations with environmental scientists. Many of us seek to bring together our expertises -- artists' generalist capacities with scientists' niche depth work -- in a way that can lead to new outcomes that make a difference. But how do these collaborations work in practice? This illustrated paper offers one artist-educator's perspective, looking back at the achievements and limitations of one major project and forward to the next, both exploring the ecosystems and imaginaries of the St. Lawrence River. I ask, what can I learn from the outcomes of my first five-year (2019-2024) Canadian research and research-creation arts-science initiative,

as I plan new collaborative work exploring climate change impacts in the same region? What theoretical underpinnings or methodological approaches seem best placed to allow for meaningful interdisciplinary engagement with the 'wicked problem' of climate breakdown? What kind of engagement is most likely to make a difference to members of the general public? To policy makers? How can an artist-researcher know their work is having a positive impact? This paper offers hopeful but realistic suggestions, embedded within the ecological realities of the Lower St. Lawrence River Valley, and with the aim of being useful to environmentally-implicated artist-researchers worldwide.

6.39 Identity and History as Porous Territories: The (multiple) Intrusions of Art Education
 Raphael Vella | University of Malta, Msida, Malta

This paper presents a case study of an innovative postgraduate art education unit that explored identity and history through an interdisciplinary lens, aiming to question and dismantle stereotypical understandings of concepts like nationality, territory and heritage. Designed for art education students at the University of Malta by Professor Raphael Vella & Dr Edward Duca, the unit integrated knowledge from diverse fields, including genetics, archaeology, history and contemporary art, to deepen students' critical awareness of identity as a complex, multifaceted construct shaped by historical and scientific narratives. Under the guidance of professors from these disciplines, art educators and creative practitioners, students engaged in research that examined how concepts of identity and belonging are informed by both biological and cultural legacies, often revealing unexpected connections across time and geography. A central component of the students' learning experience was the creation of a large mural on campus, allowing students to synthesise their insights under the guidance of an invited international mural painter and put into practice a pedagogical exercise in collaborative design. This mural also served to develop the unit's themes into a public

and more permanent dialogue piece, in an area frequently used by students, staff and visitors on campus. The study highlights the value of studio inquiry in courses for art teachers at HEIs as well as visual research methods that enrich students' engagement with interdisciplinary approaches to art education and cross-curricular pedagogical insights. The collaborative, multimedia work and research undertaken throughout the academic year showcases how such methods encourage students to think beyond the traditional boundary of the 'self' and to address contemporary and historical themes collectively, as socially engaged processes that challenge prevailing narratives.

6.40 Art and Landscape: Possible Views from an Interdisciplinary Perspective [VIRTUAL]

Gonzalo Vicci | University of the Republic, Montevideo, Uruguay

This paper explores the relationship between art and landscape in the context of Uruguay, highlighting how national artists have reflected and transformed the natural environment in their visual production over time. From the first landscape artists of the nineteenth century, such as Juan Manuel Blanes and Pedro Figari, to the avant-garde movements of the twentieth century, landscape has become a central theme in the construction of a cultural and national identity. Uruguayan art has gone beyond the simple representation of landscape, integrating reflections on the country's social, political and ecological tensions. Today, contemporary artists continue to use landscape as a means to explore the interaction between nature, urbanization and collective memory. This approach allows us to analyse the role of art as a pedagogical tool in art education, promoting reflection on the relationship between the natural, the cultural and the social in the formation of students. In this sense, art and landscape in Uruguay offer a rich perspective to address issues of identity, environmental change and social context in education. This proposal is based on an interdisciplinary approach where art education and landscape as specific disciplines, converge in an integrative look with the aim

of deepening the links, relationships and challenges that are present in the education of students.

6.41 Reconsidering the Role of Art in STEAM Curricula Based on an Art-Based Research Framework

Yuichih Wu | Taiwan Normal University/ Fubon Art Museum, Taiwan

The emphasis of art disciplines in STEAM curricula remain secondary despite their inclusion in the traditionally STEM-focused curriculum adding humanistic qualities, creativity, and imagination to the otherwise rational domains of science. This study explores the constructive potential of art in STEAM by employing the art-based research theory of Rolling (2016). Using Big Idea to structure a curriculum, we developed a framework for the planning of STEAM programs that highlights the active role of art in knowledge construction. A multiple case study approach was employed by recruiting 8 groups of children aged 3–12 years, with data collected through interviews and document analysis. The results indicate that through curriculum structures focused on object representation, interpretation, and visual literacy skills – Including association, metaphor, and explication – art-based STEAM facilitates a dynamic relationship between various disciplines. The curriculum design, which prioritizes directional guidance over procedural steps, fosters intertextual innovation among the disciplines, leading to new knowledge synergies. Therefore, art is more than a mere supportive discipline and constitutes a pivotal element of STEAM.

6.42 Exploring the Integration of Social Practice at Small Local Farms into University Brand Design Course

Fu Ju Yang | Kainan University, Taoyuan City, Taiwan

Educators, motivated by the belief that universities have a responsibility to engage in social practice, recognize that students often overlook their connections to the land and environment and rarely apply their learning practically. In response, educators guided

students to small farms in Taoyuan, where they applied their professional knowledge to assist small farmers with brand design and marketing. This approach fostered connections between the course and local people, events, and resources, bridging the gap between theory and practice. Through action research, educators conducted a "practice-oriented" social practice project within a university course on "Brand Design and Planning." The effectiveness of the course was evaluated based on analysing data from questionnaires, interviews, feedback forms, and student work. The findings indicate a high level of student satisfaction with the course's planning and learning outcomes. The course content was closely tied to the local environment, highlighting the importance of social practice. Overall, the course was beneficial in promoting local development and advancing interdisciplinary programs and teaching. Through hands-on practice, students explored their relationships with the land and environment; learning moved beyond classroom-based reflection and became personal experience and practice. This process subtly planted the seeds of social concern in students' hearts.

Scan the QR code to explore the papers in Theme 6 in more detail.



Theme 7:

History and Tradition as Rediscovered Territories

7.1 Retracing the Lines of Ruth Asawa: A Historical Re-Framing of Asawa's Community Arts and Advocacy
Jennifer Bergmark | School of Art & Design, University of Illinois, USA

Ruth Asawa's sculptures are undulating forms of intricately woven wire, lines that are entangled and connected. Asawa's experiences growing up on a farm, her internment as a Japanese American during WWII, her educational experiences at Black Mountain College, her creative practice, mothering six children, creating a community arts program, and advocating for education through artists-in-the schools programs are deeply entangled in the formation of Asawa's understandings of the purpose of art and her belief that it should be accessible to all. A historical reframing (Kantawala, 2020) of her creative practice, community work and personal investment in the Artists-in-Schools program provides a framework for understanding art education beyond individual exceptionalism to community engagement and community care while supporting and preserving cultural identities. This reframing engages with a feminist narrative lens (Keen, 2015) to discuss Asawa's own concept of art in the everyday as an embodied lived-curriculum (Aoki, 2003, Pinar et al., 1995).

Revisiting Asawa's community art as a socially engaged practice attempts to frame museum work and her community arts work as part of a holistic creative practice. Her investment of time in community arts reveals a multi-pronged creative practice that informed one another and carried equal importance in Asawa's life. Her work presents an invitation for art education to move away from a definition of art that is focused on individual exceptionalism towards a value system based in public engagement and community care. Artists-in-schools not a threat, but an asset to increase equity through expanded narratives, connections to the community that create access and participation, and art projects that can transform environments through visual and experiential interventions. Retracing Asawa's narrative is an invitation to reconsider where art education is today and the role relationships between contemporary artists and schools might have in reconnecting schools to the community (Adejumo, 2010).

7.2 Folk Wreaths as Head Ornaments – a Source in Art Education
Ilze Bule | Riga Pārdaugava Music and Art School, Latvia

Wreaths offer rich opportunities for art education activities in the classroom. This research is based on experience working with children aged 9–12 at the Riga Pārdaugava School of Music and Art. "Unexpected territories" are explored and discovered through the act of adorning the head and entering into a new image. How does an image emerge? How can we make crowns, and why? What materials should we use, and what thoughts should we weave into them?

The research investigates the contemporary conceptual crowns created by young artists, the head ornaments used by modern folklore ensembles, and those seen in advertisements. It also explores the historical and prehistoric roles of crowns: wreaths for young girls, oak wreaths for boys during the Līgo festival, and wreaths for the deceased. What are acorn crowns? What do the symbols and patterns on crowns represent—courage, protection, or other meanings?

Latvia has four cultural and historical regions, each with its own traditions. Where do we each come from? We can study and learn about our roots. Will we be making crowns digitally in the future? Younger children, especially girls, enjoy making wreaths from colorful synthetic materials, while in summer they often follow tradition by using real meadow flowers. Wearing a wreath can transform posture, movement, speech, and self-esteem. This is a vast, rich, and evolving field that continues to develop today, embracing new possibilities and materials to create new imagery.

7.3 Gifts and Burdens: Navigating the Legacy of Inherited Materials and Pedagogies in Art Education
Tara Carpenter Estrada | Brigham Young University, Provo, USA
Audrey Hilligoss | Bowling Green State University, OH, USA

As art educators, we inherit materials from those who came before us – physical supplies, lesson plans, and ideological

frameworks shaped by our experiences as students and pedagogies learned in higher education. These resources reflect wisdom, dedication, and ingenuity but also raise questions about their relevance in today's classrooms. Treating history and tradition as rediscovered territories allows us to explore the pedagogical values of these materials. This paper explores the challenges and opportunities of navigating inherited materials and pedagogical frameworks while maintaining a forward-thinking and relevant approach to art education. How can we honour art education's legacies without being weighed down by them? How do we suspend our own preferences and biases to thoughtfully revisit past ideas? As we develop our own resources, how can we ensure they enrich rather than burden future generations? How can we design resources that remain meaningful for future art educators navigating their own paths?

In this exploration, we consider the pedagogical tension between providing answers to students and fostering their discovery. When students encounter problems we can solve, how do we hold back and allow their trial and error to unfold, honouring their unique journeys? Drawing on a/r/t/ographic principles (Irwin & de Cosson, 2004; Irwin & Springgay, 2008), educational history (Winner, 2022), and contemporary art education research (Graham and Goldsberry, 2024), we reflect through our artist/researcher/teacher identities how inherited materials can be repurposed to create generative teaching and artmaking practices. Our paper argues for balancing the legacies we inherit with the innovations we create. A sustainable, dynamic approach to art education can be achieved by engaging in reflective practices that value both the wisdom of the past and the promise of the future.

7.4 The Zero Point of History: Göbekli Tepe

Huriye Celikcan | Ankara Music and Fine Arts University, Ankara, Turkey

This study focuses on Göbekli Tepe, one of the most fascinating places in the world, which bears deep traces of history and

tradition from the Neolithic era to the present day. Located in Şanlıurfa, in southern Turkey, Göbekli Tepe is the oldest known man-made temple on Earth, featuring numerous idols, statues, motifs, shapes, symbols, and emblems. Şanlıurfa/Göbekli Tepe is situated in the region known in archaeological literature as the "Fertile Crescent," considered the birthplace of civilization. Built exactly twelve thousand years ago, Göbekli Tepe is the world's first temple, prompting us to reconsider much of what we know about human history. In this sense, it holds even greater significance and antiquity than the Egyptian pyramids.

This study is phenomenological research aimed at understanding the artistic and cultural perceptions of the prehistoric period related to Göbekli Tepe from the perspective of university students. In this context, the study investigates how students, who have learned about a historical site like Göbekli Tepe, express the daily life and cultural symbols of that period through artistic means. During the data collection process, the focus group interview technique was used to reveal participants' perceptions, interpretations, and artistic perspectives on Göbekli Tepe. A group of second-year students from the Visual Arts Education "Painting" department participated in a focus group interview to share their knowledge and impressions about Göbekli Tepe.

The data obtained from the focus group interview were analysed using a phenomenological approach. The students' verbal expressions and drawings were evaluated through descriptive analysis. During this analytical process, themes were created based on the students' perceptions of the prehistoric period, their artistic depictions, and their interpretations of Göbekli Tepe. The emerging themes allowed for an understanding of the commonalities, similarities, and differences in students' perceptions. Through this method, the students' historical and artistic perceptions of Göbekli Tepe were examined in depth, and the artistic reflections of these perceptions were comprehensively evaluated.

7.5 Curriculum Design and Implementation of Eastern Art Appreciation Teaching for the Elementary Schools in Taiwan

Mei-Chih Chang | Tanyang Elementary School, Taichung City, Taiwan
Ching-Fang Lee | Department of Fine Arts, National Changhua University of Education, Taiwan
Li-Hui Wang | Hudong Elementary School, Changhua, Taiwan

David Perkins (1994), co-director of Harvard's Project Zero, proposes looking at art as a means to cultivate thinking dispositions. Shinya Niiseki et al. (2024), in A Different Art Appreciation Class: Japanese Appreciation Learning Assessment Scale, state that "appreciation is one of the important ways to cultivate thinking, judgment, and expressive abilities" (p. 11). Nevertheless, art teaching in the elementary schools of Taiwan has been creation-oriented, emphasizing skills of artistic expression, while art appreciation teaching is often neglected. In a survey of elementary school teachers in central Taiwan in the fall of 2024, Mei-Chih Chang uncovered that art teachers generally affirmed the importance of art appreciation teaching. However, they also reported obstacles to the implementation thereof, including the lack of relevant teaching materials, time-consuming in professional development, difficulties in teaching assessment, and transportation inconvenience to art venues for field trips.

To assist more art teachers in conducting art appreciation teaching, this paper aims to (1) capture the current landscape of art appreciation teaching implementation in Taiwan's elementary schools; (2) explore the curriculum design and teaching strategies for integrating Eastern art into elementary school art appreciation teaching; (3) implement art appreciation teaching and analyse students' learning feedback as references for teaching materials design improvement. A mixed methods approach is employed. The qualitative research component is to implement, iteratively review, and revise Eastern art appreciation teaching through action research. The quantitative research component analyses questionnaires to

capture student learning performance and feedback. The results will provide references for teachers interested in researching or engaging in elementary school art appreciation teaching. It is expected to support teachers to cultivate students' reflective thinking abilities through implementing appreciation courses, enhance their artistic sensibility and aesthetic literacy by introducing the appreciation and analysis of Eastern art, and promote diverse abilities beneficial to future learning and development.

7.6 Ritual Aesthetics and Community Heritage: The Case of the Three-Consecrations Ritual

Ying-Hsun Chen | Overseas Chinese University, Taichung, Taiwan

The paper delves into the intricate interplay between ritual aesthetics and community heritage, focusing on the Three-Consecrations Ritual associated with the Older Second Mazu pilgrimage. Through in-depth interviews with ritual participants and observers, the paper explores how the sensory and symbolic elements of the ritual contribute to the preservation and transmission of cultural values and beliefs. The analysis highlights the role of ritual aesthetics in fostering a sense of community belonging and identity, as well as in shaping individual and collective experiences. By examining the specific case of the Three-Consecrations Ritual, this research demonstrates how ritual traditions can serve as powerful tools for cultural transmission, connecting individuals to their heritage and strengthening community bonds across generations. The carefully choreographed movements, use of symbolic objects, and recitation of specific texts within the ritual create a visually and aurally rich experience that reinforces underlying cultural values and beliefs. By participating in this ritual, community members actively engage in the preservation of their cultural heritage, ensuring that these traditions continue to thrive.

7.7 Brand Mediation and Brokerage Strategies for the Paiwan Tribe Woodcarving: Challenges and Pathways to Sustainable Development
Yueh Hsiu Cheng | School of Creative Industry Design, National Taiwan University of Arts, Taiwan

This study investigates the branding and brokerage strategies of Paiwan woodcraft in Jiaying Village, Pingtung, Taiwan, utilizing participatory observation and in-depth interviews. The focus is on the challenges and opportunities encountered in the mediation and commercialization of indigenous craft heritage. Historically renowned for its intricate wood carvings, Jiaying Village's Paiwan artisans have shifted from exclusive noble commissions to broader commercial production, influenced by Japanese colonization and subsequent market dynamics. However, modern challenges include the loss of traditional knowledge, resource scarcity, and branding fragmentation. The research identifies four key mediation roles: 1) Government mediation, which faces limitations in balancing policy objectives with the ecological and cultural needs of the tribe; 2) Community brokerage, hindered by internal conflicts and insufficient integration of cooperative structures; 3) Craft heritage transmission, challenged by rigid class systems, gaps in education policy, and declining interest among younger generations; and 4) Market mediation, where brand development struggles against cultural stereotypes and fierce competition from other indigenous brands. To address these issues, the study proposes strategic actions: strengthening qualitative policy goals to enhance craft quality and cultural integration, fostering internal community cooperation, improving formal and informal education pathways for craft transmission, and employing digital marketing and crowdfunding to elevate brand identity and consumer engagement. This research contributes actionable insights for sustainable cultural and economic revitalization, aiming to bridge the gap between indigenous aesthetics and contemporary market demands.

7.8 Child Education in the 16th Century
Jiří Černý | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Nikolaus Herman was a prolific author. He worked in the mining town of Jáchymov from around 1522. At the time, the town was flourishing, ranking as the second largest in Bohemia after Prague. It could therefore afford to host many intellectuals. Herman – a cantor, teacher, songwriter, and translator who was in contact with Martin Luther – was one of them.

Although Herman was one of the best-known authors of the 16th century, and his songs can still be found in Protestant hymnals today, we enter largely uncharted territory when attempting to study his work. An unexpected territory opens up with his booklet from 1526, which consists of several parts. The main part, entitled *A Stern Judgement from God* (*Eyn gestreng vrteyl Gottes*), uses a number of biblical passages to illustrate how young children should be raised. It offers parents advice on making children obedient and administering chastisement. It may come as a surprise that Herman takes a differentiated view of corporal punishment.

The treatise is followed by Herman's translations, including a German version of Plutarch's treatise *De liberis educandis*. This paper will examine how this Lutheran intellectual engaged with traditional biblical texts and what conclusions he drew from the biblical passages he collected.

Herman's work offers an opportunity to explore the opinions of a generation that might be described as 'print natives,' drawing a parallel to the modern concept of 'digital natives.' These individuals were integrated into a broad network of contacts and lived during a time of significant upheaval marked by media transformation. Although Herman is admittedly not orientated towards visual culture, his texts belong to an older, now largely forgotten tradition that underpins our contemporary understanding of education.

7.9 From Budgeree East to Budapest: Tracing Familial Art, Learning Encounters, and Unexpected Territories
Anna Farago | SWISP Lab, Faculty of Education, The University of Melbourne

This paper traces unexpected connections between my childhood growing up on an isolated hilltop in rural Australia and my familial ties to the vibrant arts scene of pre-war Budapest, Hungary. By sharing stories and artworks spanning continents, I explore how learning encounters with place can reveal the importance of art, storytelling, and intergenerational bonds in affirming cultural identity across displacement. I begin on the hill within the mountains of Gunai-Kurnai Country where I grew up, overlooking a lush creek valley. From there, lineal threads connect to Budapest and beyond, following my father Peter's journey as a refugee arriving in Melbourne from war-torn Hungary in 1949 with few possessions. His mother Rosa was an actress appearing in Hungary's first talking film, while his father Desider, a poet and journalist, perished in a WWII labour camp. Despite losses, their stories evoke Budapest's thriving pre-war arts community that included my charismatic great-uncle Geza Farago, whose art nouveau posters still grace the city's metro stations. I will share stories of re-connecting with places and artworks, and examples of reflections from my recent students on similar themes. In doing so, I will provide discussion around knowing, doing and making through aesthetic experiences that convey meaning and affect, per Irwin's (2004) conceptualization of a/r/tography as métissage. By tracing culture kept alive through artifacts and storytelling, I demonstrate how art transcends displacement to affirm identity. For me that has been rooted in both the traditional custodianship of my Australian homeland and the lingering presence of my ancestors along the Danube River.

7.10 Preserving Guimarães Embroidery through Artistic Education
Célia Ferreira, Sandra Palhares | Institute of Education, University of Minho, Braga, Portugal

The study presents a part of the research carried out within the scope of the doctorate in Child Studies, specializing in Artistic Education. The main objective was to analyse the impact of the textile craftsmanship of Guimarães embroidery on the development of technical-artistic skills, communication and expression capabilities, critical and creative thinking, visual and aesthetic sensitivity, problem solving and promotion of culture and intangible heritage of the region and in the design and experimentation of embroidered artifacts. The research also intended to value the region's heritage, introducing textiles as new pedagogical practices, taking as a reference some works of contemporary art that are part of it, crossing tradition with contemporary times, with the purpose of providing new learning to students, promoting awareness to the importance of preserving heritage, cultural identity and belonging to a community. The qualitative study was implemented for six months, in 2023, with participatory methodology, involving students aged 10 to 15, from two public schools in Guimarães, differentiated by their socio-cultural and economic context. Research data was collected through anonymous surveys. Ethical principles and data protection standards were followed to ensure the protection of participants through a consent form signed by their legal guardians. We followed the guideline of Soares, Sarmiento and Tomás (2005) in which the indicator "valuing children's voice and action" is essential. Preliminary results show us that there are no substantial differences in the knowledge and appreciation of local heritage, however it appears that students, in both schools, do not have specific knowledge about the intangible heritage of Guimarães embroidery.

7.11 A Study of Japan's Art Textbooks Published in the Early 20th Century: Focusing on Brush Painting Textbooks and Educational Art Textbooks [VIRTUAL]
Masayuki Hachiya | Hiroshima University, Japan

This presentation focuses on art textbooks published and used in Japan in the early 20th century and analyses the contents and structure of the textbooks. During those days, textbooks approved by the Ministry of Education were used in art classes. In addition to textbooks for drawing with tools, three other types of textbooks were published for the art subject: pencil drawing textbooks, brush painting textbooks, and educational art textbooks. Each school was supposed to choose one of these textbooks according to its educational policy. In the early days, Western-style pencil drawing was implemented, but eventually, traditional Japanese brush painting was encouraged in art education and practiced more in schools. During this time, schools were required to choose either pencil or brush for their art classes. Later in the early 20th century, educational art textbooks eliminated the distinction between the use of pencil and brush and incorporated both of them. This, in turn, enriched the content of art textbooks and contributed to the progress of art education in those days. This presentation will focus on art textbooks published in the early 20th century, mainly several brush painting textbooks and educational art textbooks used in secondary education, and will clarify the characteristics of these textbooks through an analysis of their contents and structure. Brush painting textbooks, in particular, tended to have many illustrations of flowers, birds, scenery, and so forth. It will also be confirmed that educational art textbooks incorporated illustrations of pictures made with pencil and brush, photographic illustrations that served as references for sketching, and the study of colour, composition, and lettering, thereby enriching art education during those years.

7.12 Eisner's Enlightened Eye as a Turning Point to ABR: Focusing on the notions of Connoisseurship and Criticism
Satoshi Ikeda | Hiroshima University, Japan
Kayoko Komatsu | Nagaoka Institute of Design, Japan

Elliot Eisner published *The Enlightened Eye* in 1991, which promoted qualitative inquiry based on "educational connoisseurship and criticism." Connoisseurship and criticism are typically applied to works of art. Eisner introduced these skills into art education programs and educational evaluation. Developing this approach as a qualitative inquiry leads to the idea of Arts-Based Educational Research. We, the presenters Komatsu and Ikeda, have translated this book into Japanese. While working on the translation, we noticed that the origin of Arts-Based Research is the qualitative inquiry using educational connoisseurship and criticism discussed in this book. However, *Arts Based Research* written by Barone and Eisner in 2008, which is the foundational work of ABR referred to by many researchers, does not pay attention to the notions of connoisseurship and criticism.

In the article "Arts-Based Educational Research" in the Handbook of Complementary Methods in Education Research in 2006, Barone and Eisner prioritize "Narrative Construction and Storytelling" as a kind of Arts-Based Educational Research over "Educational Connoisseurship and Educational Criticism," whereas in the article of the same title contained in *Complementary Methods for Research in Education* published in 1997, "Narrative Storytelling" follows "Educational Criticism." Why did this shift in emphasis occur?

We look at *The Enlightened Eye*, from the perspective of educational policy and research trends in education at that time, as well as the development of Eisner's research. By examining the position of this book, we will clarify the meaning of "Arts-Based" and its transition from "Connoisseurship and Criticism" to "Narrative and Storytelling." The reason for this transition is Eisner's intention to link research with creative practice. Because of this shift, we should go back to *The Enlightened Eye* to understand the turning point that led to ABR.

7.13 Muses in Art Education
Helena Kafková | Charles University, Prague, Czech Republic

This paper draws on the records of the agenda of the nine Muses from the archaic period of Greek culture and attempts to interpret their mission. Following this interpretation, the paper proposes a modification of the traditional modernistic method of designing art activities for students in teacher education programs with a focus on art education. The paper aims to demonstrate how it is possible, with the support of Muse principles, to clarify communication with students about their own lesson plan designs. It is suggested, how it is possible to explain one's own didactical ideas effectively, starting from the level of initial inspiration, following through all the habitual categories to the final comments and reflections. The presented work is an elaboration and innovation of the model of didactic analysis, long used at the lecturer's workplace, and a continuation of the efforts to maintain discipline-specific content in art activities at all levels of education.

7.14 The Philosophy of Care and Art Education
Kayoko Komatsu | Nagaoka Institute of Design, Japan

In recent years, the art world has directed its attention towards the concepts and practices associated with care. The background is the economic disparity that has been exacerbated by the tenet of new liberalism and a questioning of anthropocentrism. The realization that a society based solely on liberal individual choice is untenable has led to a focus on care. The concept of art and care share a common aspect in that both emphasize the individual and subjective perspective, and they are beyond the scope of logic and rationality. Consequently, the metaphor of care as artmaking is frequently employed in the discussion on 'the ethics of care.' (See for instance, Noddings, Caring, 1984, Mayeroff, On Caring, 1971) However, this metaphor has the potential to obscure the inherent power relations associated

with care. To avoid this potential pitfall, we should scrutinize the concept of care philosophically.

This presentation offers a theoretical clarification of the concept of care and an investigation of the fundamental relationship between art and care. The term 'care' is associated with the Heideggerian notion of Sorge, (Cassin, ed., Dictionary of Untranslatables, 2004) as well as with the concept of vulnerability within the context of the 'ethics of care.' (Mackenzie et al. eds., Vulnerability, 2014). By examining the ontological meaning of care for human beings and caring relationships we can consider the connection between care and art in a different way from that proposed in previous studies. This theoretical inquiry enables us to envision a novel approach to art education, which facilitates a connection between a person with both other people and the wider world.

7.15 Cultural Sustainability and Art Education: The Tribe as a Museum for Exhibition Education and Cultural Practice
Yuan-Hsuan Liao | National Taiwan Normal University, Taipei, Taiwan

Indigenous "traditional knowledge" is embedded within the local cultural environment, bridging the past, present, and future. In the wave of globalization and modernity, dominant cultures pose severe challenges to the transmission of local and ethnic traditional cultures. Indigenous societies, impacted by economic development and social changes, are witnessing the rapid disappearance of traditional knowledge and culture. The critical issue for contemporary tribal cultural continuity and sustainable development is how to maintain, consolidate, and transmit culture, and to reclaim cultural identity and cohesion. In the context of the post-museum era, museum experiences are no longer a one-way transmission of knowledge but a process of meaning-making through the participation of diverse communities.

This study takes the Paiwan tribe's Gao-jian community in Taiwan as an example, deepening the concept of the museum into the tribal living environment, practicing the idea that "the tribe is the museum." Through

art education, traditional crafts, rituals, stories, and other cultural elements of the tribe are transformed into participatory and experiential learning resources, making the tribe a living cultural learning field. This research is a practice of cultural heritage-oriented art education. Through experiential activities where elders pass on tribal memories and skills, the study delves into participants' perceptions, identities, and value changes regarding tribal culture. The researcher employs participant observation and focus group discussions, interviewing and surveying elders preserving traditional culture, tribal youth, and non-tribal participants.

The aim is to explore new models that effectively promote the transmission of tribal culture through the practice of cultural heritage-oriented art education. The research findings will provide empirical foundations for the preservation and development of tribal cultural heritage and cultural diversity, offering experiences for educators and tribes in exhibiting education and cultural practices as living museums, thereby promoting the sustainable development of tribal culture.

7.16 A/r/tography in the Cool Mountain: Propositional Teaching for the Rediscovery of the Beauty of the Yi Ethnic [VIRTUAL]

Huanlu Fu | Hangzhou Normal University, China

In July 2024, 16 students from Hangzhou Normal University, led by their teachers, went to the Cool Mountain area of Sichuan Province, where the Yi ethnic group is inhabited, for a five-day volunteer teaching. This is the most under-developed region in China. A total of 22 Yi children under the age of 15 participated in the summer camp, and a total of more than 200 excellent photography and video works were produced. This project adopts the "propositional" teaching method of a/r/tography, so that children who have no previous experience in art making, can create excellent digital art works with the theme of "looking for awesome" in just five days. Based on the teaching notes and the questionnaire, it can be found that the propositions as teaching method can effectively stimulate students' creative motivation,

promote cooperative learning, and develop personalized expression. This pedagogy not only overcomes the gap between urban and rural areas to achieve the goal of "quality education," but also enable indigenous children to rediscover the beauty of their own ethnic culture, thereby promoting the sense of identity and self-esteem. At the same time, because Yi children use art to let outsiders see the beauty of the indigenous culture, it helps with the "de-stigmatization" of their culture, and provides a feasible educational solution to the sustainable development of the Yi cultural diversity.

7.17 La Didattica del Patrimonio – Heritage Education: A Point of View Gaetano Malandrino | Academy of Fine Arts in Carrara, Italy

My approach to heritage education is grounded in the belief that art and culture are not merely historical artifacts, but dynamic forces that shape our identities and communities. The pedagogy is characterized by a strong emphasis on: • Interdisciplinarity: advocates for an interdisciplinary approach to heritage education, integrating art history, archaeology, sociology, and other relevant fields to provide a holistic understanding of cultural heritage. • Active Learning: promotes active learning methodologies that encourage students to engage directly with cultural heritage through hands-on activities, field trips, and collaborative projects. • Contextualization: stresses the importance of contextualizing cultural heritage within its historical, social, and cultural settings. This allows students to develop a deeper appreciation for the significance of these heritage sites and artifacts. • Community Engagement: heritage education should be closely linked to the community. Students are encouraged to engage with local communities and to contribute to heritage conservation and promotion. In conclusion, my perspective on heritage education is characterized by a commitment to fostering a deep appreciation for the past, a belief in the power of education to create positive social change, and a recognition of the interconnectedness of cultural heritage and contemporary society.

7.18 Photographs in the Archive of the Cypriot State Collection of Contemporary Art: Histories, Identities, and Possibilities of Constructing New Meanings

Tereza Markidou | Ministry of Education, Sports and Youth, Cyprus

This paper critically discusses, and analyses selected photographic artworks, purchased by the official councils of the Republic of Cyprus and thus included in the archive of the State Collection of Contemporary Cypriot Art. Even though there has been some previous scholar work regarding this state archive, there has been limited research concerning its content, its genealogy and history or its functions within the post-colonial Cypriot culture and society. Unlike other organised official photographic archives, the archive of the State Collection of Contemporary Cypriot Art consists of a unique case study of primary documents, both in terms of its material/physical stance as well as its political and ideological presence. By bringing to light and critically examining selected photographic artworks from this collection in relation to the concept of 'time' and 'temporality', this paper aims to provide space for negotiating aspects of contemporary Cypriot identity and discuss its posterity in relation to the theory of democratisation of archival resources.

7.19 The Education for Good Taste in the Pedagogical and Artistic Practice of Ludvika Smrčková

Kamil Mráz | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Although Ludvika Smrčková (1903–1991) is one of the most significant Czech glass artists, she remains practically unknown to the general public. This paradox is caused by the fact that there has been a lack of a comprehensive analysis of her work, her fate, and above all her views on fine art, applied arts, design, and art education. Ludvika Smrčková devoted almost her entire life to glass, which is evidenced by her representative creations (applied, metallurgical, blown, cut glass, etc.) She worked as the leading artist of the

National Works Inwald, as the leading artist in the Centre of Creative Arts for Industrial Glass and Ceramics in Prague, and as a creative expert in Glassexport, a major exporter of glass objects in Czechoslovakia. Simultaneously with her artistic activity, between 1927 and 1948, she was active as a professor of drawing and mathematics at high schools in Litomyšl, Příbor, Kladno, and Prague. In connection with Smrčková's twenty-year teaching experience, the paper will focus on the hitherto neglected aspect of her thinking about art and its mediation. Her thoughts on good taste, the cultivation of which Smrčková regarded as an integral part of art education, will be presented. This aspect was essential not only in her teaching and publishing activities, but also in furnishing interiors, because she wanted to give beautifully shaped glass to all people.

7.20 Encouraging Creativity and Critical Thinking Through Art History in High School Education

Nina Ostan | National Education Institute Slovenia, Ljubljana, Slovenia

The Slovenian high school curriculum defines art history as a humanistic discipline that reveals the evolution of ideas and social events through visual art, emphasizing its role in human creativity and civilizational progress. Similarly, the Department of Art History at the University of Ljubljana highlights the discipline's potential to enhance creativity, critical thinking, and the understanding of contemporary society. This paper examines how art history education can actively foster creativity in high school students by emphasizing processes of critical observation, analysis, and personal interpretation of artworks. A central focus is *actualization*, the process of translating the meanings of historical artworks into contemporary contexts. This approach transforms distant or seemingly outdated works of art into spaces for personal reflection, fostering moral and creative engagement while achieving advanced learning objectives, such as applying, analysing, evaluating, and creating, as outlined in Bloom's taxonomy.

Through comparative analysis and creative reinterpretation of artworks that

(my) students might at first glance define as “dusty, boring or incomprehensible” – whether through contemporary artistic adaptations, advertising, memes, or popular culture – students can engage deeply with visual culture. These methods spark interest while raising critical questions: Does modernization trivialize or diminish the value of artworks? Or does it revive their relevance, highlight their timeless character and invite a broader appreciation? In an age dominated by visual consumerism, art history offers tools for navigating the overwhelming flow of visual messages critically and creatively. By fostering informed observation and encouraging students to develop personal perspectives, the subject equips young people to resist manipulation, express their ideas, and actively participate in visual culture. This paper provides practical insights and strategies for integrating creativity into high school art history education, demonstrating how this approach not only enhances learning but also empowers students to connect with both historical and contemporary artistic expressions.

7.21 The School of Artistic Thinking Markéta Peringerová | Masaryk University, Brno, Czech Republic

Prof. PaedDr. Igor Zhoř, CSc. (*1925, †1997) was an art teacher, theoretician and art historian, publicist, founder and dean of the Faculty of Fine Arts of the Technical University. After leaving the Faculty of Education in Brno in 1970, he found himself without the possibility to work and publish publicly. During the period of political oppression, he organized unique courses of the School of Artistic Thinking for non-professional artists. The courses, referring in their name to the theory of Paul Klee, were inspired by the method of the progressive American educator John Dewey, i.e. project teaching according to the slogan Learning by doing, and the Bauhaus Vorkurs, especially the concept of Johannes Itten. In this way, he connected several previously unexplored territories. Firstly, the mediation of the artistic movements of Land Art, Body Art and Action Art, on which the courses were based, and secondly, pedagogical principles that were

unknown in Czechoslovakia. In 1990, after returning to the Faculty of Education, he founded the Action Art course and continued his unique project of artistic thinking. His experience from 1971–1990, when the courses of the School of Art Thinking were held, was unique in preserving continuity in the mediation of the then modern artistic trends suppressed by the regime and further developing progressive pedagogical methods. The year 2025 marks the centenary of the birth of the distinguished art educator, a member of INSEA since the founding of the Czechoslovak National Committee, which he chaired from 1990–1993, and the founder of the field of Art Mediation. The paper will focus on the concept, technique and methods of the School of Artistic Thinking as described by Igor Zhoř in two publications of the same name. In his time, Igor Zhoř created unique procedures for understanding modern art of the 1960s–1980s.

7.22 Acts of Ritual and Random Acts: A Rediscovery of Arts Practice through Omikuji Heidi Powell | University of Florida, USA

Histories and traditions as rediscovered territories involve revisiting and reinterpreting past practices through contemporary lenses, especially within historical and collective memory and arts practice. Omikuji, the Japanese practice of drawing paper fortunes at temples and shrines, offers a rich metaphor for arts practice. In omikuji, individuals randomly select a slip of paper that bears a fortune, often a mix of positive and challenging predictions, inviting contemplation, acceptance, or action based on what is revealed. This practice is steeped in tradition yet invites new interpretations with each draw, much like the way artists revisit historical techniques, symbols, or narratives to uncover fresh meaning. Exploring the concepts of Omikuji where ritual and spontaneity act as elements of creative practice, and where planned and unplanned variations become essential to the creative process and outcomes. As artists we often engage with the past, not for exact replication but to gain insight, reflect on actions tied to ancestral beliefs and yet reflect on what resonates

differently in today's world. This traditional act of rediscovery allows us to build a dialogue with the past, drawing upon the unpredictable and sometimes hidden fortunes within traditions to fuel innovation and new connections in the present. Omikuji serves as an entry point into a deeper understanding of historical and cultural connections in art education, creates a space that fosters resilience, explores intuition, and adaptability and reshapes how we perceive acts rooted in tradition as metaphors for creative practice.

7.23 Traditions and Crafts as Rediscovered Territories in Art Education Maho Sato | Chiba University, Japan

This presentation examines findings on teaching and learning traditional crafts as cultural heritage within art teacher training in Japan. Of late, art education has gained importance for fostering leadership that contributes to a sustainable society. In 2021, UNESCO issued its Universal Declaration on Cultural Diversity, reinforcing the significance of cultural education. Current educational policies emphasize the teaching of traditional Japanese arts and crafts to enhance children's international understanding, cultural inheritance, and creative skills.

However, teaching traditional art and crafts poses challenges for Japanese art teachers. The adoption of the Western concept of art (fine art) in the 1890s marginalised crafts, viewing them as skilled objects distinct from fine art. This historical shift positioned kōgei (craft) within a framework tied to nationalism (Kida, 2014). A study (Sato, 2023) found that art teachers acknowledge the potential of learning traditional Japanese crafts to support cultural identity formation and promote cultural diversity. Meanwhile, they expressed concerns over their limited craft knowledge, ambiguous definitions of Japanese traditions linked to national identity, and the rigid aesthetic values of traditional crafts that may limit subjective interpretation.

This study identified alternative teaching and learning spaces as rediscovered territories that teachers can explore and innovate to enrich children's aesthetic experiences during traditional craft lessons.

The autonomous exploration by teachers is key to developing a living curriculum. What type of art teacher training curriculum fosters student engagement in autonomous enquiry to create alternative approaches on teaching and learning traditional crafts as cultural heritage in schools? Traditional craft projects were implemented in teacher-training courses during the autumn of 2023 and 2024. Data were collected and analysed qualitatively. This study presents a deepening of students' and my understanding of what it means to study, teach, and practise as art educators in Japan.

7.24 Balancing Tradition and Modernity: The Inmoon House and Hakka Aesthetic Innovation Hsien Chun Wu | National Yunlin University of Science & Technology, Taiwan

The Inmoon House project in Taiwan offers a compelling example of “conservitization aesthetics,” a design approach that prioritizes the conservation and revitalization of cultural heritage. By focusing on the inherent qualities and potential of an old Hakka house, the project challenges traditional notions of Hakka aesthetics, prioritizing resourcefulness and the building's inherent qualities over superficial elements. Through minimal interventions that respect the building's original character, the project has successfully transformed an old Hakka house with a granary into a vibrant cultural hub.

This paper explores how this approach can address the dilemma of Hakka aesthetics, which is characterized by the tension between tradition and modernity. Key aspects of this dilemma include: 1. Preservation vs. Innovation: While traditional Hakka aesthetics emphasize simplicity and functionality, modern adaptation often leads to a dilution of these values. 2. Local vs. Global: Balancing local identity with global appeal is crucial to avoid homogenization and cultural loss. 3. Commercialization vs. Authenticity: Commercialization can compromise the integrity of cultural heritage, necessitating a careful balance between economic interests and cultural values. 4. Youth Engagement vs. Generational Gap: Engaging younger generations in preserving cultural heritage is

essential, but this requires creative approaches that resonate with contemporary tastes.

The Inmoon House project offers a potential solution to these challenges by demonstrating how heritage conservation can be a catalyst for economic and social renewal. By revitalizing a historic building and transforming it into a cultural hub, the project has not only preserved Hakka heritage but also attracted visitors and stimulated local economic activity. Through autoethnography, the paper delves into the motivations, challenges, and triumphs of the project's founders, providing valuable insights for future heritage conservation initiatives. Inmoon House serves as a model for how cultural heritage can be a powerful tool for community design and cultural tourism. Co-authored and supervised by Prof. Jui-Che Tu.

7.25 Art Appreciation Activities Focusing on the Facial Expressions and Poses of Buddhist Statues: Constructing Art Education that Connects Traditional Culture with us Today
Hideshi Uda | Nara University of Education, Japan

The purpose of this study is to construct an art education that allows students to appreciate the facial expressions and poses of Buddhist statues and connect them to plastic expression. It can be said to be the art education that connects traditional culture with our modern life. In this study, a Buddhist statue was used as the main subject, and I conducted a trial practice with junior high school students, university students, etc., and considered the results. The Buddhist statue forming the core of this study was the statue of standing Shukongojin God (a national treasure of Japan, made in the 8th Century) enshrined in the Todaiji Temple in Nara City, Japan. This statue is rarely shown to the public except for once a year. This armor-clad statue holds a battle club, which incorporates the concept of the hardest object, in his right hand, protecting the teachings of Buddha. In the trial practice, the students looked at both "photos of the appearance of the Buddha images that can be seen today" and "photos of the appearance of the Buddha images

at the time of the founding of the temple (C.G.)." As a result, the students were able to grasp the characteristics of the statue before hearing a detailed explanation of it, because the statue in the photos was easy to understand in terms of its expression and pose. It was also confirmed that having students imagine the colours of the "original Buddha image" from the "existing photo" was effective in raising students' interest. Furthermore, when we compared the responses of junior high school students with those of university students and in-service teachers, we found differences depending on age group. Based on our observations of these practices, we designed and presented activities as an introduction to mask-making and three-dimensional abstract expression.

7.26 Redesigning the Monument to Think the Territory [VIRTUAL]
María Vidagañ | Jaume I University, Castellón de la Plana, Spain
Pedro J. Zarzoso López | University of Zaragoza, Spain

In this paper we present the process of creation of Territorio monumento, a pedagogical artifact to think about the territory. The main objective is to expose the artistic research process that we have followed until reaching the final design, with the intention of sharing the knowledge obtained throughout the research. This knowledge is related to the idea of thinking about the territory, of analysing the popular festivities and the elements that make them up. It also observes which are the senses that are activated at a corporal and sensorial level at the time of experiencing a collective party.

7.27 Art Classes in a Historical House: University and Elementary Collaboration for Creative Community Engagement
Li-Yan Wang | National Changhua University of Education (Art Department), Changhua City, Taiwan

How can we enable university students new to art education to grasp major theories, gain practical experience, and explore diverse approaches to teaching art? How can

we use community resources to enrich the curriculum and offer elementary students engaging, meaningful learning experiences? This presentation describes a six-year collaboration (2018–2024) between university faculty and elementary school teachers aimed at achieving these goals. In an 18-week introductory art education course, university students explored online resources, debated the importance of art education within and beyond school settings, and studied theories including child-centred, discipline-based, interdisciplinary, visual culture, and multicultural art education. Working in groups, they developed lesson plans and taught art to elementary students, applying their learning in community contexts. The course took place in a unique setting – a 1920s Japanese-style house – providing university students with a space to bridge theory with practice, connect art with history, and engage with the community. This environment also allowed elementary students to experience art outside the traditional classroom in a place rich with local history, deepening their learning. Over years of collaboration, various lesson plans emerged, with elements documented in short videos. The long-term partnership tested the team's adaptability, particularly in response to weather and pandemic challenges. This presentation shares the project's origins, teaching venue, and curriculum planning, analyses developed lesson plans and presents insights from teachers and students. It highlights how a place-based university-elementary school collaboration fosters a mutually beneficial, "win-win" educational experience for all involved.

7.28 Lace as a Historical and Artistic Phenomenon and an Object of Museum Education

Klára Zářecká | board member of the Czech Section of INSEA | Department of Art, Visual Culture and Textile Studies, Faculty of Education, University of Hradec Králové, Czech Republic

The Orlické Mountains and Podorlicko regions are traditional lace-making areas in the Czech lands. Lace was used to decorate homes, fashioned into dresses, and remains one of the most important fashion

accessories. Lace-making has played, and continues to play, a significant role in the socio-economic, aesthetic, and cultural spheres. The production and trade of lace have been a source of livelihood for many families. Today, handmade lace-making in the Orlické Mountains and Podorlicko region is primarily a hobby and an area of artistic textile creation.

Among the prominent lace makers are textile artists Marie Sedláčková-Serbousková, Milča Eremlášová, Emilie Frydecká, Emilie Paličková-Mildeová, Marie Vaňková-Kuchynková, and others. Evidence of lace-making is preserved in collections housed in memory institutions, particularly at the Vamberk Lace Museum, as well as in buildings managed by the National Heritage Institute (ÚOP Josefov and Pardubice) and by private owners. Lace-making in the Orlické Mountains and Podorlicko represents a vital part of the region's spiritual and cultural heritage, and its products form part of the material heritage.

In 2017, lace was registered on the List of Intangible Assets of Traditional Folk Culture of the Hradec Králové Region, and in 2019, the lace-making tradition of Vamberk was added to the List of Intangible Assets of Traditional Folk Culture of the Czech Republic. This paper introduces lace as a historical and artistic phenomenon with significant potential for art museum education. Interest in textile art is currently growing, and the range of educational activities associated with exhibition projects is increasingly diverse. This paper was prepared as part of NAKI's *Threads of Memory Project: The Past and Present of Vamberk Lace-making* (DH23P03OVV022).

Scan the QR code to explore the papers in Theme 7 in more detail.



Theme 8: Shifting Grounds – Discursive Changes and their Reflection in Art Education

8.1 The Risks in Regards to Intentions to Support ...

Helen Arov | Tallinn University, Estonia

Numerous scholars have sought an integrative, holistic approach to education that navigates the polarised landscape of current educational policies and discourses. David (2023) introduces the concept of a “middle way” in progressive educational policy, emphasising dialogue and the inclusion of diverse perspectives, ideologies, stakeholders, and systems. Norozi (2023) similarly advocates for a holistic approach to well-being, focusing on the interconnectedness between children’s psychological states and broader global conditions. Biesta (2014) highlights the creative and artistic dimensions of education, describing a “weak” existential approach that embraces uncertainty, risk, and the ongoing process of “being in deconstruction.” Despite his recognition of creativity’s value in education, Biesta (2017) also critiques the growing tendency to instrumentalise art education, reducing its worth to creative outlet. Excessive focus on predefined outcomes can undermine the openness and creative risk essential to the educational process, thus losing what Biesta considers the true educational value of education and art.

This presentation explores the complexities of intentionally supporting key competences in visual art education. The study investigated how focusing on key competencies, such as self-management and empathy, influenced students’ learning experiences in art classes. The approach encouraged supportive peer interactions, with students increasingly offering feedback and engaging in reflective dialogue. However, there were also instances where perspective-taking led to subtle manipulations, reflecting the complex nature of empathy. Viewing the classroom through an empathic lens heightened the teacher-researcher’s awareness of how nonverbal cues and emotional dynamics impacted student engagement. Discussions on emotions, particularly around sensitive topics like mental health and bullying, revealed both the potential and the risks of fostering empathy. The teacher-researcher’s experiences underscored

the delicate balance between supporting students’ emotional growth and avoiding empathic burnout. Ultimately, the research highlights the challenge of integrating key competences without sacrificing the creative, open-ended exploration that is at the heart of art education. Recommendations include allowing more flexibility in lesson planning and encouraging longer learning units that prioritise student-led inquiry and risk-taking.

8.2 Creative Simulation Game in Intermediate Creation and Visual Education [VIRTUAL]

Hana Stehlíková Babyrádová, Aneta Šilhánková | Faculty of Education, Masaryk University, Brno, Czech Republic

Simulation is a process that creates a model of an artistic process or phenomenon that behaves similarly to the original. Through simulation, one can explore how a system would behave under various conditions of art presentation and education. Simulation in visual art has a wide range of supporters. Artists are generally perceived as actors in simulations of certain situations and phenomena in the form of public provocations. In our online contribution, we will create a scene where a short narrative will unfold. This will all be motivated by the theme of mood or emotional state.

Planned Course: We will present a documentation of a series of small spatial compositions using basic materials – paper and colours – to explore the theme of feelings and moods. These compositions will involve actions such as bending, perforating, colouring, and using coloured filters to manipulate light. The small models will represent various scenes, utilising scenographic variants, and incorporating elements like hands or faces, different lighting setups, and will be photographed using a mobile phone to capture multiple versions.

These simulations of specific states of mind will then be interpreted and discussed verbally. To conclude, we will showcase short videos created through stop-motion animation. Reflection: Online dialogue with all participants.

8.3 Context and Perspectives of Brazilian Art Education after National Educational Reforms

Pedro Bernardes Neto, Rosa Iavelberg | Faculdade de Educação da Universidade de São Paulo, Brazil

This paper aims to examine Art education in Brazil in light of the approval of the Common National Curricular Base (BNCC) and Law 13,415/2017, also known as the New Secondary Education (NSE). The research is part of the broader scope of the Art in Education Research Group (GPARTEDU), focusing on teacher training and school curricula. The paper begins with an analysis of the BNCC as a key element in the consolidation of competency-based pedagogy in Brazil, comparing it with the previous National Curricular Parameters (PCN).

Next, the paper highlights the modifications observed in the comparison of Art curriculum between the PCN and the BNCC. It then discusses the NSE with the same objective. Following this, the paper describes the state of Art education in São Paulo, Brazil's largest educational network for children and adolescents. This section examines the number of Art classes offered from elementary through secondary school and outlines the characteristics of Art's presence within the São Paulo curriculum.

The paper concludes by asserting that, under the BNCC and NSE, Art education has faced significant setbacks compared to the PCN. These setbacks are evident in the generalist approach adopted, which lacks specific content to effectively mobilize the competencies and skills recommended by the curriculum. Additionally, an observable consequence in the São Paulo education network is the substantial reduction in the number of Art classes from elementary to secondary education. As a result, the implementation of competency-based pedagogy in Brazil has shown signs of regression, rather than fostering the enhancement of Art education in the country.

8.4 High School Art Teachers: Discipline and Learner-centred Pedagogy/ies, Challenging Curricula, Issues of Compliance and Agency

Fiona Blaikie | Faculty of Education, Brock University, Ontario, Canada
Karen Maras | UNSW Sydney, Australia

The paper examines conceptions of learner-centred and discipline centred pedagogies in art education encapsulated in equivalents of grades 11 and 12 in the International Baccalaureate Diploma Programme (IB) in Visual Arts, and the Australian New South Wales Stage 6 Visual Arts Syllabus (NSW). Tracing similar epistemological and aesthetic roots, IB and NSW have evolved into differentiated orientations to high school art pedagogy, yet both provide scope for praxis-oriented experiences supporting students' burgeoning autonomy as developing artists in formalized high-stakes final examinations that draw on criterion referencing, articulated levels of achievement, and external examinations. Starting with a brief history of IB and NSW and comparison of high stakes pedagogy and examination protocols, key will be preparation for final examination via discipline and learner-centred pedagogy/ies, students' independent self-directed inquiry/ies, and students viewed as becoming practicing artists rather than neophyte art learners. Discussion will shift to issues of student and teacher autonomy, agency/ies, interdependence, and compliance in relation to implementation of pedagogy, formative assessment, and high stakes final examination protocols. We contemplate how curriculum and assessment protocols define what counts as art, and what counts as art education. Further, we examine how these conceptions are taken forward and operationalized by high school art teachers in relation to discipline and learner-centred approaches, challenging curricula, issues of teacher and student compliance and agency in relation to high stakes examination practices in the field of art education. Further considerations for practice encompass internal and external policing of high school art teachers' work; the contested space between state and private schools; internal

and external expectations of art teachers and their students in relation to curriculum, pedagogy and assessment, agency and compliance.

8.5 A Travel Report: Two Friends, Four Decades, and a Shared Quest for Good Art Education.

Leontine Broekhuizen, Janeke Wienk | ArtEZ University of the Art, Netherlands

Art education has undergone profound shifts over recent decades, with traditional approaches evolving, disassembling, and sometimes rediscovering themselves in the face of cultural and artistic changes. Amidst these shifts, art has increasingly become a way for individuals to assert personal and collective values, exploring human experience through creation and appreciation. Leontine Broekhuizen and Janeke Wienk, lifelong friends and colleagues, have navigated these changes together for nearly 40 years across several schools and universities. Their shared journey serves as a narrative of change, reflection, and evolving perspectives within art education. Starting out in a time when the field was actively redefining itself, they immersed themselves in process-based, exploratory teaching methods. A key milestone came in 2002, when they presented a collaborative research project at the InSEA congress in New York – a pivotal moment that set the course for deeper theoretical exploration in their careers. Over the years, Leontine found inspiration in Folkert Haanstra's concept of "authentic art education," which values artistic expression that resonates with students' personal experiences, making art education feel relevant and impactful. Janeke, in parallel, was drawn to Gert Biesta's existential approach to education, viewing art as an existential means – an artistic open space that invites students to "come-into-the-world." Today, reflecting on decades of shared insights, Leontine and Janeke see their journey as a tapestry woven from theory, personal reflection, and hands-on practice. Their friendship and commitment have helped them foster deeply meaningful connections with art for countless students, proving that even as the field evolves, the essence of art

education – encouraging thoughtful and engaged interactions – remains a vital, enduring force in an ever-changing world.

8.6 From Screens to Streets: Integrating Real-World Aesthetics into Adolescent Education

Ya-wen Cheng | Institute of Architecture, National Cheng Kung University, Taiwan

As screen time increasingly dominates adolescent life, their sensory experiences in physical environments are rapidly diminishing, even though adequate environmental exposure is essential for their kinesthetic development. Integrating community settings into educational curricula – particularly in aesthetic education – supports students in balancing sensory and cognitive engagement. Berleant's (2007) "participatory aesthetics" suggests that aesthetic experience permeates daily life beyond just art or nature. Studies indicate that multi-sensory engagement in walking-based curricula can enhance students' bodily and emotional memory (Ingold, 2004; Somerville & Green, 2015). However, as aesthetic courses tied to community settings grow, classroom-based instructional and assessment frameworks struggle to accommodate the variability of real-world environments, with individual differences among students becoming prominent.

This study surveyed 81 eighth-grade students, collecting 76 valid responses via semi-open questionnaires covering demographic data and observations of both transit spaces and school surroundings. Results show students mostly described urban structures (27.92 %), human behaviours (22.43 %), shops (20.53 %), animals (15.27 %), and natural landscapes (6.68 %). Despite showing interest in animals during field observations, students' questionnaire responses reflected limited multi-sensory descriptions, with few critical or historical insights. Findings suggest a need to reinforce students' visual literacy of their environments and enhance multi-sensory and critical thinking skills in future curricula to improve comprehensive perception and critical awareness in community settings.

8.7 Gamification in Art Education and Cross-curricular Contexts

Denisa Daříčková | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The primary objective of the research is to present the current state and possibilities of gamification in teaching at the second level of primary school in the Czech Republic. The sub-objectives of the research include determining the criteria that ensure the quality of gamification elements in education and contribute to fulfilling educational objectives, i.e. the objectives of education for the 21st century; analysing the pedagogical concepts and methods applied in the creation and design of game elements and resources produced not only by the cultural but also by the entertainment sector; evaluating how gamification is conceived and used internationally and comparing this with the Czech context; and developing a methodology for gamification of instruction – a portfolio of proven methods, materials, and practical guidelines that teachers can use.

8.8 A/r/tographic Development of Social Service Oriented Art Teacher Education [VIRTUAL]

ZhenJiang Du | HangZhou Normal University, China

This paper traces the development of social-service-oriented art teacher education at Hangzhou Normal University, which has undergone three distinct phases: initial exploration (2015–2017), rapid development (2018–2021), and practical validation (2022 to present). The author delves into how the a/r/tography facilitates the holistic development of pre-service art education majors at Hangzhou Normal University, emphasizing its pivotal role in social service. The methodology of a/r/tography has been successfully applied in varied situations, including special education, such as print-making education for the visually impaired, art therapy as autism rehabilitation, and rural revitalization through inter-generational art learning, achieving remarkable results. These applications have not only accomplished the

goals of social service but also significantly enhanced students' pedagogical innovation, artistic creativity, professional identification, and strong sense of social responsibility.

8.9 Walking Lines of Inquiry in Conversation: Five Perspectives on Art Education Futures

Anna Farago, Yvette Walker, Ana Ward-Davies | SWISP Lab, Faculty of Education, The University of Melbourne, Australia

Five graduate researchers from the Faculty of Education at the University of Melbourne, present emergent conversations arising from their a/r/tographic inquiries. As artists, researchers and teachers they walk in conversation, alongside and in between histories and praxis to meet at the intersection of art education's uncertain and precarious future paths. Using 'line' as an opening they wander between and within the lines they draw, play, make, cast and trace. These lines converge and story their aspirations and aims for art education futures.

Through visual examples this presentation shares the methods and practices that support "being open to unexpected directions and unpredictable turns" (Irwin, 2006) and invites contemplation for what transformative possibilities emerge when we; walk with the land; collaborate with communities; support teachers in crises; use tiktok as method and trace the in-betweens. They share the ways they trouble the shifting grounds: Cassie's experience as a child of Asian refugees in so-called Australia, opens a slippery space in quest/ion/ing race and colonialism. Let's respect lines as we move forward. Anna considers what facilitators and participants gain from engaging in collaboration with local places and people and troubling social issues together. She crafts lines as a shared pathway forward. Ana's data tells a story of visual art and design teachers in crisis. These teachers told stories of walking fragile lines, precariously poised. Her line twists. It needs to play. Angie's TikTok as method affords creative opportunities for researchers to engage with audiences in ways that challenge the separateness of public/private experience. She thinks of this as casting a line. Yvette

looks toward current art education methods and movements for innovative research approaches and reparative pedagogies. Her line traces the layers. We walk the slippery, flexible and fragile lines as metaphors for creative inquiry and pedagogical processes. These lines are not just drawn, they are re-drawn and re-imagined together. We think with lines as the marks they make, what they open, what lies between them and how they intersect. Co-authors: Angie Hostetler, Cassandra Truong; Supervision: Kathryn Coleman – University of Melbourne, Faculty of Education, Australia

8.10 Narratives of Colours and Emotions: Exploring Emotional Development and Self-reflection in Early Childhood through Colours and Visual Storytelling [VIRTUAL]

Mako Fukuda | Graduate School of Teacher Education, Tokyo Gakugei University, Tokyo, Japan

Naoko Kojima | Tokoha University, Shizuoka, Japan

Akihisa Komuro | Tokyo Kasei University, Faculty of Home Economics, Japan
Tin Nguyen | School of Education, University of Queensland, Australia

Early childhood is a pivotal developmental stage during which children are particularly receptive to their environment (Ardoyn & Bowers, 2020; Berk, 2015). A critical component of this period involves fostering emotional understanding and social-emotional development (Blewitt et al., 2021; Malti & Noam, 2016). One way of exploring emotional and reflective understanding among children in this developmental state is through the concepts of colours and how they have been visualised to convey emotional meanings. As a universal medium of emotional expression, colour plays a significant role in communication and meaning making, as highlighted in semiotics (Kress & Van Leeuwen, 2002). In early childhood education, colour is seen as a valuable concept to communicate to children because it is among the first visual concepts of their environment in which they learn.

This presentation examines how young children can deepen their emotional

self-awareness and reflection through personal associations with colour and visual storytelling. The study focuses on a workshop conducted at a nursery school in Tokyo with children aged 4 to 5. In the workshop, children explored their emotions by associating them with colours and expressing their feelings by creating personal picture storybooks. The process involved reading picture books about colours and emotions, followed by guided activities in which children created their own stories to articulate their emotional experiences and the meanings they associate with specific colours. Short interviews were conducted with the participants to understand the impact of this approach further. These interviews explored the children's reflections on their emotional connections to colour, the reasons for their choices, and the broader meanings they attributed to their selections. The findings underscore the value of picture books as a medium for young children to communicate their emotions visually, offering new insights into the role of colour in early childhood emotional development.

8.11 Mutual Conditions: Collaboration as a Tool in Art and Design Education

Eva Greisberger, Mirjana Mihajlovic, Sophie Demetler | University of Applied Arts Vienna, Austria

Contemporary art and design education is anything but one-dimensional. It is quite the opposite: Not only is it characterized by an abundance of challenges, but it seems as though it emerges in the confrontation and engagement with them. The examination of approaches to contemporary art education therefore implies a repetitive questioning, a reorganization and reorientation of the content, topics and themes. While the term cooperative, according to Gesa Krebber, describes working in a common cause, collaboration is characterized by the fact that the cause is only created through the interaction of many (Krebber, 2020). Collaboration has therefore become an integral part of art education and is essential as a profession-specific approach for art and design educators.

Together with students from the Department for Didactics of Art and

Interdisciplinary Education at the University of Applied Arts Vienna, this proposal presents results of a course that discusses current approaches to art education in the context of shifting grounds. The aim of the course is to take a closer look at subject didactics as a theoretical and practical interface, that can only unfold and effectively meet challenges through the interaction and collaboration of different protagonists, including teachers, students, trainees and or scholars. Which concepts in art and design didactics can be helpful to meet current educational requirements in a collective way and which educational tools can be commonly developed and used? Starting from those questions, the proposal states that the complexity of subject didactics can only be met by interweaving the communal.

The contribution aims to depict and discuss main results of the course, such as a subject-didactic map developed by students. Mirroring the idea of shifting grounds, this map shows international protagonists in art and design didactic and highlights symbiotic connections. The map not only serves as an orientation in the didactical discourse of art and design, but underlines the necessity of collaboration to foster contemporary approaches within the didactics of art and design.

8.12 -1: Subtractive Creativity of Art and its Pedagogy in AI Era

Jun Hu | HangZhou Normal University, China

Laozi wrote 2500 years ago: "To learn is to increase (what is known) day by day; To study Tao is to subtract (what is known) day by day. Subtract it and again subtract it, till one arrives at a point of inoperation. Having arrived at this point of inoperation, there is all the operative inoperation that one can operate." In this quote, Laozi has made a distinction on two different ways of knowledge acquisition. However, "to increase" has been a common sense in pedagogical study, but "to subtract" is not, and has been neglected. In the era of AI, "to increase" is no longer human vantage, thus it is all the more necessary that we revive "to subtract"

as an alternative knowledge process, which should be critical to creativity that opens up solutions to emerging problem. With course examples of "subtractive creativity", such as blind print-making, unpronounceable text writing, mosaic art making as speechless social skill training for the autistic, it is argued that to teach "subtractive creativity," an alternative pedagogy is necessary, which is the "studious drift", in comparison to "submitting" and "browsing" (Hyland & Lewis, 2022).

8.13 Art Education in the Era of Sustainability Transformation: Initiative of New Genre Arctic Art Education **Timo Jokela | University of Lapland, Rovaniemi, Finland**

This paper outlines the development of the New Genre Arctic Art Education (AAE) initiative, conceptualized as a broad approach to art education that extends beyond schools to include informal settings, organizations, and community groups engaging with art for personal and collective development. The initiative builds on Jokela et al.'s (2021) concept of New Genre Arctic Art, inspired by Lacy's (1995) new genre public art, which engages directly with societal, social, and political issues, though often in urban settings. Arctic artists often use art to challenge natural resource exploitation, defend Indigenous rights, and address regional issues (Jokela & Hiltunen, 2023, 2024). This demonstrates a potential pedagogical shift in Arctic art education aimed at decolonisation, revitalisation, resilience, and sustainability. Given the Arctic's colonial history, art education must now respond to social, cultural, and environmental changes (Jokela & Hiltunen, 2023, 2024). Connecting Arctic sustainability research with New Genre Arctic Art activities highlights the need for contextually relevant art education. This includes raising awareness about stereotypes and rethinking art education's role. Emphasis on hands-on, material experiences for Arctic children and the land-based pedagogy central to Indigenous cultures is crucial. This paper explores how new genre Arctic art and education address issues such as local ecoculture,

resource extraction, politics, identities, and cultural continuity, fostering resilience and sustainability. Documented practices from across the circumpolar world showcase artists' and educators' engagement and agency, demonstrating that AAE activities promote inclusion, cultural pride, revitalisation, decolonisation, and sustainable transformation (Jokela et al., 2024). This approach assumes an optimistic view of art education's transformative potential to create more sustainable societies.

8.14 Evolving Views on Arts-Based and Artistic Research **Mira Kallio-Tavin | University of Georgia, USA** **Anniina Suominen | Aalto University, School of Art, Design and Architecture, Finland**

This presentation explores contemporary perspectives on arts-based and artistic research in light of earlier approaches. The goal of this presentation is to view specific – rather than general – perspectives, examining not only the current landscape but also the historical evolution of arts-based and artistic research and the motivations behind these changes. We focus on the present state while considering what might be interesting or necessary for other researchers, especially for the next generation of scholars. In critical artistic and post-qualitative research, it has not been essential to expand beyond traditional qualitative methods; rather, these approaches increasingly arise from contemporary theories and an art-centred orientation. We see a major recent shift in the concept of the Anthropocene as a defining human condition, recognizing its impact on arts-based and artistic research. Specifically, acknowledging the Anthropocene influences how we experience response-ability, pushing us to reconsider humanity's possible roles in relation to the planet's limitations. Growing environmental concerns, including biodiversity loss and species extinction, have gained significant attention in recent years. Through this presented study, we aim to explore how these historical and current changes shape the evolving landscape of arts-based and artistic research.

8.15 Navigating Unexpected Territories: The Evolution of Fine Arts Program in Thai Higher Education through the Eyes of Thai Art Practitioners-Educators **Tanatchaporn Kittikong | Khon Kaen University, Khon Kaen, Thailand**

For nearly a century, Thailand has nurtured its own arts schools and institutions, training educators and professionals in Traditional Thai Fine Arts, Dance, and Music. Over the past fifty years, the country has embraced Western artistic practices and ideas, significantly shaping Thai contemporary arts, design, and performance education. The creative curriculum in Thailand operates with a dual focus on innovation and the preservation of the arts, while the evolution of arts pedagogy has been influenced by both tradition and creativity, alongside the imposition of Western ideas and frameworks in curriculum development. Ongoing changes in Thai educational policies, including the first national qualification framework for Fine Arts (TQF-FA 2015) establishing a foundation for higher education in arts pedagogy; the recent TQF 2022, a new educational paradigm focused on outcome-based education (OBE) and quality assurance (QA) principles introduced for nationwide implementation; as well as the "Thai Soft Power Policy" (2023), have also impacted the arts landscape, stimulating, if not disturbing, its dynamic territories. This decade of shifting ground in Thai higher education has influenced perceptions of Thai arts educators and created new territories to explore the potential of the arts within both the educational system and the broader economy, raising pressing questions about the competencies of Thai Fine Arts students today. This research project, titled "Developing a Learning Taxonomy Model for Fine Arts Competencies in Thai Higher Education Curriculum," investigates the evolving landscape of Fine Arts education, including Visual Arts, Music, and Performing Arts. It aims to highlight diverse models that reflect the core of 'Arts' as perceived by Thai artist-practitioners-educators in the early 21st century, and suggesting learning models tailored to various regional beliefs and values while addressing TQF 2022. The project is funded by the National Research

Council of Thailand and Khon Kaen University (N42A670199).

8.16 Community/University Partnerships in Art Education: A Canadian Perspective

David LeRue | Concordia University, Montreal, Canada
Peter Vietgen | Brock University, Niagara Region, Ontario, Canada

The relationships between community-based art education organizations and academic institutions are often mutually beneficial, but pose a number of challenges given their differing priorities, timelines, and resources. Nevertheless, as universities internationally take up community engagement to meet institutional goals of social engagement, critical reflections are needed about how best to sustain these partnerships. In this presentation, two art education professors from Canada discuss their projects that bridge academia and community, with one author holding longstanding teaching and administrative positions within a community art school in Montreal, and the other with a focus on school and museum collaborations, who is a former art consultant with the Toronto District School Board. We will begin with a brief discussion of our approach to community engagement, followed by sharing projects we have completed from our respective positions. We will close with offering our perspectives on how academia-community relationships can be more reciprocal.

8.17 From Enlightenment to Utility and Sentimentalism: Art Appreciation in Japan

Chunghsien Lin | Miyazaki International University, Japan

The term 'art' was introduced to Japan nearly 150 years ago under the leadership of the Meiji government. Shaped by the economic and political climate of the time, this term carried a strong connotation of 'usefulness.' It introduced a distinction between the object of art appreciation and the viewer, contrasting sharply with Japan's traditional

aesthetic concept of 'oneness with the universe.' This opposition reflects the divergence between Western aesthetics and Japanese traditional values. Furthermore, the introduction of this term influenced art education policy, with 'enlightenment through sight' becoming a central educational goal during this period. Today, art appreciation is incorporated into Japan's compulsory education curriculum, with an emphasis on its 'effects.' Beyond the classroom, the construction of art museums and the development of collaborations between schools and museums have attracted increasing attention. Notably, in the late 1990s, the rise of dialogue-based art appreciation, introduced from the United States, further shaped the discourse around art.

This study examines the historical establishment of the term 'art' in Japan and analyses how the Meiji government's pragmatic framing of the term, particularly before World War II, continues to influence contemporary art education, especially through discourses on art appreciation. The study focuses on two main areas: art education within formal school settings and informal learning activities at art museums. Both approaches tend to frame art appreciation through the lens of 'usefulness.' However, when art appreciation is considered outside the context of formal education, the discussion often shifts toward sentimentalism, losing its connection to broader social education. This investigation aims to identify the blind spots and conflicts in current Japanese art education, particularly in the area of art appreciation, from the perspectives of art education and Japanese art history. It argues that these issues are deeply intertwined with the pragmatism that shaped the initial establishment of the term 'art' in Japan.

8.18 Teacher Agency and the Possibility of Curriculum Making in Visual Arts Education in New South Wales, Australia

Karen Maras | University of New South Wales, Sydney, Australia

After 24 years without change the Visual Arts Years 11–12 Syllabus in New South Wales (NSW) is under revision. Curriculum reforms aim to 'declutter' syllabus content

and shift emphasis to core and essential factual knowledge. Despite pressure to rationalise the novel and distinctive syllabus content and practices that have evolved in NSW Visual Arts, there is strong support from teachers and other stakeholders for the retention of the existing syllabus structure. They see its value in its responsiveness to continuities and discontinuities in artworld practices, the understanding of which is demonstrated by students in the assessment and examinations in the final year of schooling.

After a brief exploration of the origins and structure of this syllabus content, I show how a 'knowledge rich' and 'decluttered' curriculum is already in place and meets reform criteria. In asserting that any reduction to existing core and essential content in this syllabus potentially undermines the coherence and rigour of the syllabus, I draw attention to the potential risks for and impact on the quality of student achievement in art making and art interpretation. Further, I explore how the existing syllabus content resists the 'learnification' of Visual Arts and respects the role of art educators as transformative teachers in the classroom. In arguing that the current syllabus provides art educators the freedom to negotiate, mediate and interpret syllabus content, I highlight ways the existing syllabus content supports agential curriculum making in the enactment of curriculum in the senior years of Visual Arts. The significance of the presentation lies in its emphasis in understanding more deeply how art educators can be supported by the design of syllabus content in balancing obligations to fidelity of implementation whilst exercising professional agency in curriculum making to suit the diverse needs of students in the varying contexts of art education.

8.19 Reimagining the self: Exploring the possibilities of self-portraiture with text-to-image Artificial Intelligence

Tin Nguyen | School of Education, University of Queensland, Australia

The study examines the transformative potential of generative AI in self-portraiture, focusing on its application in art education.

Through a workshop involving 12 preservice art teachers in a master's course at a university located in the Tokyo prefecture, participants used text-to-image AI to create self-portraits, enabling the exploration of identity, creativity, and human-AI collaboration. Rooted in sociocultural theory, the research highlights a paradigm shift in relational learning, emphasising the co-creative dynamic between humans and AI.

Findings reveal that while generative AI fosters self-reflection and expands creative boundaries, it also introduces challenges, such as stereotypical outputs and diminished personal control. This duality underscores the evolving role of AI in art education, promoting critical engagement with emerging technologies while reshaping traditional perceptions of self-expression and creativity.

Implications for art education include fostering dialogue on AI's role in identity exploration and addressing its limitations in capturing individuality. Findings reveal that while generative AI fosters self-reflection and expands creative boundaries, it also introduces challenges, such as stereotypical outputs and diminished personal control. This duality underscores the evolving role of AI in art education, promoting critical engagement with emerging technologies while reshaping traditional perceptions of self-expression and creativity. Implications for art education include fostering dialogue on AI's role in identity exploration and addressing its limitations in capturing individuality.

8.20 Difference in Perspectives: The Impact of Gender on Art Evaluation

Miko Niikawa | artist, Japan

This paper examines how gender-based values and backgrounds influence the evaluation of paintings and sculptures in Japan. Over the past decade, it has been observed that works by female artists constitute only 11% of collections in American art museums. Worldwide efforts are underway to address this imbalance, including increasing acquisitions of works by female artists and rediscovering the historical contributions of women. However, as the surviving

works by female artists remain limited, it is still challenging to alter the fact that most artworks were created by male artists and evaluated according to male-dominated standards. Additionally, as of 2024, fine art textbooks in Japan feature very few female artists. The study aims to support diverse educators and students in achieving fairer evaluations and experiencing a broader range of artistic perspectives by analysing past works through a gender-based lens. It highlights the values and viewpoints of Japanese women, which have often been overlooked or undervalued in the art world. Initial surveys with students in Japanese higher education institutions confirmed the existence of gender-based differences in the evaluation and perception of specific artworks. Some pieces received different ratings from men and women, especially in particular genres, while others showed fewer gender-based distinctions. Further analysis explored the patterns underlying these evaluative differences. By amplifying women's voices and perspectives, the study challenges the traditional art appreciation values that have historically prevailed and continue to shape contemporary perspectives.

8.21 The Tradition of Teaching Ceramics at Palacký University in Olomouc. The Students and Graduates Artwork.
 Silvie Novotná | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The tradition of teaching ceramics at Palacký University Olomouc dates back to the 1940s. The continuous interest in integrating the teaching of ceramics as part of the art teacher training in Olomouc has resulted in a wide range of remarkable artistic works created by both students and graduates. This paper presents the results of research dealing with university teaching of ceramics in Olomouc from 1946 to the present, focusing primarily on student works and the activities of those graduates who have been or are engaged in ceramics in their artistic practice.

8.22 Hearing All their Voices: Secondary School Visual Art Teacher Identity Formation from a Dialogical Perspective
 Maeve O'Brien Braun | ArtEZ University of the Arts, Arnhem, Netherlands

This presentation will highlight key results from a mixed-method study of visual art teacher professional identity formation during their first two years of teaching in a secondary school. Working from a dialogical conceptualisation of identity, this research approached artist identity and teacher identity as 'voices' that interact and catalyse the process of professional identity formation. The research combined qualitative and arts-based methodologies to widen the contextual and discursive parameters for understanding how these teachers position artist and teacher identity as their professional identity continues to form in the specific context of a secondary school.

Three studies which built on each other were conducted. The first study adapted an existing quantitative survey tool to identify what early-career teacher identity dilemmas are found in the visual art teacher group and how this dilemma experience compares to non-arts teacher experience. The second and third studies were conducted over a 16-month period. Participants were interviewed in the schools where they taught and took place in focus groups organised at a University of the Arts. Twelve beginning visual arts teachers took part in the 2nd and 3rd studies. These participants worked in different school types (general secondary/ arts profile) and had followed a variety of pathways to teaching art (vocational Level 4 then BA art teacher education; dual-track BA art teacher education; post-graduate art teacher education).

Following Vella (2016), this research advocates for a renewed dialogue between education and the arts. It strives to provide new insights into how individuals with multiple professional identities form resilient identities and in doing so help develop art teacher education that respects the complexity of what our students face when they enter the working world. By focussing on the dialogues of these teachers it seeks to reveal descriptions of the identity formation of

professionals who view creativity, emotional capacity and a strong personal identification with the occupational field as the keys to sustaining their practice over time (Määttä & Uusiautti, 2013; Heaton & Chan, 2023).

8.23 Self-confidence and Skills Building for Quality Art Education
 Zuzana Pechová, Hana Valešová | Technical University of Liberec, Czech Republic

The paper presents the issue of the readiness of students of pedagogical faculties to teach art education in primary schools and kindergartens. Students often feel insecure about their skills and they underestimate the importance of art education for the development of creativity and critical thinking in children. The goal of the research is to find out what influence the systematic development of practical skills and self-confidence of students in art education has on their readiness and motivation to integrate this subject into their pedagogical practice. The first phase of the research focuses on diagnosing students' initial attitudes towards art education, their self-confidence in art skills and their perception of the importance of art education in the context of primary education. Questionnaires, initial reflections, and observations of students during the teaching of practical art activities were used in this phase. The qualitative and quantitative data collected in the first phase of the research serve as a basis for planning intervention activities to increase students' skills and confidence in teaching art.

8.24 Disrespectfully Latinx & Chicanx: The Language of Nonbinary, Trans, & People of Colour
 Adetty Pérez de Miles | Texas State University, USA

The term "Latinx" has sparked considerable debate in recent years. This presentation explores the adoption of the letter "x" in "Latinx" and the resulting language debates. The decolonial theories and practices of Latinx/Chicanx/a/o scholars, particularly Gloria Anzaldúa's autohistoria-teoría, anticipated these debates and the broader quest for gender

inclusivity. This research examines how gender-neutral terms inform our understanding of non-binary and transgender identities. It analyses contemporary critiques of non-normative gender-inclusive language and proposes that normalizing gender-neutral terms, such as they/them pronouns, can potentially conceal and reinscribe oppression related to gender identity. The presentation will underscore the importance of language and culture in shaping gender identity, expression, and agency. It encourages art educators to engage critically with non-normative language and gender inclusivity in ways that support, uplift, and matter to marginalized communities.

8.25 From Art in the Dark to Art in Action: Paradigm Shift in Art History Pedagogy
 Anneli Porri | Estonian Academy of Arts, Tallinn, Estonia

Traditionally, art history has been taught using a teacher-centred, lecture-based method illustrated with slides, where the learner primarily assumes a passive role as a listener and memorizer. This teaching method does not provide sufficient opportunities for learners to actively practice and acquire the skills needed to analyse and interpret a work of art as a complex and meaning-rich object. By linking the learning outcomes of art history education with the competencies of visual literacy, we can establish a more authentic and diverse range of activities, enabling the learner to become an active user of these competencies. The discourse on the pictorial turn also supports an active approach in the art history learning process. It shifts the focus not only to the content and historical context of the works but also to their impact on the viewer, critical thinking, the recognition of ideologies, and visual literacy. Therefore, I focus on the process of analysing works of art as the intersection of art history competence and visual literacy, positioning the teacher as a facilitator and scaffold in the learning process. This approach takes into account both the individual characteristics of learners and the principles of effective learning. I highlight challenges raised during interviews and surveys with Estonian

art history educators and students, such as what prevents educators from making their courses more activity-based, as well as students' expressed need for greater interaction. Finally, I discuss possibilities for transforming teaching from a tradition-based model into one informed by contemporary learning theory.

8.26 Decolonizing the Legacy of White Supremacy through Art Education Pedagogy [VIRTUAL]

Allan Richards | University of Kentucky, USA
Steve Willis | Missouri State University, USA

This presentation explores how diversity, equity, and inclusion (DEI) can help decolonize the legacy of White supremacy in art education. With over 20 years in the field, I've witnessed gradual shifts in confronting this legacy, yet substantial work remains. Historically, the theory of White superiority was formalized in the 17th century by Arthur de Gobineau (1853) who advanced the concept that the White race is superior to that of others. The Age of Discovery in the 15th century saw European powers – Britain, Spain, France, Portugal – conquer lands across the Americas and Africa, exploiting and dominating native populations for centuries. This period of colonialism, followed by slavery and imperialism, established systems of domination that have persisted, impacting structures like art education in contemporary societies, such as the United States (hooks, 2013). In this presentation, we'll examine the advantages of DEI in addressing these legacies. DEI enriches art education by fostering inclusive and equitable learning environments that amplify marginalized voices and histories, challenging Eurocentric perspectives to cultivate a more comprehensive understanding of art (hooks, 1994). It encourages critical thinking, urging students to scrutinize systemic inequities in traditional art histories (Freire, 1970). DEI also promotes intercultural collaboration, dismantling hierarchical structures and fostering respect (Nieto, 2017). Through representation, it affirms students' identities, countering historical erasure (Gay, 2018). Moreover, DEI inspires creativity by incorporating diverse artistic traditions, broadening students' creative potentials

(Banks & Banks, 2020). We will share our pedagogical approaches to decolonizing art education, highlighting strategies that dismantle oppressive frameworks and celebrate human diversity.

8.27 Joker Jumping into the Void: New Teaching Roles for a Contemporary Art Education [VIRTUAL]

Maria Aránzazu Ruiz Nuño | University of Málaga, Spain

This presentation is based on a case study conducted by the author in 2023. The study examines the approach, understanding, and analysis of the educational value embedded in a proposal for the Curricular Development of Plastic and Visual Arts course, offered to second-year Primary Education Degree students at a Faculty of Education Sciences in Andalusia, Spain. The research explores how uncertainty, chaos, and provocation, when combined with seduction and confidence, can serve as key elements in educational research rooted in artistic strategies (Irwin, 2013). These elements are positioned as central to the collective reconstruction of contemporary art education.

Drawing inspiration from Yves Klein's Jump into the Void (1960) and Marina Abramović's performance Rhythm 0 (1974), the teacher challenges and disrupts the traditional structures of the art classroom. This approach questions how an art education teacher should engage with students – future primary school educators – to guide them toward an updated, contemporary understanding of art education.

8.28 Discursive Shifts: The Janus-face of Oppressive Histories and Aesthetic Beauty in Turkish and Indo-Saracenic Architecture [VIRTUAL]

Manisha Sharma | University of North Texas, Denton, USA

Referencing images from our (separate) visits to Topkapi Palace in Istanbul, two art educators discuss the unexpected implications of the aesthetics of colonization in India and Turkey respectively. Starting with the influences of Persian art and aesthetic elements

in the palace, we analyse the construction of the spaces (placemaking) within the palace, and take the visual references elsewhere, while engaging in a dialogue about anti-colonial multicultural art education curriculum. We locate our paper in a conceptual questioning of belonging (being and becoming stranger/visitor/ at home) in two separate contexts: one presenter unpacks representations of gender and sexuality to present a complicated reading of aesthetics within the Harem, while the other presenter traces the evolution of Indo-Saracenic style as a hybrid aesthetic, in consideration of contemporary discourse of whether the Mughals in India were invaders/settlers based on their cultural contributions in the region.

In this dialogue, we travel from an initial location of the aesthetic form and influence of Persian art and architecture, into two distinct realms of conceptual and physical evolution of aesthetic form and function, namely gender (in the Turkish harem) and ethnicity (in India), due to colonizing actions. In doing so, we discuss the complex relationship between the ugly processes of oppression and the production of beautiful (art) forms. The relevance of this paper, to art educators, is in contexts of teaching to critical multiculturalism, global aesthetics, and anti-colonial discourse, because through this paper, we examine: How might we acknowledge complexities of 'multiculturalism' in anti-colonial art curriculum? and How might we acknowledge the complexity of aesthetic perceptions in art teaching, by juxtaposing invisible cultural processes in teaching with visual aesthetics forms of objects and spaces?

8.29 Shifting Curricular Territories Through Transformative Art Practice

Cathy Smilan | University of Massachusetts Dartmouth, USA

Debrah Sickler-Voigt | Middle Tennessee State University, USA

Brianna Shetzler | University of Massachusetts Dartmouth, USA

Transformation is a normal part of life and vital to teacher and student growth. Practicing transformative art education, informed by United Nations educational policies (UNESCO, 2023), is timely and necessary

due to teachers' and students' increased stress and mental health concerns stemming from trauma, restrictive educational policies, teacher shortages, student learning gaps, and public divides generated by social media's advancements of false, confrontational, and unhealthy narratives. Participants will learn strategies to drive teacher and student agency using this presentation's original models of transformative art education to shift grounds in teacher education. By using teacher-research to inform curriculum design, we encourage the inclusion of work by global artists that engage us in expanding perspectives for ourselves and our students. Transformations are never easy and cannot be forced. Rather, they are guided by individuals' and communities' desires to produce substantive changes to better themselves, improve situations, and support other human experience. Artwork becomes the vehicle to promote healthy discourse and transformations in a comprehensive global design inside the classroom and ultimately extends understandings out of the classroom. For art teachers and learners, transformative practice starts with learning to sit within the generative spaces that motivate the search for resolution. Guided by the principles of Mezirow's (1991) transformative learning theory, art-based research can guide artist/teachers to identify conceptual problems beyond discipline specific skills and techniques to invite discursive inner dialogue that leads to new perspectives. Through sustained inquiry, artist experience their work as maker/teacher/ human and expand their curricular offerings to their learners. Exemplars of teachers process from a graduate class are shared as exemplars of Incorporating studio-based art teacher research into one's curriculum and instruction practice.

8.30 The Educational Effects of Portfolios that Incorporate 'Drawings of Impressions: The Utilization of "Artistic Knowledge" in Teacher Training'

Fumiko Takahashi | Tokyo Future University, Japan

The aim of this presentation is to take the drawings of impressions in the portfolios (artistic expressions that interpret

emotion-based impressions in terms of colour and form) as a means of developing the expressive skills of the students of children's art majoring in childcare and education. Based on the content analysis of the drawings of impressions, the events that led to them were carefully examined in five categories: 'Category 1: Sensitivity to learning', 'Category 2: Experience', 'Category 3: Reconstruction', 'Category 4: Materials' and 'Category 5: Reproducibility'. The tendency was for about one-third of the works to be sensitively 'sensing learning', followed by 'materials', 'experience', 'reconstructions' and 'experiences.' In particular, the highly expressive group of works at level 3 had excellent expressions from the sensible starting points of typologies 1, 2 and 3. This typology is concerned with the perception of layered experiences, from the visual elements on the surface to the internal elements of sensation and emotion. The interest of the students as learners was considered to be attributed to which level of stratification the interest was strongest. In particular, from the perspective of the ABR, the combination and emphasis and the strong expression of its sensitivities showed an improvement in the students' ability to connect the formative aspects of the dynamic. Artistic knowledge is a way of seeing and thinking based on the sensible facts specific to art that separate the 'unknowable.' The facts of the students' activities demonstrated that art is one way of interpreting and expressing the world, including the world of emotions, and that its methods are deeply connected to images that do not fit into a mere thing-making method.

8.31 Art as an Existential Foundation in Education

Janeke Wienk | ArtEZ University of the Art, Netherlands

In this presentation, I aim to honour the transformative goals set by the editors of an InSEA publication that is: to challenge existing power dynamics, promote fairness, and reimagine the role of visual arts within global curricula (Coleman, 2024). While these values align with my commitment to art education, I seek to embody them through real-life

art practices rather than abstract definitions. By sharing the experiences of artist educators, I hope to reveal the existential dimension of art in education. To challenge existing power structures, I advocate for art as an essential element in education, rather than as a supplementary addition (Wienk, 2017). This perspective shifts the conversation away from defensively justifying art's place in education and moves toward a vision of art as integral to the learning environment. Furthermore, my research critiques the overemphasis on art's cognitive benefits, which are often highlighted due to their measurable outcomes (Biesta, 2009, 2015). Instead, I propose a new approach to art in education, one that emphasizes its existential value – a "third way" that complements but diverges from the traditional intrinsic and instrumental justifications for art (Wienk, 2019, 2020). Influenced by educational philosopher Gert Biesta, I view education – "being at school" – as an inherently existential experience (Biesta, 2021, 2023). In Biesta's vision, school serves as a free space where students can engage with fundamental human questions, not merely through theoretical discussions but by encountering these questions through lived experiences. This concept of school as an "existential realm" highlights art's role in helping students navigate essential life questions, encouraging growth and exploration beyond conventional educational metrics. In this way, art becomes a vital "humus layer" in education, grounding students in the experiential practice of living and learning.

8.32 Preliminary Insights from a Qualitative Study Concerning Knowledge and Anarchy in the Art Classroom

Clemency Wood | University of Cambridge, UK

This paper presents preliminary insights from an ongoing PhD research project titled: Deschooling Art Education. The project explores shifting grounds in art education by addressing changes in the design and delivery of secondary school art curricula. Conducted in a state school in England with Year 9 students, the research engages with an arts-based research (ABR) methodology

to co-create, deliver, and experience an alternative art curriculum spanning one school term. The curriculum challenges a so-called 'school art syndrome' – characterised by representational depiction and replication of pre-defined outcomes – and instead seeks to increase student autonomy and experimental crafting. Through this evolving curriculum design, the project promotes a process-oriented approach to artmaking, valuing exploration and critical material engagement over traditional outcome-driven practices. This presentation discusses how the alternative curriculum was co-created with students and implemented within the constraints of a state school art classroom. It reflects on the evolving processes of artmaking and curriculum development and their capacity to disrupt entrenched pedagogical norms. The findings highlight the tensions and opportunities of shifting towards a deschooled vision of art education. The research project contributes to the broader discourse on transforming art education practices to reflect shifting cultural and educational values, offering a pathway toward more liberated and meaningful approaches to art education in schools.

Scan the QR code to explore the papers in Theme 8 in more detail.





9 Panels

9.1 Art Education as an Inclusive territory: enabling equity, accessibility, collaboration and community in Art Education

Chair:

Christiana Deliewen Afrikaner | AfrAA
Namibia, Namibia

Panellists:

Sahar Khalil | Helwan University, Egypt
Merna Meyer | North-West University,
Potchefstroom, South Africa
Welcome Moloi | North-West University,
Potchefstroom, South Africa

Influenced by continental policies, African arts education is evolving as a tool for inclusivity, cultural preservation, and socioeconomic progress. Spearheaded by the African Union (AU) through initiatives such as Agenda 2063, arts education policies are positioned as integral to achieving a "cultural renaissance" that unifies African identities and promotes regional pride. Agenda 2063 highlights the need for a thriving creative economy, urging member states to support the growth of creative industries, which drives job creation and entrepreneurship. Through collaboration with UNESCO's "Strengthening the Creative Economy" program, the AU aims to strengthen arts education frameworks and facilitate resource-sharing among African countries, enhancing accessibility to quality arts education across the continent.

Panellists will unpack different territories the continent is facing including inclusivity, educational programs such as museology that reflect African diversity and shifting curriculum designs that accommodates informal life-long learning. Inclusivity remains central to these policies. Gender-sensitive approaches seek to increase girls' participation in creative fields like digital arts and animation, breaking down stereotypes and expanding career options. Additionally, policies increasingly advocate for art education access for students with disabilities, ensuring an inclusive environment that enables all students to engage in artistic learning. Moreover, regional and international exchange programs foster cultural exchange, exposing students to diverse

artistic traditions and broadening educational perspectives.

Challenges to policy implementation persist, particularly in resource allocation and infrastructure. Many African countries struggle with limited budgets and lack the infrastructure to support robust arts education, highlighting the importance of national-level commitment to these continental frameworks. The AU's emphasis on cooperation among member states underscores the need for shared resources and expertise to bridge disparities in African arts education quality. Continental policies thus lay a foundation for art education to act as a transformative force for social inclusion, cultural heritage preservation, and economic empowerment. However, success hinges on collaborative, consistent efforts at both continental and international level.

9.2 Manifesto of Collective Practice: Ethics, Intentions, and Interdisciplinary Engagement in Art Education

Chair:

Adrienne Boulton | Kwantlen Polytechnic
University, BC, Canada

Panellists:

Natalie LeBlanc | The University of Victoria,
British Columbia, Canada
Jennifer Wicks | The University of Quebec
in Outaouais, Canada

This presentation highlights the collaborative efforts of four international colleagues as they create a manifesto focused on collective practice, ethics, intentions, and interdisciplinary engagement through the perspectives of their respective artistic practices. Our manifesto embodies our collective's ethical, political, and pedagogical foundations, grounded in a commitment to exploring collaborative art practice's unexpected and evolving nature. We position collective practice as a means to counter neoliberal academic isolation and foster interdependence and connection in the face of competitive educational structures. Building on Bourdieu's and Massumi's theories, we conceptualize collective practice as an "event," highlighting transformative potential inherent

in collaboration. This perspective redefines artmaking as a socially situated act, challenging academic hierarchies and norms. In penning our manifesto, we embrace the ephemeral nature of these events, aligning with the Fluxus tradition of the “happening” as a way to prioritize experience and engagement over object creation. Art’s transformative potential inspires and motivates us in collective practice. We offer a conceptual representation of shared values, capturing convergences of individual and collective intention. This visual approach reinforces our work’s intermedial and interdisciplinary dimensions, referring to intersections of art and academia. This allows participants to experience overlapping boundaries defining collective artistic/academic territories. Through this lens, we edify a re-evaluation of permanence in art education, proposing a model of continuous, reflective practice, valuing process over product. Ethically, our manifesto emphasizes the concept of “trying” – striving for change without the constraint of finality. Politically, it embodies a desire to construct spaces where art challenges neoliberal norms, inviting participants to connect rather than compete. Pedagogically, it presents an art education model rooted in community, collaboration, and ongoing inquiry. In sharing our manifesto, we invite fellow educators to explore shifting grounds of collaborative practice as an “event,” reconfiguring perception and action, proposing transformative, collective approaches within the landscape of art education.

9.3 A Dialogue on Our Journeys to Embody the Spirit and Practice of Decolonization

Chair:

Rebecca Bourgault | Boston University, College of Fine Arts, USA

Panellists:

Amanda Alexander | Miami University of Ohio, USA
Manisha Sharma | University of North Texas, Denton, USA

This paper proposal includes Part 1, Part 2, and Part 3 of a 3-session proposal. In Part

1: Sharing our journeys, we will present our collaboration, which explores how, as three artists, educators, and scholars, we have experienced writing about, theorizing, reading, and practicing ways to contribute to decolonizing the art education discipline and disrupt the colonial dominance that continues to be dependent on legacies of inequity to operate. Broaching the topic from our different cultural, racial, and class contexts and acknowledging the shifting grounds and discursive changes taking place in our research and discipline, the presentation will take the form of three brief contemplative and conversational papers that account for our evolving individual perspectives on the topic and aim at sharing the trials and tribulations that such research and investigation bring forth. We share these stories from the lens of artists and community educators who have worked in various spaces, regionally, in the US, and internationally. In Part 2 of the dialogue: Inviting co-travellers, we will expand our reflections and experiences presented in Part 1 by extending it to the audience and engage them in a broader conversation by identifying questions from our texts that meet at the crossroads of our inquiry. Through this dialogue, we aim to evoke narratives of audience journeys toward embodying the spirit and practice of decolonization. In Part 3: Considering destinations of this paper, we will invite our audience to engage in brainstorming and mapping potential applications of this understanding in their various venues of practice (K-12 and higher ed classrooms, community, and museum venues) in contexts of curriculum and pedagogy.

9.4 Advocacy and Networking Board of InSEA: Amplifying Voices: Shaping InSEA Membership for Greater Impact

Chair:

Susan M Coles | Vice-President of InSEA, UK

Panellists:

Amanda Alexander | Miami University of Ohio, USA
Patsey Bodkin | School of Education, NCAD, Dublin, Ireland
Timothy Dacanay | De la Salle College of Saint Benilde, School of Arts, Culture and Performance, Manila, Philippines
Rolf Laven | University College of Teacher Education, Vienna, Austria
Angela Reid | AME World Councillor InSEA | Kingdom Schools, Riyadh, Saudi Arabia

This panel invites InSEA members to actively participate in a dynamic discussion about their aspirations, needs, and expectations from their membership. Organised by the Advocacy and Networking group, the session provides a unique opportunity for members to voice their ideas and experiences directly with those who advocate for their interests. InSEA is committed to fostering a global network that supports art educators, practitioners, and researchers; this panel seeks to strengthen that commitment by listening closely to what members want and need to thrive in their professional and creative endeavors. During this interactive session, members will be encouraged to share their views on essential aspects of their InSEA experience, from professional development opportunities and advocacy priorities to networking support and resource availability. We’ll also explore potential initiatives the panel could pursue to address these needs, bridging communication between members and organisational leadership to promote a responsive, impactful community. Attendees will leave knowing that their voices have been heard and valued. The insights gathered from this session will help shape future offerings, reinforcing InSEA’s dedication to a vibrant, inclusive membership experience that aligns with members’ evolving professional contexts and ambitions. This panel is an invitation to

contribute to the ongoing development of InSEA. Join us as we work together to build a more supportive, responsive, and globally connected organisation for all who value the transformative power of art education.

9.5 Crafting-with Radical Democratic Futures: Collective Practices in Craft and Art Education

Panellists:

Hsin Fang, Merium Qureshi, Amber Ward | Florida State University, Tallahassee, USA

This panel introduces our research that explores craft pedagogies through radical democracy (Freire, 2014; Giroux, 1996; hooks, 1994), when collaborating with each other and residential classes featured in summer programs from a folk school in the United States. In addition to tracing the richness of the folk school’s pedagogical emphasis on craft, we (three researchers) creatively and collectively craft-with our natural and political surroundings as unexpected territories. Working from a communal way of knowing-in-making and embodying co-creation and empowerment, we aim to resist social hierarchies within and outside of our collaboration and advance equity and difference. A research methodology we are calling ‘crafting-with’ is used to foreground underrepresented craft materials, histories, and praxis toward a radical democratic togetherness. This methodology views crafting-with not only as a practice of making but also as an embodied way of knowing, where educators, learners, and materials are in dynamic conversation. Inspired by folk school philosophy, we use a series of craft retreats to creatively document archival data on folk school craft, beginning in the 1950s, and intertwine it with our natural surroundings, cultural experiences, political concerns, and pedagogical optimism as a way to reterritorialize and re-envision the place of craft in art education. An additional unexpected territory materializing from this research is one of horizontal mentorship whereby we – a faculty member, doctoral candidate, and undergraduate student – work to mentor each other all while acknowledging the various power differentials that accompany our given

identities and while navigating the discomfort of a new collaboration with fluid, unpredictable responsibilities and goals. In sum, this research interweaves data, pedagogy, culture, gender, and political engagement to animate art education toward a more collaborative and democratic future through craft.

9.6 From Asking Questions to Re-curating the Collection. Audience Participation and New Narratives in a Renowned Museum

Panellists:

Marc Fritzsche | University of Kaiserslautern Landau, Germany
Steffen Egle | Museum Pfalzgalerie Kaiserslautern, Germany

The Museum Pfalzgalerie Kaiserslautern (mpk) has recently 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 arts education. In the course of the past two years, the museum transformed the permanent collection into a space of experiment and research, involving different groups in the process: a group of diverse members of different communities in Kaiserslautern, three student groups, and one artist. In the panel, mpk director Steffen Egle gives a survey of the lessons learned through the various projects – and the specific assets formats of audience participation provided in rethinking the collection display. Marc Fritzsche, professor of art education at RPTU, focuses on his experiences with two groups of art education students who were asked 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 developed written interventions that are now part of the presentation in the museum. In an intense collaborative process, they fundamentally re-curated the room where art since 1945 is on show. This included unusual types of display as well as diverse offers of

context and interaction. Following the two brief introductions we will discuss how such processes of audience participation in a museum can become fruitful.

9.7 On the Frontline of the Climate Crisis Building Young Peoples' Climate Citizenship through Art and Co-research

Chair:

Korinna Korsström-Magga | University of Lapland, Finland

Panellists:

Mirja Hiltunen | University of Lapland, Finland
Timo Jokela | University of Lapland, Finland
Aki Lintumäki | University of Lapland | South-Eastern Finland University of Applied Sciences, Finland
Jarmo Rinne | South-Eastern Finland University of Applied Sciences, Finland

This panel addresses the potential of art education and art-based action research to positively impact young people's climate anxiety. The discussion raises questions about northern knowledge and new materialism in community-based art education and how the new genre Arctic art education can enhance co-research and active citizenship. Can art and art education propose new means of participating and acting in the creation of the future? Climate change threatens people's cultures and traditional livelihoods in northernmost Europe and circumpolar areas. The surrounding nature will change because of exploitation caused by the green transition. Often, people have anxiety and feel desolated in the hands of distant policymakers. The phenomenon is causing despair and anxiety, especially among young people. The panel discusses the topic through workshops and artwork examples performed in the project On the Front Line of the Climate Crisis. The project studies young people's climate citizenship and activism through arts-based action research and co-research. It highlights social and societal dimensions and collaboration with art educators, researchers, and young participants who aim to influence politicians. The Youth Research and Development

Centre Juvenia of South-Eastern Finland University of Applied Sciences and the University of Lapland coordinate the research project. The Kone Foundation funds the project, which is ongoing until 2025 in Lapland, Eastern Finland, and the Tampere region.

9.8 Translanguaging Territories: Worlding Higher Education Differently

Chair:

Patricia Osler | The Convergence Initiative | Concordia University, Montreal, Canada

Panellists:

Samia ElSheikh | Faculty of Art Education, Helwan University, Cairo, Egypt
Anita Sinner | The University of British Columbia, Vancouver, Canada
Elly Yazdanpanah | The University of British Columbia, Vancouver, Canada
Cristian A. Zaelzer-Perez | Faculty of Fine Arts, Concordia University, Montreal, Canada

Worlding higher education differently offers a unique accounting of unexpected territories through arts-based, integrative, accessible projects that shift learning to cultivate new translanguaging activations. Our session presents a tripartite ecosystem of transnational (local, national, international), transdisciplinary (technology, art, science) and transmedia (digital media platforms), and in this panel we explore how art-sci-tech immersive learning activations operate as iterative, open systems for transformative change. With translanguaging at the heart of practice, we present processes of becoming(s) in which we embrace seeing what might be, instead of what is. This panel invites educators to rethink art education paradigms, equipping students with the skills and knowledge to thrive as global citizens in a rapidly changing world. We emphasize encounters with difference: diverse modes of thinking, feeling and doing that involve multi-levelled, multi-layered, and intra-disciplinary collaboration with, in and through other perspectives and experiences in teaching and learning. Highlighting a series of projects in Colombia, Egypt, Japan and Canada that seek to disrupt arts education through international virtual and

onsite exchanges, we demonstrate why this resonates among students at our site-specific locations. We address core questions: How do international university and museum collaborations advance transnational learning partnerships? In what ways do art-science partnerships contribute to decolonizing discourses of creativity and learning? How does technology function to equalize access and transform lifelong learning? Through open discussion and shared examples of inventive and experimental activations, we will demonstrate the dynamic convergence of art, science and technology as a learning commons with applied 'glocal' projects, bringing situated, arts-based knowledges to global contexts. By integrating museums as extended educational settings, we present new ways to diversify theory-practice discourses. Our goal is to enable collaborative, unifying activations as an arts-based blueprint for higher education globally.

9.9 Propositions for Museum Education: International Art Educators in Conversation

Chair:

Patricia Osler | The Convergence Initiative | Concordia University, Montreal, Canada

Panellists:

Sue Girak | City Beach Primary School, WA, Australia
Tatiana Kravtsov | University of Lapland, Rovaniemi, Finland
Rolf Laven | University College of Teacher Education, Vienna, Austria
Anita Sinner | The University of British Columbia, Vancouver, Canada
Lisbet Skregelid | University of Agder, Kristiansand, Norway
Anniina Suominen | Aalto university, School of Art, Design and Architecture, Finland

This panel discussion explores how international art educators are engaging with new approaches to museum education in response to 21st century challenges. Panellists discuss how and why museums are shifting, evolving as sites that mediate different and multiple knowledges for the future. Who

is a learner? What is a museum? Whose art is missing? Within the shifting discourse, authors of this edited collection investigate museum futures as contiguous educational sites that contribute to inclusivity, equity and diversity, and embrace dynamic innovations for teaching and learning. We open the conversation in an 'artful exchange' across global, local and glocal contexts, reconceptualizing museums to consider accessibility, differences in lived experiences, and how both situated and virtual practices create impactful change. With an overarching concept of relationality between art museums and interdisciplinary perspectives, museums as informal learning sites offer the communities they serve unexpected territories for meaningful experiential and educational exchange through practice-based projects. As catalysts for public scholarship, the propositions for museum education in this collection reflect living futures in relation to practice, weaving the learning potential of interacting with artworks more fully within international and localized communities to present a distinct socio-cultural discourse that is at the heart of teaching and learning.

9.10 You are Invited! Learning through Art #5: We Make Art.

Chair:

Jonathan Silverman | Saint Michael's College, Vermont, USA

Panellists:

Glen Coutts | President of InSEA, Scotland | University of Lapland, Finland
Viola Rekvényi | ELTE Faculty of Primary and Pre-School Education, Budapest, Hungary

Would you like to be a part of Learning through Art #5: We Make Art? Whether an art teacher in school, community art organizer, teaching artist, museum educator, or university or college instructor, InSEA members commitment to the visual arts is often a product of their passion for making art and being active in their own creative process. In this presentation, editors Jonathan Silverman and Glen Coutts will share how the next Learning through Art (#5) will showcase

the artistic permanence and unexpected territories of InSEA members. Through future interviews of five questions and subsequent chosen five images 20 InSEA members will illustrate their inspiration, creative process, challenges, and evolution. During the presentation, Jonathan and Glen will demonstrate through their own interview process and corresponding images the format of the publication. They will invite others willing to be interviewed as one of 20. Ideally, a global collection of visual/essay stories that reflect inner territories in which we work and the links between cultural, spiritual, and technological changes (or not) with making art over time will inspire both colleagues as well as those students and community members they teach and work with. We seek a broad range of representation: global, medium, professional identities. Join us!

9.11 Shifting Grounds: Imagining Global Possibilities for Community Arts Education

Chair:

Anita Sinner | The University of British Columbia, Vancouver, Canada

Panellists:

Sophia Chaita | University of the Aegean, Greece
Sue Girak | City Beach Primary School, WA, Australia
Kazuyo Nakamura | Hiroshima University, Japan
Merna Meyer | North-West University, Potchefstroom, South Africa
Patricia Osler | The Convergence Initiative | Concordia University, Montreal, Canada

In this multi-paper session, we envision community arts education (CAE) as shifting ground, where discursive changes at the local level informs pedagogy and practice at the intersection of complex and ever-changing global dynamics. We reimagine the role of the arts in community inquiry – a role that is responsive to relations among individuals, communities and the arts – to cultivate more sophisticated understandings of future pathways for community arts education, deliberating on the concept of transversality

to signify both an overarching theoretical framework and the methodological structure for reimagining the complexity of community.

To move this collective scholarship forward, we make a distinction in philosophy and practice when defining the term community arts education. We purposely favour the term community arts education over community-based arts education. Community arts education implies the necessary equality of education (e.g. pedagogical implementations) and a variety of practices (e.g. programming) for advancing and solidifying relationships between education and community through access to the artistic fields. In this way, we engage with community as not just a place to enact curriculum; it is the curriculum – a practice in which community life, learning and learning activities, and educational aims intersect.

We present case studies from Japan, Australia, Canada and Greece that outline challenges ahead and address how thinking transversally is changing our engagement as artists, researchers and teachers. We facilitate greater resilience through multimodal, multifaceted research architectures, produced across three dimensions: horizontal (first person, creative expression); vertical (analytic, sequential problem-solving); and diagonal (traversing digital matrices) to ensure rigour and accountability. In this way, the cartographic potential of community arts education through diverse and socially engaged art, public pedagogy, community engagement, artistic research, and hybridized practices, reflects the growing impact of critical post-humanism, new materialism and worldly education – approaches that reconceptualize community spaces and international educative borders.

9.12 Who Am I to Teach You That?

Chair:

Cathy Smilan | University of Massachusetts Dartmouth, USA

Panellists:

Aleisea Guzman, Julia Schwarz | University of Massachusetts Dartmouth, USA

In our tenuous physical and political global climate, teachers are increasingly called

upon to conceptualize art content learning around difficult conversations and to practice inclusivity in their curricular choices. In some parts of the United States, these conversations are mandated, in others they are discouraged or even forbidden. Teaching in a public university in Massachusetts, affords the luxury of guiding students to confront uncomfortable issues through their art explorations and transform these inquiries into age-appropriate art lessons. Several years before the global pandemic time, art teachers seemed most comfortable with lessons on environmental justice; they voiced reluctance to engage in visual communication that might be seen as controversial to various community stakeholders. Recent guidance from the Massachusetts Elementary and Secondary education led me to expand upon my social justice art education class to more intentionally "support students to thrive by creating affirming environments where students feel seen, engage in deeper learning, and are held to high expectations with targeted support" (see here: <https://www.doe.mass.edu/instruction/culturally-sustaining/default.html>).

This guidance facilitated developing a course has evolved into a culturally inclusive survey of issues impacting marginalized people and underrepresented global cultures, and reconsiders art education as inclusive territory. The goal, as DESE stated, is raise critical awareness, develop respect and to increase student learning through incorporating native cultures. Our further goal is to make critical histories visible so that past injustices are not perpetuated through ignorance and neglect. In this presentation, a panel of master k-12 art teachers and their professor share their educational journey to gain understandings about cultures of which they previously had little knowledge. We consider our biases and initial resistance to educating ourselves, followed by the transformative work art processing that illuminated our world views and afforded rich dialogue about how to present difficult material to primary and secondary pupils. Lesson ideas are included.

9.13 Experiments in Art Research as Invitations to Unexpected Territories [VIRTUAL]

Chair:

Azlan Guttenberg Smith | University of Illinois, USA

Panellists:

Jorge Lucero, Sarah Travis | University of Illinois, USA

This presentation engages with experiments in art research as invitations to unexpected territories. It is rooted in the book *Experiments in Art Research: How Do We Live Questions Through Art?* (Routledge, 2024), co-edited by Sarah Travis, Azlan Guttenberg Smith, Catalina Hernández-Cabal, and Jorge Lucero. The text is a collection of arts-based research experiments, an embodiment of living questions that invites readers to stroll through their own practices, eyes wide open, hands eager, to discover kindred spirits in an exploration of unexpected territories. Originating from the graduate Art Education community at the University of Illinois Urbana-Champaign, the book unfolds through a tapestry of moments, practices, and people, embracing the celebration of works in progress and in community. Rooted in practices of invitations and permissions, the art-based experiments in this book are intertwined with personal stories – laying bare the transformative power of unconventional teaching methods, audacious artistic endeavours, and the breaking of scholarly norms within a community of artists and art educators. It begins by understanding that “art” and “research” and “teaching” are not separate. Some of the experiments in this book ask: How do I love across oceans? When is friendship itself my research? How can I open spaces for artistic experimentation within my pedagogy? More than answers, this book takes up questions through living artworks and communities. Readers are encouraged to put their own ideas and experiments in conversation with these practitioners and their methods. The contributors, drawing inspiration from varied artistic forms, in vibrant discourse with artists, arts educators, community arts activists, arts-based researchers, and research-creators,

invite readers to explore the plurality of ways of being and knowing, seeding a rich tapestry of sensorial experiences that open to unexpected territories.

9.14 Creative Retreats in the Anthropocene: Fostering Care, Community, and Emergence in Pedagogical Spaces

Chair:

Amber Ward | Florida State University, Tallahassee, USA

Panellists:

Ann Rowson Love | Florida State University, USA

Susan Uhlig | Penn State University, USA

Emily Dellheim | Department of Art Education, Florida State University, USA

This presentation will explore how art/research retreats, as ‘unexpected territories,’ foster care and community in art and museum education with implications for personal and professional development. It examines their role in deepening our understanding of place through material culture and documenting intra-actions between beings and things (see Barad and Haraway). By highlighting retreats as inner and unexpected territories, the presentation addresses the importance of protected time and space to enable care for self and others. Attendees will gain insights into the transformative potential of these unforeseen experiences and learn how to effectively use them to promote self-care and community in their own learning/teaching spaces. Art/research retreats and residencies are perhaps underutilized in art and museum education.

This session offers four distinct perspectives on using retreats to explore unexpected encounters in the Anthropocene and to protect time and space for self-reflection, recharging, and building creativity through research and arts making in situ. Retreats offer profound impacts on our complex engagement with the Anthropocene that carry over into our pedagogies in the classroom and art museum. Opportunities for self-care that foster well-being and human-nature connectivity are ever more important in

response to contemporary climate and political crises. The four panellists coming from unique perspectives—art education, museum education, doctoral candidates, and university faculty—highlight how a practice of retreats in learning/teaching fosters creativity, interconnectivity, and inclusivity facilitated by this serendipitous collaboration. Made for and by participants, retreats serve as spaces for personal and professional growth. In this way, these new relationships (us; you, as reviewers; panel attendees; and more) also become unexpected territories.

9.15 Chrysalis: Teaching with Love [VIRTUAL]

Chair:

Steve Willis | Missouri State University, Springfield, USA

Panellists:

Mousumi De | University of Redlands, USA

Allan Richards | University of Kentucky, USA

Teresa Torres de Eça | InSEA, Portugal

This presentation uses the publication *Chrysalis: Teaching with Love* (Willis, 2023) as the topic of this panel presentation. We will present our narratives about teaching with love and compassion by discussing how we teach with compassion and love, ultimately leading to more meaningful educational outcomes for students and teachers alike. We realized that instead of externalizing our faults we needed introspective awarenesses and responsibilities by first being compassionate and loving to ourselves. We want our hearts and heads to be balanced to lead the way in our compassionate and loving, teaching and learning environments. In this presentation, we will share suggestions about how we were able to change from a mind-centred habit to a heart-centred lifestyle understanding the significance of active support and care in creating deeper connections and more impactful learning experiences. Through this, we became positive, compassionate, and loving and this balanced our teaching and artmaking as heart-centred educators and artists. We advocate for a conceptual shift to teach with compassion and love. We hope to engage

the audience conversationally to reflect on teaching practices by sharing practical examples to demonstrate how this can transform everyday teaching practices to foster a more supportive and inclusive learning environment. Through practical examples, we will illustrate how adopting a compassionate and loving approach will increase empathy, sympathy, harmony, unity, kindness, and love. We are hopeful that this presentation will act as a catalyst for introspection and realization. These loving, kind, and compassionate habits are the ones we want to reinforce so we can continually develop ourselves as heart-centred people, artists, and educators.

Willis, S. (2023). *Chrysalis: Teaching with love*. KDP Publishing. ISBN-13: 979-8397999243

9.16 Sensorial A-r-tography: Walking with Public Art through Unexpected Territories [VIRTUAL]

Chair:

Elly Yazdanpanah | The University of British Columbia, Vancouver, Canada

Panellists:

Xi Chen | The University of British Columbia, Vancouver, Canada

Rita Irwin | The University of British Columbia, Vancouver, Canada

Ashleigh Janis | The University of British Columbia, Vancouver, Canada

Koichi Kasahara | Tokyo Gakugei University, Japan

Anita Sinner | The University of British Columbia, Vancouver, Canada

In this panel, we will present seven provocative visual essays that explore the convergence of art, pedagogy, and public art in relation to space through the lens of a-r-tographic practices. The collection of visual essays examines how public art engages with diverse geographies, socio-cultural contexts, and pedagogical practices, creating “unexpected territories” that challenge conventional approaches to art education. Central to this issue is the notion of “geographies-in-relation,” where artists, educators,

Panels

and researchers embrace experimental and speculative inquiries that push boundaries of public art, expanding it from static articulation to dynamic, relational experiences. By employing a-r-tography, the contributors delve into critical themes such as anti-racist and decolonial education, cultural memory, queer identity, and the politics of public spaces. Adopting walking as a mode of inquiry, these engagements uncover hidden curricula within public art and reveal how art operates as a vibrant force for addressing social inequities, fostering collective memory, and challenging dominant narratives. Through engagements with spaces – from urban intersections to natural landscapes – the essays illuminate the potential of public art to act as a transformative pedagogical implement, bridging private and public spheres while fostering inclusivity, equity, and decolonial approaches in art education. By embracing the fluidity and overlapping nature of a-r-tographic practices, this issue reimagines public art as an essential component of a socially engaged, responsive, and resilient educational framework. The initiatives challenge educators to reconceptualize their pedagogical approaches, inviting them to engage with public art as a means of fostering embodied, meaningful learning experiences that acknowledge the diverse, more-than-human world we inhabit.

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10 Workshops

10.1 Coffee and Creativity: Finding the Unexpected in the Familiar

Ev Abbott | Maadi British International School, Egypt

How explicitly do we consider creativity in our practice – as both artists and educators? This practical workshop will explore the science of creativity through practical art making activities. Using the ritual of coffee drinking as inspiration, participants will be guided through open-ended practical tasks and discussions, offering opportunities for collaboration, experimentation, and shared discovery. While making art, participants are invited to consider how intentionally they integrate creative processes into their dual roles as artists and educators. By unpacking the science behind creative thinking, we will discuss practical strategies to make the art room a space where creativity flourishes. Whether you are looking to re-energize your teaching methods, artistic practice or just deepen your understanding of the creative process, this session offers an opportunity to reimagine the ordinary and celebrate the extraordinary potential of everyday experiences. Join us for a playful, thought-provoking exploration of coffee and creativity.

10.2 Critical Comic Zines Workshop

Leticia Balzi | Fagerhaug International School, Trøndelag, Norway

Educators from all disciplines in all languages are welcome to join this transformative workshop and explore how visual art can create liminal territories to activate social change in the classroom and beyond. The workshop brings teachers, educators, and professors to discuss intersectional discrimination in the context of art education through the creation of critical comic zines. Participants will explore the importance of drawing as a method of visual thinking and research, enabling co-creative processes and producing new, non-verbal forms of knowledge. By developing comics, educators can use art to engage students in meaningful discussions on discrimination

and justice. The workshop also highlights the intersection between intersectionality and the Anthropocene, acknowledging the need for further research to connect these complex, global issues. A copy machine will be available for participants to reproduce their zines and be shared with other participants at the congress.

10.3 Unbound Topographies: Landscapes of the Imagination Creativity Workshop

Lucy Bartholomee | University of Texas at Arlington, USA

Experience and discuss strategies to enhance personal and professional creativity. This workshop includes individual and collaborative art making within an exploration of the creative process. Creative play is integral to stimulating the imagination (Walker, 2021). Here I propose that intentional dwelling with notions of imagination and the creative process, combined with playful art making, can yield an elevated sense of the creative spirit. Participants will first review the classic Torrance Test of Creativity and discuss methods of analysis and other theories about the creative process. Next, they will play an individual design game in which they receive an envelope of random paper shapes and colourful cut-outs to quickly organize into a pleasing design (such as might be inspired by af Klint, Kandinsky, or Hoch.) When happy with a design, they will take a picture. Then they pack up the materials and trade out for another envelope, repeating the process a total of three times. Selected photos of the designs will be uploaded to a Padlet. Next comes the collaborative creative play activity. Participants will construct an Unbound Topography on one long roll of drawing paper (40cm x 3m) using the cut-out paper shapes, glued down this time, with pastels, coloured pencils, and other media. Abstract and imaginative notions of unexpected territories will be encouraged. As the session draws to a close, we will again revisit the concept of testing for creativity, the impact of play, and reflect upon the whole experience of the workshop upon their own feelings of creativity.

10.4 Audiovisual Project in Art Education [VIRTUAL]

David Bartoš | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

In recent years, we have observed a growing interest in several key phenomena within the field of art and visual education. Among these is the use of participatory learning methods – particularly project-based learning – which not only develops subject-specific competencies in students but also enhances their interdisciplinary thinking and collaboration skills.

Another prominent area is the creation of audiovisual content. Surrounded by various forms of audiovisual media on a daily basis, virtually everyone who owns a smartphone is not only a passive consumer but also an active creator.

In the Czech Republic, as well as internationally, there has been a long-standing interest in both of these areas – among educators, artistic professionals, and within the broader educational system. However, finding a meaningful synergy between them remains a challenge. As a result, the integration of project-based learning and audiovisual education continues to provoke intense debate.

The aim of this workshop is to demonstrate, through an example of good practice, that combining traditional visual art methods with audiovisual media via project-based learning is not only an engaging and enjoyable educational approach, but also an essential component of contemporary teaching and learning for both children and adults.

10.5 Open Studio: Printmaking with Pavla Baštanová

Pavla Baštanová | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The Open Printmaking Studio will offer visitors a glimpse into the creative environment of a working printmaking studio, showcasing

how it operates and the types of works typically produced within it. The session will introduce participants to the atmosphere, tools, and processes involved in printmaking, highlighting both traditional and contemporary approaches.

Attendees will also have the opportunity to engage directly with the medium by trying out simple printmaking techniques under the guidance of Pavla Baštanová. This hands-on experience is designed to be accessible to all skill levels, encouraging experimentation and personal expression while deepening appreciation for the graphic arts.

10.6 Gathering Hope

Ewa Berg, Eva Stene | Malmö University, Sweden

In this uncertain time with war, climate changes, anxiety and uncertain territories, we want to create a counter force, a hope and offer an artistic workshop. In this workshop you will make posters that form the basis for zines. Zines for Hope. To make artistic calls to the future. We want to re-territorialize (Deleuze and Guattari, 2015) and fold a new place for this manifestation. Like the Situationists, from the sixties we want to break new ground in the landscape. Deleuze, Gilles & Guattari, Félix (2015). Kapitalism och schizofreni Tusen platåer. Hägersten: Tankekraft

10.7 Art Sense in Motion: Integrating Somatics and Movement Activities into Art Education – Somatic Art Workshop [IN-PERSON] [VIRTUAL]

Anna Boček Ronovská | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

This workshop explores the integration of art education with somatic principles and movement-based activities. By combining these disciplines, participants not only develop their creative potential but also enhance body awareness and spatial perception. Somatics – a field focused on

the mind-body connection – offers a holistic approach that fosters creativity, healthy movement, self-awareness, and embodied expression.

Congress participants are warmly invited to join this workshop, which will be delivered in two parts: experiential and methodological. The experiential segment, suitable for both in-person and virtual participants, will guide attendees through authentic movement practices (no prior dance or movement training is required) and invite them to create individual or collaborative art projects. These projects will draw on somatic approaches, experimental and process-based drawing, and techniques involving the body, relaxation, and non-verbal communication.

In the methodological segment, we will reflect on the didactic potential of these expressive methods and analyse key pedagogical aspects of the activities performed. This workshop offers a rich opportunity to explore the intersection of movement, art, and education in both practice and theory.

10.8 Inspiring Young Children to Paint – Through Diverse Images

Annatina Caprez, Anja Morawietz | University of Education Zurich, Switzerland

Art history and contemporary art references can stimulate creative processes of young children. On the one hand, the representation of the world through the language of art and its specificities (materiality, ductus, motif, humour, etc.) can help children find their own material expression. On the other hand, though, the young children's imagination must find echoes in these artistic references in order to develop a fruitful process. So, how can we come upon the right images/references? How can we find new approaches to art history? Which sources do we rely on? The workshop instructors will provide insight into an ongoing research/development project in art education at Swiss elementary school. On the basis of a specific task, "painting of oneself with a companion, with an animal or an important thing", the workshop discusses a catalogue of diverse images and ways of scrutinizing routines of selection.

10.9 Perfume as a Tool of Art

Esperança Cases Prats | Master Artcraft Perfumer | Artesania de Catalunya, Barcelona, Spain

Perfume, in its artistic dimension, is an inspirational medium in its own right. When used as a tool across creative disciplines, it introduces a sensory volatility that – when shaped through perfumery techniques – gains movement and volume, allowing artists to craft it in harmony with their work. Learning to engage with the allure of olfactory chords and synergies opens a captivating path, one that is difficult to abandon once entered. Experimentation is the language through which creative and experimental perfumery comes to life. This workshop, "Perfume as a Tool of Art," will explore various works that serve as the guiding thread in this intangible yet profoundly expressive discipline.

10.10 Ariadna's GPS [VIRTUAL]

Renáta Chalupová, Hana Lamatová, Marek Šobán | Museum of Modern Art in Olomouc, Czech Republic

This online workshop introduces participants to the creative use of the Strava app as part of an educational game designed for both children and adults, set within an urban environment. The conceptual foundation of the workshop is drawn from the exhibition Metamorphoses, held at the Olomouc Archdiocesan Museum (January 30 – April 6, 2025), which featured artworks from antiquity to the present day inspired by the myths of Book VIII of Ovid's Metamorphoses.

The story of Ariadne and her thread – used by Theseus to navigate his way out of the Labyrinth – served as the inspiration for a creative, movement-based activity. The video-based workshop begins with a brief introduction to the exhibition, after which participants are invited to explore their own cityscapes. Using the Strava app's tracking and graphic functions, participants record their movements, creating digital paths through both familiar and unfamiliar urban spaces.

This activity offers rich opportunities for reflection and artistic development. Participants may engage with the atmosphere of newly discovered places, focusing on sensory impressions such as colour, sound, and scent, or reflect on social interactions and cultural landmarks encountered along the way. The visual record of the route can also serve as the basis for further creative expression, including printed artworks or collaborative projects.

10.11 Speculative Pasts and Pedagogical Imaginaries: A Symposium on Learning Through Art for Future Nows

Sarah Healy | SWISP Lab, Faculty of Education, University of Melbourne, Australia

Lucie Horňáková Černayová | Department of Sculpture, Faculty of Fine Arts, Academy of Fine Art in Banská Bystrica, Slovakia

This 90-minute symposium-style session introduces Speculative Pasts and Pedagogical Imaginaries, the fourth volume in the InSEA Learning Through Art (LTA) series. This collection explores how art education can foster relationality, integrity, and responsibility as we collectively navigate an uncertain future. Rooted in speculative and futures-oriented pedagogies, the volume captures diverse metho-pedagogical approaches that challenge power dynamics, promote equity, and encourage rethinking art's role in curricula and knowledge frameworks. The session will be hosted by Sarah Healy, one of the book editors and feature the contributing authors who are attending the Congress. These authors will make a short presentation, each offering unique insights into art education's potential to act as a threshold for "learning, unlearning, and learning anew."

Themes span Indigenous conceptualisations of time, art education as a catalyst for acting responsibly, and speculative pedagogies that reimagine how we relate to and interpret pasts, presents, and futures. These contributions highlight art education's capacity to create "response-able" spaces for inquiry and possibility in the Anthropocene. In alignment with the symposium's speculative approach, attendees will actively

engage by generating creative responses to each presentation. Through this participatory format, the symposium aims to expand the book's themes into a collaborative exploration of speculative futures in art education with congress participants. Together, we will investigate the question, "What if?" – challenging dominant narratives and diversifying art education. This symposium promises to be a generative space where scholarly discourse and creative practice converge to (re)envision art education's role in just futures.

10.12 Unexpected Connections: Creating with Exquisite Corpse

Susan M Coles | Vice-President of InSEA, UK

This workshop invites participants to engage with the Surrealist technique of cadavre exquis, or "Exquisite Corpse," a collaborative drawing game that explores creativity through the unexpected intersections of individual imaginations. Originally devised by Surrealist artists in the 1920s, this activity involved creating a single figure or scene through the contributions of multiple artists, each unaware of the others' input until the final reveal. By participating in this timeless exercise, attendees will experience a playful and thought-provoking way of uniting individual and collective visual expression, bringing together disparate styles and ideas into surprising, cohesive images. In this session, participants will form small groups and take turns drawing sections of a figure on folded paper, concealing each section as they progress. This process emphasises trust in the creative potential of others and allows for experimentation free from self-consciousness. We will also discuss the historical context and philosophical underpinnings of Exquisite Corpse in Surrealism, including its connections to ideas about chance, spontaneity, and the subconscious mind. This workshop is designed for all skill levels and will provide a unique opportunity to reflect on the value of collaborative and open-ended approaches in artmaking. Participants will leave with a deeper appreciation for how play and collective creativity can lead to fresh perspectives and unexpected insights in both artistic practice and art education.

10.13 Art Making Workshop: Material Entanglements, Soft Skills and Co-creation

Rory Davis, Michael Whittington | The University of Newcastle, Australia

Studio learning has emerged as a contemporary bridge between the entangled learner and their 'becomings' in the physical and virtual worlds. This presentation speaks to emergent finding and draws on Haraways' ideas of sympoiesis and worlding across the materialised physical and virtual spaces in visual arts learning. Art making practice emphasises the collaborative and interwoven nature of creation. The workshop activity is part of the presentation process, driving discussion that suggests that knowledge and understanding are co-produced through interactions between the learner, the physical environment, and the artwork. Our workshop discussion points explore some of the emergent data from the two researcher's ongoing doctoral studies 'Contemporary art making: an affordance of empathic concern for boys' (Michael Whittington) and 'Soft skills and visual arts curriculum in Australian secondary schools' (Rory Davis). Both of the researchers work as full-time classroom visual arts teachers in NSW schools, whilst completing their PhD studies at the University of Newcastle. This workshop seeks to share with delegates fulfilling art making activities, through the use of upcycled materials to create soft sculptures, along with collaborative drawing activities designed to complement the researcher's discussion points.

10.14 The 6 Moves Methodology for Culture Democratization

Maja Dobiasz-Krysiak | Nicolaus Copernicus University, Toruń, Poland

As an academic scholar and practitioner of community arts and Arts Based Research, I have conducted 3 years long ethnographic action research project

on forgotten traditions of community arts (animacja kultury) in Poland, and the group named Interdisciplinary Art and Research Centre "Pracownia" (The Workshop) from 1970/80s. The result of the research is a tool for community artists: "The 6 Moves Methodology" for culture democratization which uses arts for research and solving problems. I have published texts about it in Polish and English, presented it in The New School for Social Research in New York, and now I am preparing a book about it (it will be published in Nicolaus Copernicus University Publishing House in 2025). My goal is to disseminate and discuss the use of the methodology for artists and educators collaborating with communities and using art as a means to an end, especially in the field of democratization, critical thinking when facing propaganda and resilience to crises.

10.15 From Mud to a Shape [VIRTUAL]

Monika Dokoupilová | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

In this workshop, we will return to the fundamental methods of manipulating clay, exploring its natural properties and the process that leads to shaping. Our focus will be on engaging with clay in its raw form, experiencing its potential for both creative expression and emotional connection. This tactile engagement will serve as the foundation for the subsequent stages of working with ceramic material. We will expand our approach to clay, going beyond traditional techniques to embrace a broader exploration of its possibilities. Through hands-on experience, we will move from the initial haptic interaction with mud clay to the development of a finalized form, allowing us to solidify both the shape we discover and the artistic intention behind it.

10.16 From Stills to Stories: Bringing 2D Animation to Life in the Visual Arts Classroom

Peter Edwards | Eastern Kentucky University, Richmond, USA

This comprehensive workshop will present essential concepts and techniques for introducing 2D animation instruction into a visual arts course. Activities build sequentially and allow students to develop skills while also learning the history of the medium. Essential activities outlined include creation of historically significant forms such as thaumatropes and phenakistoscopes, as well as accessible techniques for creating hand drawn animation. These traditional processes are paired with modern digital applications to develop work that can be edited, reproduced, and published online. The workshop will outline activities suited to both beginner and intermediate animators, introducing critical principles, historical insights, and practical methods used in 2D animation. Additionally, resources will be presented that allow visual art students to understand the nuances involved in animation, specifically the conceptual jump from creating still images to creating animated sequences. Examples of visual storytelling, camera work, and composition will be reviewed, and connections will be highlighted through the work of Chuck Jones, Buster Keaton, and Hayao Miyazaki. This workshop will provide instructors with approaches to encourage students to innovate and develop creative ways to tell their own stories.

10.17 Digital Media for Equity: Empowering Students in Impoverished Communities

Aleisea Guzman | University of Massachusetts Dartmouth, USA

This workshop will explore how digital media can be leveraged as a tool for promoting equity in under-resourced and impoverished communities. Participants will learn strategies for using accessible technology to support creative expression, provide

equal opportunities for learning, and amplify marginalized voices. Through hands-on exercises and case studies, attendees will discover how equity-driven digital media integration can break down barriers in art education.

10.18 Wool for Wellbeing

Emese Hall | University of Exeter, UK

This workshop is connected to my presentation: Soul Dusting: A/r/tographic Reflections on Art and Art Education for Wellbeing. Wool is one of my biggest passions, and engaging with woollen yarn and fibres brings me a great deal of pleasure – indeed, it is my self-directed therapy. A long-time crochet enthusiast, I have recently been developing my knowledge and skills in the exciting craft of needle felting. Importantly, I care deeply that wool is a typically underrated fibre with a great deal of creative potential. At some point in the future, it is my aspiration to create a research-led network centred on wool: LAINE – learning, advocacy and activism, innovation, networking, and environmental sustainability. Fusing ideas and activities shared in wool-themed workshops I have offered elsewhere, here I will be inviting participants to explore different types of wool and make something beautiful and meaningful to take away. The workshop is designed to bring joy and spark creative ideas for working with wool as artists, researchers and teachers.

10.19 Forget What you Know: A Material Exploration

Jennifer Ruth Hoyden | Teachers College, Columbia University, New York, USA

Making art is about opening an engagement with materials which, in turn, prompt us to think about and express our way of being in and understanding our world. What is important is not what material you have, but how you engage with it. In this workshop, participants will enter a dialogue with material through guided explorations that bring their full awareness to what they can

perceive, feel, and learn. Participants will work attentively with a completely mundane material – a piece of plain white paper – to activate it so that it, in turn, can call forth a response from them. This presentation is based on a semester-long examination of a course originated by Dr. Judith Burton, Macy Professor of Education, Teachers College, Columbia University.

10.20 Educational Programme Breaking Down Stereotypes

Monika Huynhová, Lucie Laitlová | Centre of Contemporary Art DOX, Prague, Czech Republic

What are our stereotypes good for? What do they allow us to do, and how do they limit us? What can prejudice do? We live in a time and a society in which hate speech has become a routine part of our lives. It is also a time when our ability to interpret events presented to us by the media is being tested, as well as our ability to sympathize with others. An unprecedented number of people are streaming to Europe to escape military conflicts and poverty. Simultaneously, many individuals face prejudice, ridicule, and even hate-motivated violence due to the colour of their skin, sexual orientation, or simply because they are poor. All this is also occurring due to media manipulation and politicians abusing explosive topics. Let's attempt to look at how stereotypes work from a completely different perspective and elsewhere, in an area that is of interest to a narrow minority – contemporary art.

Through sophisticated techniques and the use of contemporary art as a tool, we will explore our stereotypes and then subject them to critical reflection in a moderated debate, providing an experience with otherness and different perspectives. This educational programme is one from the series that the Centre for Contemporary Art DOX (Prague, CZ) offers to school groups. It is inspired by the methodology of Professor Philip Zimbardo's international educational project, the Heroic Imagination Project, which has been systematically researching everyday heroism. The aim of

the programmes is to inspire pupils to be mindfully active in society, build resilience, ordinary heroism, develop their own social and psychological competence, and foster respect for diversity. As part of the programmes, DOX created its own long-term project and exhibition, Point of View, which develops these themes and harnesses the educational potential of contemporary art. Note: This workshop is connected with the accompanying paper titled Educational Exhibition Point of View in the Centre of Contemporary Art DOX (Prague, CZ). It is a practical example of one of the educational programmes that DOX implements with school groups.

10.21 Sumi Ink Painting x ABR Workshop

Satoshi Ikeda | Hiroshima University, Japan
Kazuji Mogi | Atomi University, Niiza, Saitama, Japan
Soko Takemaru | Arts Council Tokyo, Japan
Chihiro Tetsuka | Meiji Gakuin University, Tokyo, Japan

In this workshop, we will explore sumi ink as a material, traditionally used for ink painting in Asia since ancient times. Instead of creating traditional paintings, our focus will be on the "uncontrollability" and "ambiguity" that emerge when sumi ink and water interact. The workshop involves both individual and group activities. During group work, rather than relying on speech or writing, we will practice non-verbal, art-based communication. Through these exercises, participants will learn about an Eastern concept of the individual – not as an isolated entity but as one shaped through interactions, communication, and relationships with others. Art-based research is considered an intellectually creative process that involves understanding, interpreting and critiquing a subject, while engaging the physicality and sensitivity of the creator, with the aim of personal transformation as a form of living inquiry (Irwin, 2013). This workshop aims to foster a mindset that transcends the dichotomies between Eastern and Western, traditional and contemporary, and self and other, by rediscovering tradition.

10.22 Museum Summer Camp: From Craft to Design

Alexander Ivanov, Zuzana Brabcová |
Regional Museum in Olomouc, Czech Republic

The workshop will present the process and outcomes of the innovative children's summer camp From Craft to Design, created through a collaboration between the Museum Education Centre at the Regional Museum in Olomouc (RMO) and the Lifelong Learning Centre at the Faculty of Education, Palacký University Olomouc. The camp was held in the premises of the RMO. The goal of the camp was to give children aged 7 to 12 an opportunity to immerse themselves in the world of traditional crafts and inspire them to connect these with modern design. Workshop participants will learn how children were guided to explore traditional Czech crafts such as jewellery making, leather goods, wooden toys, and puppets and how they used traditional techniques to create their own design products. A key aspect of the program was group work, where children formed a fictional company with its own name, logo, and marketing strategy. Each group developed its own products, which were then presented at a final market event. Here, parents and visitors were able to explore the results of the children's work and even try out workshops led by the children themselves. The workshop will introduce participants to the methodology and organizational aspects of the camp, emphasize the role of teamwork and entrepreneurial thinking that the children learned in practice, and demonstrate how the fusion of traditional techniques with a modern approach fosters creativity and manual skills.

10.23 Weaving in Process

Renáta Jančo | Jančo Ateliér, Czech Republic

As part of the InSEA Congress, Renáta Jančo, a textile artist from Olomouc, will carry out an ongoing artistic intervention throughout the scheduled sessions. During

this live performance, she will be weaving a large-scale wall tapestry using a traditional full-sized carpet loom, offering insight into the complexity and rhythm of the weaving process as a form of artistic expression.

Simultaneously, visitors will be invited to engage hands-on with the craft by experimenting with basic weaving techniques on a smaller loom. This participatory element aims to demystify the weaving process and foster a deeper appreciation for textile arts among attendees of all backgrounds and skill levels.

10.24 Allies & Accomplices: Educator Support for Trans and Nonbinary People

Kevin Jenkins | Texas State University, USA

This session aims to transform art educators from passive supporters to active advocates for trans and nonbinary (TNB) individuals. Participants will gain a comprehensive understanding of TNB experiences within the LGBTQ+ spectrum, recognizing the intersections of sex, gender identity, gender expression, and attraction. The session will highlight the rights and privileges often denied to TNB communities across various domains, including social, interpersonal, political, and legal spheres. By defining and differentiating between allyship and accompliceship and exploring the transition from passive ally to active accomplice, educators will learn practical steps to become effective accomplices. Emphasis will be placed on self-directed education, listening to trans voices, amplifying their messages, and integrating trans and nonbinary artists into curricula. Additionally, strategies for creating safe spaces and advocating for policy changes will be discussed. This session highlights LGBTQ+ issues in art education, ensuring teaching practices reflect the diverse identities and needs of students, faculty, staff, and community members. Participants will leave with strategies to rethink cis/heteronormative conceptions of gender identity and expression, become responsible allies, and engage in ethical and relational accompliceships. The presenter is a trans community member and scholar specializing in trans theory and will situate himself at the onset to clarify his perspectives and limitations.

10.25 Soft Territories of Material Flow

Andrea Kaňková | Department of Art Education, Faculty of Education, Masaryk University, Brno, Czechia
Lucie Horňáková Černayová | Department of Sculpture, Faculty of Fine Arts, Academy of Fine Art in Banská Bystrica, Slovakia

This project by the Czechoslovak duo Lucie Horňáková Černayová and Andrea Kaňková combines a participatory material workshop with a process art installation for congress participants. Drawing on the artists' collections of soft and waste materials – and informed by their personal interest in textiles and pur foams – the project invites attendees to engage in creating a collaborative, site-specific installation. Participants are encouraged to explore new materials, experiment with spatial interventions, and collaborate in hands-on group work. Moreover, the installation is designed to evolve through ongoing contributions and transformations by participants throughout the Congress.

10.26 Exploring Personal Responses to 'Unexpected Territories' through Tetrapak Etching

Fergal Kilkenny | St Louis Secondary School, Dundalk, Ireland

This workshop will offer participants the opportunity to engage in a sustainable approach to printmaking. Attendees will use recycled Tetrapak cartons as printing plates and Akua water based inks to create drypoint outcomes. Using text and image, each artist will respond to the World Congress 2025 theme 'Unexpected Territories' by drawing inspiration from personal lived experiences and home country influences. Working from memory or photographs, participants will create a drawing and lettering combination that represents their associations with 'Unexpected Territories'. Participants may work from photographs, bring along drawings to be incorporated into the final print design, or use some of the assigned time to generate and develop

concepts. The format for the drawing template and associated printing plate will be set in order to enable all work created during this workshop to be printed in groups and exhibited together.

10.27 Panel by Panel: Comic Cards for Creating Visual Stories [VIRTUAL]

Matěj Komínek | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

This video-based workshop introduces an original set of comic cards titled Panel by Panel, designed to depict universal situations and inspire storytelling. The cards feature wordless scenes that invite participants to interpret, combine, and compose their own narratives. This accessible creative activity encourages the development of short comic strips, which can be expanded into longer stories or assembled into illustrated booklets.

The workshop aims to foster visual literacy and narrative thinking, making it a valuable tool for art education. It is also well-suited for interdisciplinary learning environments that focus on storytelling and the creation of original content.

10.28 A Letter: Art Therapy Workshop

Jelena Kovačević | Faculty of Education, University in Osijek, Croatia

A Letter is a workshop with elements of art therapy that encourages artistic thinking. Besides technical knowledge and skills, the focus is on fostering divergent thinking, a creative approach to artistic themes, and incorporating art therapy elements into the creative process. No prior knowledge in art is required to participate in the workshop. Under professional guidance, participants will use mixed media to create a visual letter addressed to themselves, engaging in a relaxing artistic activity that helps structure thoughts and emotions. The benefits of the creative process and contact with artistic materials are achieved by applying art therapy principles. Creativity is liberating, as

it is at the core of human identity; therefore, engaging in creative activities in everyday life is essential for our mental and physical health, as it brings enjoyment solely through the act itself. The process of creating the letter will renew your interpersonal relationships, clarify mental health priorities, and strengthen you through challenging life periods.

10.29 Shifting toward Personalized Art Education: A Workshop on Art Learning Analytics for Self-Understanding

Hyeonjeong Lee, Minjae Seo, Eunjoo Yoon
| School of Education, Hanyang University,
Seoul, South Korea

In art, students can engage in self-directed learning, where their personal expressions are acknowledged and encouraged as they make their own decisions about subject matters, mediums, and styles for their creations. In this respect, art can serve as an ideal subject to facilitate the shift toward personalized education in schools. Additionally, AI technology enables the curriculum to be tailored to the unique needs and preferences of diverse students by transforming their artmaking processes into insightful data. Thus, school education, which has traditionally prioritized efficiency and standardization, is increasingly adopting AI to support personalized education by curating learning experiences and designing a flexible curriculum that accommodates student differences. A key value of personalized education is fostering self-understanding, as it begins with discovering individual dispositions, interests, traits, and other attributes. In this sense, art teachers in the AI era should be able to leverage technology to collect and analyse learning data, which plays a pivotal role in using student differences as the foundation of a differentiated curriculum.

This workshop aims to provide a hands-on activity that demonstrates how technology can be utilized as a supportive tool for curriculum design. Participants will explore an art learning analytics system developed by a Korean ed-tech company as they engage in the Artwork Analysis and Critique (AAC). This system combines expert

evaluation, self-assessment, and generative AI to provide a comprehensive summary of an individual's artmaking. In the age of digital transformation, it is essential to rethink the knowledge-driven modern education system and transform education to honour and nurture the creative minds of students. This workshop will offer an innovative learning opportunity for participants as they venture into new possibilities at the intersection of art learning and technology.

10.30 A Gift That Does Not Fit in Its Wrapping

Maria Letsiou | Department of Early
Childhood Education, University of
Thessaly, Volos, Greece

The workshop *A Gift That Does Not Fit in Its Wrapping* invites participants to explore the relationship between the visible and the invisible through artistic expression. The goal is to understand and express the multiple dimensions of the concepts of "gift" and "wrapping," both in their literal and metaphorical meanings. Participants will work with a variety of unexpected and creative materials, such as balloons, sponges, and twine, to create small constructions that reflect their personal experiences, thoughts, and emotions. We examine the concept of the gift not only as an object of offering but also as a process of exchanging feelings and experiences. Conversely, we can perceive the wrapping as an external layer that frequently conceals or restricts the genuine meaning and essence while simultaneously offering protection and acknowledgment. Essentially, the workshop highlights the artistic process as a means of self-awareness and continuous search for meaning in everyday situations. The outcome is not only the final artwork but also the process of creation itself, which offers an opportunity for personal growth and understanding.

10.31 LivePBL in Art and Music Pedagogy: Engaging Chinese Communities through Hybrid Visual and Vocal Performance

Yuan Yuan Li | Capital Normal University,
Beijing, China
Haitao Yu | YUQiuli Studio, Lanzhou City,
China

This interactive workshop requests 90-minute, showcasing LivePBL (Live Project-Based Learning) approach within art and music education, engaging Chinese communities through culturally immersive storytelling and interactive activities. LivePBL (www.livepbl.com) is a hands-on educational methodology that fosters adaptability, creativity, and collaboration by connecting learners with real-world projects in community-centred, experiential settings. This workshop, featuring musical and artistic contributions from Capital Normal University and top Chinese artists from Gansu Province, China, provides a hybrid experience that integrates art and vocal performance with community engagement. Participants will witness a pair-singing musical performance by students from the university's music college, demonstrating emotional adaptability and expressive communication. Additionally, a visual art segment led by renowned artists will tell the story of Chinese painting restoration, highlighting cultural heritage preservation. Following this, participants will engage in hands-on painting exercises using traditional Chinese painting templates to deepen their appreciation and understanding of this art form.

The workshop's objectives are to (1) explore the LivePBL methodology, showing how it supports interdisciplinary, community-centred art and music education; (2) engage participants in hybrid performance exercises that combine visual art and vocal skills, fostering adaptability, storytelling, and cultural appreciation; and (3) promote community engagement and non-formal educational practices in art and music. The structure includes: • Part 1: Introduction and hybrid performance on cultural communication, featuring a pair-singing musical performance. • Part 2: Interactive painting activities that allow participants to experience

traditional Chinese painting techniques. • Part 3: Group reflection and a collaborative final musical performance. Aligning with InSEA's mission to foster innovative, culturally aware education, this workshop offers practical insights into adaptive communication, cultural empathy, and non-formal pedagogy. Participants gain skills to inspire community-centred projects, using art and music to connect diverse social groups through shared cultural experiences.

10.32 Consent in Artistic Expressions

Teresia Lundahl | Fryshuset Gymnasium,
Stockholm, Sweden

In this workshop we will explore perspectives on consent in theory and practice in a playful and creative way. All artistic expressions have a physical practice associated with them. When the body is activated with imagination and creativity, we can more easily connect with ourselves and our senses. It is through this embodied awareness that it is possible to get a deeper understanding of physical signals of yes, no and maybe such as breathing, changes in weight and distance. We will explore different ways of working with consent in artistic and aesthetic processes using A/R/Tography as a methodology. This means that A, art, and R, research, and T, teaching, are closely intertwined. Interdisciplinary studies show that artistic practices and expressions will play a greater role in creating sustainable societies that are experienced as meaningful and developmental for all.

The workshop consists of useful exercises to increase our awareness, listening and sensitivity. They can be used in art schools, primary and secondary schools or universities. The focus is on working preventatively from a wellness perspective to create an inclusive space where there is room for diversity and creativity. Through making norms visible in different ways, we can provide strategies for working with consent in different forms of artistic expression, approaching communication and boundaries from a broader perspective than sexual consent. In this workshop we will be using props such as chairs, cups and flowers in relation

to our bodies in space. From 2022, Swedish schools will be required to educate students about sexuality, consent and relationships. In GY25, the new upper secondary curriculum will include consent in the dance, theatre and circus curriculums.

10.33 Performative Drawing and Its Application in Educational Practice [VIRTUAL]

Jana Musilová | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

This workshop focuses on exploring the possibilities of performative drawing and its application in educational contexts. The main source of inspiration is the creative approach of Czech artist duo David Böhm & Jiří Franta, whose work challenges traditional notions of drawing by integrating movement, space, and collaboration.

Their approach encourages us to think differently about drawing – not merely as a final product, but as a process, a shared experience, and a physical and emotional engagement. It allows participants to let go of the pressure to produce a specific outcome and instead focus on the act of creation itself and its transformative potential.

The workshop builds on the facilitator's long-term experience with future teachers in primary and pre-primary education – students whose primary field of study is not visual art. The aim is to spark inspiration, offer a transformative experience, and open up new perspectives on drawing as a tool for creativity, communication, and pedagogical sensitivity.

10.34 Inner Space [VIRTUAL]

Libor Novotný | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

This video workshop presents an approach to thinking about the inner form of a sculptural object. Using a simple technique involving plaster casting, it demonstrates how to intentionally create internal cavities during

the preparation process. A key conceptual element is the idea of a "section" or "cut" through the object, which can radically alter the expected form.

The workshop highlights the relationship between an object's outer surface and its internal space – a relationship that is often not immediately visible and frequently overlooked. This method encourages material exploration and a deeper awareness of the hidden structures within sculptural forms.

The video guides participants through each stage of the process, clearly explaining the principles behind this sculptural approach and offering a hands-on introduction to this unique way of working with volume and space.

10.35 Stepping Inside IMAG:: An Alternative Zone of Exploration

Gabriella Pataky, Viola Rekvényi | ELTE Faculty of Primary and Pre-School Education, Budapest, Hungary
Maho Sato | Chiba University, Japan
Jonathan Silverman | Saint Michael's College, Vermont, USA

IMAG:: invites you to actively enter the inner territory of an IMAG:: production. In a supportive and joyful workshop, we would like you to experience the culture of both composing a visual essay and the creation of a model on-the-spot journal. We ask you to come with openness to unbounded discovery as you will respond to prompts that connect to the Congress theme "Unexpected Territories." By altering traditional presentations (didactic, for example, "this is what IMAG:: does and here is information on what a visual essay is and how to submit") to one that is non-traditional (participatory, hands-on, engaging, perceiving, and observing) you will have the opportunity in a collaborative environment to be an author and editor. IMAG principal co-editors will guide everyone in a workshop that both provides an inside look at the often-mysterious process of creating a visual journal from theme to publication as well as the particulars of submitting to IMAG in the future.

IMAG was conceived as an alternative, a contemporary juried journal that would

expand the concept of professionalism, provide inspiration for curricula ideas, nurture artistic identity and the creative process, and be accessible to art educators from all global regions and who work in a variety of settings from primary school to universities, from community programs to museums. The principal co-editors of IMAG:: wish that such a session will attract InSEA members who might have anxiety about the world of publication, inhibited by implications of traditional academic scholarship, or just curious. In the spirit of IMAG:: as a resource for all we welcome new and familiar authors willing to challenge themselves, bring out their imaginations, and connect in an openhearted alternative zone of exploration.

10.36 Integrating Diverse Literature into the Art Classroom

Julia Schwarz | University of Massachusetts Dartmouth, USA

Integrating diverse literature into art education spaces builds a sense of belonging, community, and acceptance by exploring themes of identity and culture. Using literature that represents characters of diverse cultural backgrounds can create an entry point for educators to address differences, combat the implicit biases that students arrive with, and help students to make the connections that will in turn allow them to build empathy for others and take action. This proposal is inspired by the non-profit I'm Your Neighbor Books of Portland, Maine. The Maine Department of Education partnered with I'm Your Neighbor Books, funding a state-wide initiative to help educators and students navigate Social Emotional Learning through the lens of representing immigrants and new generation families in children's literature. I was fortunate enough to be a part of this program, The Pine Project, and during which explored how to meaningfully select and implement literature to guide conversations that establish empathy and cultural competency.

Participants of this workshop will be provided with a list of picture books that serve as launching points for meaningful discussions around races/skin colour, national origin/ancestry, religion, gender expression,

sexual orientation, and disabilities. The featured stories allow students (and adults, alike) to a deeper understanding of themselves, and the need for compassionate action. As artists, we take action through our art. Educators may build art lessons from these books that raise awareness, amplify marginalized voices, challenge the status quo, illustrate narratives, deepen connections, etc. It can be challenging for educators to address topics around social and cultural topics/issues, and I have found that power in using children's literature as a starting point.

10.37 Enhancing Digital and Visual Literacy in the Art Classroom: Practical Activities that Support Critical Thinking

Rebecca Shipe | Rhode Island College, USA

Participants will explore the value of visual, digital literacy and consider ways to support digital literacy skills in the visual art classroom. The presenter will share research highlighting the importance of teaching students how to critically evaluate the digital text and images they encounter online, and how to activate their curiosity when confronting information that conflicts with their current values or worldviews. Participants will then review activities that position students to critically examine the source and purpose of online content, investigate how media sources use images strategically, and recognize how viewers generate unique interpretations of online images. The session will close with a brief discussion on implications on visual art classroom practice.

The way that contemporary society receives information has shifted over the past two decades. According to Hobbs (2020), algorithms that track our digital presence intentionally curate the information and advertisements that appear in our online pursuits. Today, educators should prepare future generations to be productive contributors to a contemporary, democratic society rather than passive victims of profit and power-seeking forces that influence the way information is disseminated in the digital world. Visual art educators can contribute to this need by supporting students' visual, digital literacy skills in the visual art and media classroom.

10.38 *I Take Care of Myself: Art Education Supporting the Mental Health and Well-being of Young People* [VIRTUAL]

Petra Šobánková | vice-president of the Czech Section of INSEA | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic
Jana Jiroutová | secretary of the Czech Section of INSEA | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Art education holds a unique potential to become a powerful tool in supporting mental health, self-awareness, and resilience in children and adolescents. This virtual workshop introduces the educational and methodological initiative *I take Care of Myself*, developed at the Faculty of Education, Palacký University Olomouc, in response to the growing need for systematically fostering well-being in school environments.

Participants will explore specific activities that combine artistic expression, emotional reflection, and safe group sharing. A key feature of the workshop is the introduction of *Emotion Cards* – an original projective tool designed to support communication about emotions and internal experiences.

The session will present practical methodological approaches for using projective techniques in teaching, school projects, and preventive programs. It will also outline principles of expressive art activities, the essentials of a safe framework, and examples of good practice from schools participating in the project.

Designed as both a creative challenge and a methodological prompt, the workshop is intended for teachers, school counsellors, and anyone interested in the intersection of art, education, and psychosocial support. Together, we will explore how art education can contribute to students' well-being and meaningful personal development in the school setting.

10.39 *Art Meets Colour Meets Science*

Marion Starzacher | University College of Teacher Education Styria, Graz, Austria

Colour vision makes our world colourful, but how do we perceive colours when we dare to look through the proverbial rose-tinted glasses? What happens to the colours? Can we still trust our perception? Experiments with colour filters, coloured light, coloured objects and our own representations show us a different world of colour in which the usual light spectrum does not dominate. What influence does light have on the room and the objects in it? In combination with scientific phenomena and familiar colour scales, the participants discover a possibly new world in various practical applications that is intended to inspire.

10.40 *Body of Art – Connecting Body and Mind through Movement and Writing Practices*

Małgorzata Stasiak | Muzeum Sztuki, Łódź | Polish National Film School, Łódź, Poland

I believe that movement practices are needed in art education now more than ever. Constant rush, overwhelming interaction with internet, tiredness and many other factors cause permanent disconnection from our bodies. My workshop *Body of Art* invites to a reflection in movement. We will find out what kind of choreographies our bodies will be able to interpret from works of art. We will transform the experience of movement into written impressions. We will meet in movement. The workshop will show techniques that I use in my workshops in Muzeum Sztuki in Łódź, Poland, the second oldest contemporary art museum in the world and in my classes at the Łódź Film school.

The main goal is to connect participants with what they feel physically while observing modern art pieces, by using experimental choreography, improvisation, breathing practices and creative writing techniques. We will dance. We will write. We will meet body and mind. And we will allow ourselves

to also relax and rest. The workshop is designed both for artists who are in need for inspiration for their creative processes and regular participants. There is no requirement for movement skills or experience.

10.41 *Prague City Gallery Educational Tutorials* [VIRTUAL]

Veronika Stojanovová, Markéta Slachová Goldová, Lucie Haškovcová, Jolana Lažová | Center of Education, Prague City Gallery (GHMP), Czech Republic

The Prague City Gallery (GHMP) has developed a series of educational video tutorials aimed at families with children, pupils, students, teachers, and the general public across all age groups. These "step-by-step" guides introduce engaging art tasks, techniques, and workshops, inspired primarily by selected works from the GHMP collections. Through these videos, viewers can explore the GHMP's collections in greater depth while learning new artistic techniques, approaches, and methods. The tutorials are structured around three main thematic lines: distinctive artists and their unique styles, artistic themes, and key concepts in art theory (such as colour theory and expressive means).

These tutorials can effectively support both distance and traditional in-person learning and offer a creative way to enrich children's free time. Among the topics featured are, for example, Alena Kučerová and her characteristic graphic perforation technique, Jiří Sopko and his bold use and combination of vivid colours, or the theme of still life drawn from the GHMP collections, explored from various perspectives. The tutorials also demonstrate how to navigate and use GHMP's online collections. Reflecting current educational trends – including intermediality, interactivity, and interdisciplinarity – these videos foster visual, digital, and emotional literacy while strengthening cultural awareness and appreciation for art.

10.42 *Discovering our Territories through Art and Drama Education*

Magdalena Svozilová, Jiřina Filipi | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

In this immersive workshop, we will explore the potential of combining art and drama education through the lens of a specific story. Participants will journey through the narrative, uncovering unexpected territories within themselves and the world around them – whether familiar, unknown, or long-forgotten. By interweaving dramatic and visual arts, this session demonstrates how these disciplines can complement each other to enrich our engagement with others and enhance collective well-being. Ideal for educators, facilitators, and practitioners, this workshop invites those who are curious, open to new discoveries, and eager to share transformative experiences with their students, clients, and communities.

10.43 *Belt Patterns and Self-portraits. Live-Art Show-Lesson 5.*

Tõnu Talve | Aruküla Basic School, Estonia
Anneliie Talve | EKA, Estonian Arts Academy, Tallinn, Estonia

The workshop begins with a 10-minute video that combines art and music, showcasing previously completed artworks by the students. Following this, the teachers engage in a practical artmaking session on A4 paper, which lasts for 20 minutes. The objective of the activity is for participants to draw traditional belt patterns from the countries they represent at the congress. These patterns serve as visual notes, encoding historical narratives from the past to the present. Just as sounds are translated into musical notes, these patterns act as visual rhythms. The activity then transitions into free drawing and colouring, culminating in the creation of a self-portrait. This journey from the past to the present symbolizes the process of reinvention and self-upgrading. As art educators, we create not only

for ourselves but as role models for our students.

The question arises: Are we art teachers whose drawings, paintings, prints, sculptures, and other 3D works valued and desired? The self-portrait created with traditional belt patterns serves as a document, capturing the essence of what the art teacher has accomplished in the creative process.

The Live-Art Show-Lesson 5 workshop is a collage that examines various social values, drawing the viewer's attention. The dual nature of the workshop — both spontaneous and structured — creates a unique atmosphere, emphasizing the importance of presence and participation.

10.44 The Chatty Sketchbook: A Journey Inward Through a Poetic Play with Visual and Literary Tools

Terezie Tomková | Faculty of Education, Palacký University Olomouc | Faculty of Fine Arts, Brno University of Technology, Czech Republic

How can drawing and painting without the pressure on performance create space for a dialogue with oneself? What role do visual prompts, words, and silence play in the process of self-discovery? This workshop, led by visual artist Terezie Tomková, introduces her original educational tool The Chatty Sketchbook, which combines her playful illustrations, words, and poetically, creatively, or nonsensically conceived creative tasks.

The Chatty Sketchbook was created as one of many tools for mental hygiene and creative support featured on the Caring for Myself platform. Developed in collaboration with Petra Šobáňová, the sketchbook finds application both in school settings and in personal development.

Participants will be introduced to the principles of this unique "game," which is based on spontaneous drawing, active imagination, and reflective writing. The workshop will offer both printed and digital versions of the original material. In the practical part, participants will try out a series of exercises that foster creativity, inner focus, visual imagination, and verbal

expression of experience — without being evaluated and with an emphasis on a safe and supportive environment.

10.45 The Place and Role of Improvisation in Teacher Education

Simon Tünde | Hungarian University of Fine Arts, Budapest, Hungary

I regularly ask teachers and teacher candidates who is the teacher who has made a difference and influenced their lives in a positive way? The defining teacher is not defined by his or her professional knowledge, but primarily by his or her personal character. Teachers work with their personalities, hence the need to extend teacher training to areas such as communication, empathy and self-awareness. A holistic approach to teacher education is a matter of urgency. There is a clear trend towards an increased demand for personal development training in our everyday lives. This demand is supported by the recommendations of a number of educational and economic platforms focusing on the well-being of education stakeholders (EUniWELL, OECD, World Economic Forum). Personal change is sought through self-awareness group training.

This group guidance offers an opportunity to create a primary, intimate, more in-depth interpersonal relationship in which, in addition to shaping pedagogical approaches and learning methodologies, the aim is to experience oneself, to increase personal awareness and to create an authentic individuality. This can be achieved through continuous activity in a variety of situations. Improvisational exercises play a significant role in this process. The aim of this workshop is to present improvisation methods and good practices that support complex personal development and growth and contribute to activating teachers' tacit knowledge. The methodology is based on the use of first-hand experience and reflective techniques, during which the trainees experience, disc over and recognize their strengths and weaknesses (Kovács et al. 2015; McKinsey, 2007; Gatt 2023). The exercises blend methods from design, drama and experiential pedagogy. In this workshop,

I will present the practices and feedback from the Teacher Training Department of the Hungarian University of Fine Arts. The session will release creative energies that are essential for effective learning.

10.46 Art and Museum Education: Exploring how Radical and Digital Pedagogies Enable Thinking for Education Futures

Yvette Walker | SWISP Lab, Faculty of Education, The University of Melbourne, Australia

Museum educational architectures and visual pedagogies are in constant 'relational reconfiguration' (Cameron, 2021 p.352) to meet the next version of themselves. The rapidly altering terrain requires critical, creative choices for how and what we, as art educators, are teaching people to notice in times of crises. As a feminist speculative re-worlding act, this research responds to UNESCO's (2024) call to art educators and the cultural sector to nurture art as social change, to challenge 'harmful social norms, bias and stereotypes.' Guided by experimental and activist art movements, this workshop seeks to recalibrate the multimodalities of social media for digitally-born stories of interruption and collective force. Using playful experimentations with algorithms, behaviours, capabilities and languages of technology, we will wonder with the scrolling digital 'aesthetic encounter as teaching methodology' (Roldán, 2015). The digital becomes playmate and teacher to re-consider, reimagine and wild with pedagogical constructs that have formed and framed our critical ideas and values in art and museum education. As PhD candidate from the University of Melbourne's Faculty of Education, this research additionally wonders what pedagogical hinging (Ellsworth, 2005) may be required to meet the posthuman museums of the future and to ensure art education as an enduring force. This project feeds into SWISP Lab (Speculative Wanderings in Space and Place) led by Associate Professor Kathryn Coleman and Dr Sarah Healy at University of Melbourne.

10.47 Crafting a Manifesto for Climate Education Through Art: Engaging Unexpected Territories

Yvette Walker, Anna Farago, Sarah Healy | SWISP Lab, Faculty of Education, The University of Melbourne, Australia

This 90-minute workshop is a collaborative initiative by SWISP Lab in partnership with Science Gallery International, and in conversation with Entertainment and Culture for Climate Action (ECCA). We invite art educators and researchers to collaboratively create a manifesto for climate education through art, intended for COP30. Aligned with the InSEA Congress themes of "Unexpected Territories", "Shifting Grounds", and "Permanence", the workshop aims to position art education as critical to climate education.

We begin by examining why, despite decades of IPCC warnings, climate education remains absent from many curricula. Drawing on data from The University of Melbourne SWISP Lab's youth-centred research, we will discuss art educators' ethical responsibility to address intergenerational environmental crises and empower students to navigate social and ecological challenges. We will then explore the concept of the Anthropocene as a framework to understand humanity's impact on the planet's ecosystems. Although the term remains debated, the Anthropocene offers a compelling perspective to reimagine education as a pathway to build ecological awareness and resilience. Drawing inspiration from SWISP Lab's "Hacking the Anthropocene" project, participants will examine "tipping points" — key moments that spark critical ecological insight and understanding.

The workshop culminates in the creation of a draft manifesto through Surrealist-inspired methods, including automatic writing and the Exquisite Corpse technique. This process allows participants to generate bold, collective statements on the transformative role of art in climate education. The resulting manifesto will reflect diverse perspectives and provide actionable principles for integrating climate literacy into art education. Outcomes: • A draft manifesto for climate education through art, to be further refined

Workshops

and presented at COP30. • Creative methodologies for engaging art educators in climate discourse. This workshop advances scholarly dialogue on art education's role in cultivating ecological consciousness and capacity to act.

10.48 Spirit of Place: Felting the Soul of Olomouc

Pavla Žeravíková | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

In this hands-on workshop, participants are invited to explore the spirit of Olomouc through the gentle, tactile art of felting. Guided by the theme of genius loci – the unique atmosphere of place – you will create a small, felted brooch shaped like a stone, blending colourful wool fibres that reflect your impressions and emotional responses to the city.

As the layers of wool merge, they form a soft, symbolic object infused with personal memory and sense of place. Through simple embroidery, you'll then inscribe your brooch with a word, symbol, or message – an intimate gesture of reflection. Inspiration may also be drawn from traditional Haná embroidery, a regional folk heritage rooted in the local landscape.

The finished brooch will serve as a tactile memento, a felted fragment of your journey – evoking the quiet beauty, cultural richness, and emotional resonance of Olomouc.

Scan the QR code to explore both in-person and virtual workshops in more detail.





11 Posters

11.1 The Development of STEAM-type Educational Training Subject Matter: A Report on "Architects in the Town of Matches" Practice in Japan-Vietnam Exchange Teacher Training

Kaori Arai | Nishikyushu University, Saga, Japan

This report introduces an initiative in STEAM education aimed at making art education more accessible by linking it with other subjects. STEAM education, as an interdisciplinary and experiential approach, emphasizes solving real-world problems through hands-on learning. It is important for learners to engage in individual practice, reflect on their activities, and explore ways to develop and deepen their work. The act of creating tangible objects leads to reflection through their use, display, or further adaptation. This hands-on experience, when connected with scientific knowledge, offers opportunities for exploratory learning.

In art and craft classes at Japanese elementary schools, students are encouraged to enjoy the processes of making, remaking, and continuing to create. This subject, which fosters autonomy and intrinsic motivation, naturally aligns with the principles of STEAM education and supports cross-curricular integration. For this reason, we proposed a series of accessible and diverse activities suitable for all learners and developed a theme for a booth-type STEAM workshop grounded in art and craft materials. These activities were designed to encourage active participation and engagement.

The "Match Town Architect" workshop is a creative activity focused on understanding the structure and decoration of buildings. Participants used matchsticks and hot glue guns to construct imaginative architectural forms. This theme was implemented during the "Japan-Vietnam STEAM Education Experience Training" at Ho Chi Minh City University of Education in both March and September 2024.

11.2 Cyborgs Are among us: Illustration of a Prosthesis Design Programme for 15–16-Year-Olds

Regina Berkó | University of Szeged, Hungary

The Programme for International Student Assessment (PISA) 2022 survey highlights the value of creative thinking, particularly in arts-rich curricula found in many top-performing countries. Building on these findings, this project explores the potential of arts-based activities to foster creativity and problem-solving. This poster presents the results of the first phase of a pedagogical experiment conducted with 15–16-year-old students at a Hungarian technical school. The experiment took place over ten weeks, with sessions of two 45-minute periods per week. In this development programme, students were tasked with designing prosthetics that would grant users an extra ability. In teams, students created 3-dimensional, tactile models with functional features, promoting hands-on creativity and real-world problem-solving. The poster, richly illustrated, presents the design process of the project. By tracing students' development from initial concepts to final solutions, readers of the poster can follow their growth in thinking and problem-solving step by step. Pre- and post-programme assessments reveal shifts in creativity and problem-solving skills, offering valuable implications for curriculum development.

11.3 Sport as Inspiration for Art Education

Zdeněk Brdek | Department of Art Education, Faculty of Education, University of South Bohemia in České Budějovice, Czech Republic

The poster explores the potential of sport as a rich source of inspiration for art education in primary and secondary schools. By integrating themes and dynamic elements of sports into visual arts curricula, educators can encourage students to engage with physical activity and team spirit in creative

ways, fostering a more holistic educational experience. The project examines how aspects of sports (such as movement, competition, personal achievement, and cultural significance) can be translated into art projects, enhancing students' understanding of both disciplines. Through case studies and practical examples, the poster highlights how sports-based art activities can improve students' motivation, creativity, and critical thinking skills. Findings suggest that sports-themed art education not only diversifies artistic expression but also supports social development, empathy, and cooperation among students. This interdisciplinary approach promises to enhance educational outcomes by connecting physical education with visual arts, providing a foundation for more engaging and meaningful learning experiences.

11.4 From Rubens to the Blue Whale: Museums and Galleries as a Source of Inspiration for Lessons Beyond Just Art Education

Denisa Daříčková, Kristýna Ševčíková | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The poster introduces the project From Rubens to the Blue Whale, which explores the educational potential of museums and galleries, emphasizing the importance of informal education in developing knowledge, critical thinking, and creativity. The project provides practical information for teachers and museum visitors through articles, reviews of educational tools, literature for children and young people, and digital resources such as websites and applications. The project draws inspiration from London galleries and museums, the Venice Biennale, and Barcelona's galleries and landmarks. Aiming to build on well-known works of art, it supports the creation of educational materials that educators can use not only in art education but also within an interdisciplinary approach.

11.5 Bridging Worlds: Deaf Culture and Accessible Art Education in Gallery and Museum Spaces [VIRTUAL]

Ivana Hay | Department of Art Education, Faculty of Education, Charles University in Prague, Czech Republic

This poster presents the core findings of my dissertation, Gallery and Museum Education in the Art Education of Deaf Pupils, which examines how accessible cultural spaces – such as galleries and museums – can support art education for Deaf students in the Czech Republic. The study highlights the essential role of integrating Deaf culture and Deaf art into educational settings, recognizing Deaf individuals as a linguistic and cultural minority with unique educational rights. Supported by the SYLFF scholarship, I have conducted comparative research in the UK, Poland, and the USA to analyse approaches to accessibility and curriculum development. Notably, the USA has implemented Deaf View/Image Art (De'VIA) as a formal curriculum, affirming Deaf and Deafblind students' rights to learn about their cultural heritage, sign language, identity, and advocacy through visual arts. The De'VIA curriculum, while aligning with national arts standards, empowers Deaf students and also serves hearing students by raising awareness of the Deaf community's cultural and linguistic identity, particularly within ASL programs. A key component of this curriculum is the "Deafhood pedagogy" developed by Dr. Paddy Ladd, which centres Deaf identity and redefines perceptions of disability in education. The theoretical framework of this research examines visual literacy, museum education, and Deaf identity, focusing on accessibility and cultural rights. My fieldwork involved studying Deaf-led accessibility initiatives at institutions such as Gallaudet University and NTID in the USA, Deaf-led exhibitions in the UK, and the work of Deaf curators at the Museum Śląskie in Poland. These international insights significantly shape my Prague-based research, where I document Czech art education practices for Deaf students and assess opportunities to incorporate Deaf culture and art into the curriculum. My findings reveal how

art education can effectively support Deaf identity, stressing the importance of integrating cultural heritage to foster inclusivity and enrich the educational experiences of Deaf students locally and internationally.

11.6 Flow with Bedřich Smetana in a World of Silence

Barbora Hoduláková | National Museum of the Czech Republic | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Moments of slowing down, deep listening and focused attention are becoming increasingly rare for the distracted mind of the digital age. How can museum education help foster the quality of slowness and creative dialogue? Flow with Bedřich Smetana in a World of Silence is a joint educational project of the National Museum of the Czech Republic and the non-profit organization Tichý svět (Silent World) for the exhibition My country, commemorating the personality of Bedřich Smetana and his seminal work. Inspired by Smetana's composition of the symphonic poem cycle after losing his hearing, and in solitude, the accompanying program for schools aims to connect the worlds of hearing and deaf communities through the universal language of art.

The program is designed for both students with or without hearing impairment and consists of a dialogue-based tour of the exhibition with a museum educator and a follow-up multi-sensory workshop led by a lecturer from Tichý svět. A pilot phase of action research is running concurrently with the series of programs, focusing on the possibilities of inter-institutional cooperation, the application of wellbeing principles in museum education and a multi-sensory approach to the interpretation of classical music. In this initial phase, the research explores innovative ways of mediating cultural heritage, inspired by the perception of music by the deaf community, and how it can stimulate creativity and perceptiveness.

Project participants: Barbora Hoduláková, Marie Horáková (Tichý svět)

11.7 Artistic and Educational Props Dedicated to Contemporary Art

Barbara Kaczorowska | The Strzemiński Academy of Fine Arts, Łódź, Poland

This poster presents Artistic and Educational Props related to contemporary art, created by students of Artistic Education at the Faculty of Visual Arts of the Władysław Strzemiński Academy of Fine Arts, Łódź. The project is under the content supervision of prof. Barbara Kaczorowska. Each prop illustrates or interprets a selected aspect of contemporary art. They are intended not only for viewing but also for active participation. The recipients can be children, youth, or adults.

The authors – students – designed and made not only the artifacts but also planned various creative situations using them. Each situation is an encounter with art in an unexpected territory: joyful fun, role-playing, logical games, solving riddles and puzzles, and interaction with others.

List of student's props: 1. Klaudia Dudek: „APOS, abstrakcja, pop-art, op-art, surrealizm i nie tylko,” 2. Paulina Jóźwiak: „Sztukotap,” 3. Maja Makuch „Art puzzles,” 4. Hanna Mit-erka „Smoki Sztuki,” 5. Alesia Palkhouskaya „Magnezeum,” 6. Donata Turek „Uni Squad,” 7. Martyna Tomczak „Zgadnij kto to zmalował,” 8. Liwia Wilczewska „WitkaTY.” Technical notes: The entire exhibition consists of 8 frames – boxes with props (50x50 cm) and 8 posters (50x70 cm), one for each set.

11.8 Touching Architecture or Mediating Villa Tugendhat with Archlab Kit

Andrea Kaňková | Department of Art Education, Faculty of Education, Masaryk University, Brno, Czech Republic

The poster presents an educational programme for primary education designed by the author the objective of which is to bring architecture closer to the youngest children and their parents through interactive and creative activities supported by the development of the ArchLab spatial kit.

The building blocks are based on the iconic buildings of Brno's architecture, namely Villa Tugendhat and Bauer's Castle, which represent different approaches to architecture. The decomposable models allow children to experience architecture, understand its principles and freely manipulate with architectural elements, creating their own experimental spaces and their models. The program makes architectural history accessible through familiar buildings as well as understanding the principles of space arrangement.

11.9 Assessing Creative Thinking in Art Education

Andrea Kárpáti | Corvinus University of Budapest, Hungary

This poster shows assessment instruments utilized for the Hungarian Creative Thinking development project PISA (the Program for International Student Assessment), its 2022 international survey included a new area: Creative Thinking (CT), (OECD: PISA 2022 Book III, 2024) involving four domains: visual and written expression, scientific and social problem solving. Our 2-year, school-based developmental project focuses on Visual Expression and is based on the Design Thinking model. In 2024/25, three secondary schools of different educational priorities and social setting: an experimental grammar school specializing in economics, a vocational school of mechatronics, and a grammar school with a focus on humanities and the arts. Adolescents aged 15–17 choose a current design problem they encounter in everyday life and research, plan and test their solutions. This poster will show our process-oriented portfolio assessment, a new form of Child Study, a digital collection of ideas, sketches, media pieces, 2D and 3D works of students with their notes and the teacher's mentoring remarks. Visual Rubrics (Groenendijk et al., 2019, Kárpáti and Paál, 2019) have been designed that conceptualize major skills and subskills to be developed for the students to deeper understand and self-assess their development. The Test for Creative Thinking – Drawing production (Urban and Jellen, 2006) explores creativity,

expressivity and humour through flexible visual tasks. The Complex Problem Solving Test (Molnár, 2002) shows interrelations of Design Thinking and cognitive development. The poster will show the results of the first developmental cycle. We compare their results to those of the OECD average and their peers in Hungary (PISA Results 2022 Book III: Factsheet Hungary). This research is supported by the Hungarian Academy of the Arts, Institute of Art Theory and Methodology.

11.10 Reflecting the Current State of Implementation of Environmental Topics in Art Education at the First Level of Primary Schools

Valérie Kočí | University of Jan Evangelista Purkyně (UJEP), Ústí nad Labem, Czech Republic

The poster presents a project that focuses on the current state of implementation of environmental topics in art education at the first level of primary schools. Art education provides a unique opportunity to combine creativity with emotional experience, which helps children develop a deeper relationship with nature and strengthens their responsibility towards the environment.

As part of the project, research includes interviews with primary school art teachers who share their experiences and specific methods for integrating environmental topics into their lessons. These interviews provide valuable insights from practice and reveal the main opportunities and obstacles in introducing environmental elements into art education.

The project also reflects and analyses current expertise and approaches from the literature for the effective integration of environmental topics into the curriculum. The presentation includes an example of a specific art assignment carried out during a children's summer internship, focused on working with natural materials. The aim of the project is to inspire teachers and offer them concrete options to effectively integrate environmental topics into art education and to encourage not only creativity but also a responsible attitude towards nature in children.

11.11 Intercultural Collaboration in Culturally Responsive Art Integration Curriculum Development

Christine Liao | University of North Carolina, Wilmington, USA
Moe Iezaki | Naruto University of Education, Tokushima, Japan

This intercultural project engaged graduate students from the U.S. and Japan in developing a culturally responsive art integration curriculum centred on Japanese cultural art. Conducted online using Padlet as the communication platform, the project facilitated intercultural communication and collaborative curriculum development. Students began by exchanging self-introduction videos introducing their specific local cultural art forms. Japanese students then shared an art lesson plan focused on teaching a selected aspect of their local art and reflected on how these topics related to their own experiences and the students they envisioned teaching. The American students learned from their Japanese peers, providing feedback and sharing ideas for developing an arts-integrated lesson aimed at introducing the Japanese cultural art they learned to American K-12 students. This feedback loop continued as American students refined their lesson plans based on input from their Japanese partners. Both groups reflected on the collaborative process. Japanese students noted the challenges and benefits of online communication, such as overcoming language barriers and the excitement of sharing their culture internationally. They gained insights into how their cultural art could be interpreted and taught in a different cultural context. American students reflected on the influence of Japanese feedback on their lesson development, how the collaboration challenged their assumptions, and the depth of understanding they gained about Japanese cultural arts and teaching methods. Both groups emphasized how this intercultural exchange enriched their teaching practices and helped them develop a more inclusive and culturally responsive approach to art education. The poster will showcase the project's process, examples of student work,

and the key learning outcomes from both groups. This project demonstrates the value of intercultural communication in learning cultural art authentically and collaboratively developing a culturally responsive curriculum that respects the art form's cultural origins.

11.12 Expanding Aesthetic Horizons: Innovative Integration of Seasonal and Cultural Motifs in Luxury Residence Art and Print Design

Pei Ling Liao | National Taiwan University of Arts, New Taipei City, Taiwan

This poster explores the application of digital and UV printing technologies in luxury residential art, emphasizing their roles in redefining spatial aesthetics through the integration of seasonal imagery and cultural elements to create multi-dimensional visual experiences. Drawing inspiration from the beauty of the four seasons and cultural symbolism, this project leverages advanced digital and UV printing techniques to achieve heightened precision in colour vibrancy, texture, and material effects, positioning each artwork as a pivotal visual element within the spatial design. With UV printing's capability to produce tactile, durable finishes, these artworks contribute a layer of sophistication and resilience suitable for high-end residential environments. Grounded in art design theory and incorporating the latest advancements in digital media, this paper systematically analyses the process from conceptualization and technical selection to final presentation, illustrating how digital and UV media generate unique cultural significance and aesthetic value in luxury residential spaces. The findings reveal that these technologies not only facilitate sophisticated artistic expression but also offer educational insights, providing new directions for art education and expanding the boundaries of design practice. This research aims to offer theoretical support and practical guidance for future luxury residence art projects and art education, underscoring the transformative potential of digital and UV media in contemporary visual arts.

11.13 My Place: Building Young People's Future Using Art-based Action in the North

Aki Lintumäki | South-Eastern Finland University of Applied Sciences/University of Lapland, Rovaniemi, Finland

This poster presents an arts-based action research process with young people in the Arctic and Eastern Finland. The study aimed to develop an art-based model for young people to express their thoughts and feelings about climate change and to promote their social inclusion in the future. The study produced a video artwork called Minun paikkani – Mu báiki – My Place (2022), which presents participants' feelings about their favourite places and thoughts on climate change. The video artwork was published at the Aurora future event in Levi Fell, Finland, on 18 November 2022. University of Lapland doctoral students and artists Aki Lintumäki and Korinna Korsström-Magga facilitated the study. The research process was also a sub-study of Lintumäki's dissertation at the University of Lapland.

Most of the young people who participated in the study were concerned about climate change. Arctic youth strongly associate climate change with the loss of their cultures and traditions. This study suggests that, if we encourage young people to express their opinions on climate change through empowering arts-based actions, we can support their development as active citizens. This action could promote young people's social inclusion and sustainable development in the Arctic.

The study was published in the book *Relate North Possible Futures* in 2023. The process was organised by On the Front Line of the Climate Crisis research project, coordinated by the Youth Research and Development Centre Juvenia of South-Eastern Finland University of Applied Sciences and the University of Lapland. The project started in 2022 and will continue until the end of 2025. The project is funded by Kone Foundation, and it is carried out in Lapland, Eastern Finland, and Tampere region.

11.14 Further Education Courses for Art Teachers in the Context of Curriculum Changes in the Czech Republic

Lucie Melechovská | University of Jan Evangelista Purkyně (UJEP), Ústí nad Labem, Czech Republic

The revisions of the Framework Educational Programmes currently underway in the Czech Republic bring new challenges for teachers. In this context, further education courses for teaching staff play an important role as a key support for adaptation to the new curriculum requirements. This poster focuses on the specifics of art education, future art and film education, and the importance of including current changes in continuing education courses as a form of support for in-service teachers. Particular emphasis is placed on the concept of quality, especially in the context of teaching focused on creative expressive activities, which strongly represent quality in this field. Partial outputs from a questionnaire survey conducted among institutions providing further education courses for art teachers will be presented. The experiences of these institutions with curriculum documents and interdisciplinary cooperation within the educational field of Art and Culture are also part of this issue.

11.15 Man and Landscape in Art Education

Dagmar Mikešová | Department of Art, Visual Culture and Textile Studies, Faculty of Education, University of Hradec Králové, Czech Republic

This poster presents a segment of the research project, "The Search for Man," which is conducted in collaboration between faculty members and students from the Department of Art, Visual Culture and Textile Studies at the University of Hradec Králové (Tereza Severová, Kateřina Štěpánková, Petra Filipová, and Tomáš Moravec). The project is thematically focused on defining the concept of man from psychological, social, and biological perspectives. However, rather than drawing on the tradition of classical humanism, it

seeks to engage with ideas and propositions that explore the conceptual (but also physical) boundaries of man from an external perspective, namely those of trans- and posthumanism. The objective of this phase of the research project was to ascertain how the younger generation (re)defines the concept of man by examining the boundary between the self and the non-self.

The initial phase of the research project involved the administration of a questionnaire. The subsequent phase was conducted in the form of action research, specifically through tandem lessons. In this instance, the creative process inherent in art education was used as a vehicle for artistic exploration. The methodology employed in this phase of the research can be regarded as a hybrid, combining strategies drawn from action pedagogical research and artistic research. The first phase of the action pedagogical research used the principles of land art and its characteristic means of expression (space, nonwoven technical textiles, light and movement). The second phase was dedicated to the performative mapping of corporeality and its boundaries. The third phase dealt with the imprint of human activity, its transmission, and creative way of archiving, realized through experimental graphics.

The results of the research confirm that a significant majority of respondents perceive the concept of man as something that cannot be clearly defined or delimited. According to the respondents, this notion transcends the dimensions of nature, microcosm and macrocosm, and is simultaneously influenced by the technological digital world, which penetrates human perception and alters our perception of the physical body and objective reality as such.

11.16 Exploring Intermedial Territories: Fostering Futures for the Youth in South Africa through Playful Project-based Learning.

Welcome Moloi, Merna Meyer | North-West University, Potchefstroom, South Africa

Fostering Futures emphasises the challenges faced by senior-phase learners in South African high schools in making career

decisions and navigating societal pressures through innovative approaches. As a Creative Arts teacher at a North-West Province High School, Welcome Moloi find himself on various territories as he navigates his professional development within Art Education. Recognising the school learners' need for guidance towards future employment opportunities that contribute to self-efficacy and community well-being, he helps learners to see themselves as contributors to societal and civic growth. Working in interdisciplinary ways, arts education is linked with career guidance, highlighting the interconnectedness of art with identity, social well-being, and potential economic opportunities. In the Creative Arts class, playful, project-based learning (PPrBL) is applied whereby various media and creative practices are blended. This approach encourages learners to explore their vocational potential through diverse forms of artistic expression, such as body mapping and collages, preparing learners to think introspectively and innovatively. These PPrBL activities help them develop critical skills, self-awareness, recognition of their unique capabilities, and a future-oriented mindset, bridging gaps in various life territories – education, personal development, and the workplace. The study proposes arts-based strategies to transform career education into a holistic, asset-based framework that equips learners with the set of skills necessary to face complex societal challenges while envisioning dignified futures.

11.17 Unique Book Series – Pocket Paintings from the National Gallery Prague

Alice Němcová, Ida Muráňová | National Gallery Prague, Czech Republic

Motto: Do you find yourself having only a few moments to look at originals at the gallery? Here are reproductions you can look at again and again. Thanks to them, you can travel back in your mind to the paintings you have seen...

We propose to present the unique book series *Pocket Paintings*, developed by the National Gallery Prague (NGP). This

innovative collection showcases artists featured in NGP's permanent collections and bridges the gap between art and audience through a fresh and engaging format.

Each book in the series combines high-quality reproductions of artworks with original graphic design, offering a visually compelling experience. The volumes also include insightful introductory and educational texts that delve into the context, themes, and significance of the featured pieces. By presenting these elements in an accessible, pocket-sized format, the series allows readers to explore and engage with art in ways that transcend traditional gallery experiences. The series reimagines how art is shared and understood. It fosters a deeper, more personal relationship between readers and artworks, inviting reflection and interaction beyond the confines of museum walls. Through this innovative approach, Pocket Paintings not only democratizes access to art but also encourages new ways of thinking about and relating to artistic expression.

In our poster, we will outline the creative process behind the series, its interdisciplinary collaboration between curators, designers, and educators, and the impact it has had on audiences. We will also share insights into how this initiative contributes to the ongoing dialogue about the role of museums in making art more accessible and meaningful in contemporary society. This session will be of interest to museum professionals, educators, and anyone exploring new methods of cultural dissemination.

11.18 Digitization of the Cultural Heritage of the Regional Museum

Silvie Novotná | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The digitization of collection items enhances the museum's potential in building a positive relationship between the younger generation and cultural heritage. The poster presents one of the projects of the Regional Museum in Olomouc, which is one of the largest regional memory institutions in the Czech Republic. The project focuses on

the digitization of cultural heritage and its accessibility to the public. The museum received a grant, which enabled it to purchase new, essential high-quality equipment for digitizing collection items, provide external digitization, and restore unique collection pieces. While providing the highest quality of digitization and increasing the number of digitized collection items, the museum does not only work toward the long-term protection and preservation of cultural heritage for future generations and making the museum's heritage accessible to the public via online platforms, but most importantly, the museum thus supports the fundamental "heritage education."

11.19 Seeing Beyond: Visual Literacy and Museum Education in Teacher Training

Hanna Ólafsdóttir | University of Iceland, Iceland

This ongoing project, launched in 2020, strengthens connections between museums and schools by integrating museum education into teacher training, particularly in visual arts education. Museums serve as dynamic educational spaces, fostering creativity, critical thinking, and cultural literacy. Visual literacy, a core component, enables individuals to analyse and question visual content, encouraging deeper engagement and understanding.

Teacher candidates at the University of Iceland, School of Education – future visual arts educators – are gaining valuable experience by utilizing museums, as foundations for creating teaching materials and lesson plans. This hands-on approach connects theoretical learning with practical application, enhancing their ability to integrate museums into teaching. A key element of the project is teacher candidates' involvement in designing and leading workshops in collaboration with museums. This process builds their confidence in utilizing museums creatively while deepening their understanding of museums as knowledge-sharing institutions. Experiencing museums firsthand helps future teachers recognize and use their potential as educational resources in their careers.

While the project is ongoing, preliminary outcomes suggest that collaboration between museums and teacher training programs strengthens pedagogical skills and inspires innovative teaching methods. These efforts highlight how museums can engage learners dynamically, making education more relevant and impactful. By fostering visual literacy, creativity, and critical thinking, this project underscores the potential of museums to shape future teaching practices and enrich educational experiences.

11.20 The Possibilities of Museum Education in the Practice of Visual Education

Renáta Orosz-Stefán | Hungarian University of Fine Arts, Budapest, Hungary

Introduction: External and non-formal settings play an important role in the practice of visual education. I would like to present the practical implementation of a collaboration between Avasi High School and Miskolc Gallery. I will present the types of tasks assigned to students in the drawing class and their implementation. For students in this class, the Gallery provides a regular practical venue where they can get acquainted with contemporary artists and the varied techniques they use. The visual culture subject provides a space for exploring current issues in contemporary visual art. Students can experience the means by which contemporary forms and subject matter represent current events. They can express their ideas through the issues raised in the artworks. I plan to demonstrate this through a variety of pedagogical tools. Method: Exploring the possibilities offered by contemporary visual arts. Art education, experiential education, project method.

Conclusions: The aim is to use these exercises and methods of art education to help students who are not otherwise involved in art connect with visual arts and to enable the production of tangible outcomes and future measurements of their positive impact.

11.21 The Poetics Concept: From Visual Poetry through Experiment to Concept and Action

Františka Orságová | Faculty of Education, Masaryk University, Brno, Czech Republic

The poster, based on the author's master's project, addresses new perspectives of the intermedial theme – a word and an image – specifically the interplay between verbal and visual elements across media. This project aims to broaden our knowledge of the analogical development of experimental and conceptual poetry and the use of its intermedial potential at the interface of language, literature, and fine arts. The outcome of the thesis is a set of didactic materials in the form of worksheets that are beneficial in both areas that produce innovative trends in creative writing, thinking about language and art thinking. The worksheets present examples of works and suggestions for creative activities based on the processes and themes discussed, that they are intended to facilitate discussion about intermedia art forms through creative understanding. The worksheets are designed to introduce the following artistic strategies: the use of language as a medium for visual expression, particularly in the context of early experimental and concrete poetry, as well as the influence of conceptual art and contemporary post-conceptual art on this practice. The students will be able to comprehend and master the methodologies of artistic creation and the diverse perceptions of the nature of language and the visual. The sheets can also be used as a supplement to the teaching Czech language and literature and art education in secondary schools.

11.22 Visions of the Inner Landscape

Veronika Peldová | Department of Art, Visual Culture and Textile Studies, Faculty of Education, University of Hradec Králové, Czech Republic

This poster introduces a segment of the research project entitled Seeking Humanity,

a collaborative effort involving educators and students from Department of Art, Visual Culture and Textile Studies, Faculty of Education, University of Hradec Králové, Czech Republic (Tereza Severová, Kateřina Štěpánková, Petra Filipová, and Tomáš Moravec). This particular study focuses on exploring human inner landscapes and imagination through an introspective approach that utilizes elements of digital creation to visualize new worlds within oneself. The main goal of the project was to discover how young people can explore their inner selves and visualize their inner spaces. The research combined surveys with action-based research centred on creative expression, during which students explored their own perceptions using digital tools. This hybrid methodology merges methods of action pedagogical research with principles of artistic inquiry, allowing for reflection on unique individual approaches to self-awareness. In the initial phase, students concentrated on visualizing personal feelings and thoughts as expressions of their inner landscapes, connecting with the poetics of works by Karel Malich. In the next phase, they used digital tools to create illusory spaces and worlds filled with recurring patterns and details, similar to the works of Yayoi Kusama. This led to experimentation with principles of space, infinity, and introspection. The final stage of the research focused on visualizing personal elements transferred into tangible objects, as a way to translate dimensions of inner reality into the physical world. The results indicate that most participants perceive their inner worlds as fluid and ever-changing, intertwined with popular culture and connected to their age group and areas of interest. The digital medium further expands the boundaries of their imagination beyond paper-based media, broadening perspectives on the human psyche and revealing new ways of looking into the depths of oneself. The repeated process of creating objects allows students to experiment and become aware of the limitations within our reality.

11.23 Legal Forms of Cultural Organizations as a Factor of Effectiveness and Educational Impact: The Czech Situation

Marek Prokůpek | Creative Industries & Culture Expertise Centre, KEDGE Business School, Czech Republic
Petra Šobáňová | vice-president of the Czech Section of INSEA | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Cultural and memory institutions in the Czech Republic today face not only challenges related to funding, digitalization, and shifting audiences but also considerable uncertainty in terms of their legal status and institutional framework. This legal ambiguity significantly affects their ability to respond to changing societal demands and to fulfil the public interest in cultural offerings and education.

This contribution presents findings from a research project conducted by the Cultural Industries Research Group (CIRG) at Palacký University Olomouc, focusing on the analysis of the effectiveness of various legal forms of cultural organizations operating in the Czech Republic. Based on interviews and survey data, the paper identifies key issues, advantages, and limitations of specific legal structures in relation to management, financial stability, institutional autonomy, and the ability to carry out educational missions.

The contribution also opens a broader discussion on the need for systemic support in cultural management and legal innovation, which could enhance institutions' capacities to plan and implement long-term educational strategies. One of the project's practical outcomes is a forthcoming guide that offers a clear overview of the strengths and weaknesses of different legal forms, particularly with respect to their impact on educational and public-interest activities within cultural organizations.

This research is part of a broader CIRG initiative that investigates the transformation of cultural and media sectors in the context of law, digitalization, and evolving production and educational regimes.

11.24 Creative Curiosity. Training Teachers for Artistic Research

Elsbeth Veldpape | ArtEZ University of the Arts, Netherlands

Students in the Dutch Bachelor of Fine Art and Design Teacher Training programme learn to do artistic research, but not to guide others in doing artistic research. The programme trains first-degree qualified art teachers who teach their own art discipline and the interdisciplinary school subject Cultural Arts Education (In Dutch: CKV) in secondary education. One of the aims of the school subject CKV is to help students develop an inquisitive attitude through artistic-creative processes. But students at teacher training colleges are currently insufficiently trained to supervise these developmental processes. The proposed innovation project aims to bring about adjustments in these courses to solve this guidance problem. In the Netherlands, little knowledge is available on supervising inquiry-based learning and artistic research in secondary schools. This research project aims to increase knowledge about this and to develop design principles and curriculum materials for art teachers in training, in order to better equip them in this area. The aim is that after their course, students of the teacher training programme will be able to effectively initiate and supervise inquiry-based learning and artistic research within CKV lessons or other artistic-educational contexts. This innovation project will take place at ArtEZ University of the Arts at two locations: Arnhem and Zwolle. Through educational design research, we aim to develop, test and evaluate design principles, educational curriculum materials (ECMs) within the programmes. The results will lead to improvement and renewal of art curricula on two levels: for students on the teacher training programmes at ArtEZ and for secondary school pupils. The research started in late 2024 and the aim of the poster presentation is to collect feedback on the method.

11.25 The Development of STEAM-type Educational Training Subject: Report on "Noah's Ark" Practice in Japan-Vietnam Exchange Teacher Training Program

Mika Watanabe, Kanae Kato | Osaka Kyoiku University, Japan

This report presents the practice of the "Noah's Ark" workshop at Ho Chi Minh City University of Education during the "Japan-Vietnam STEAM-type Educational Experience Training 2024." This workshop is a modelling activity to learn about buoyancy and the balance of a boat. Participants moulded boats from aluminium foil, floated them on water, and used PET bottle caps as cargo – challenging both the maximum load capacity and the aesthetic qualities of their designs.

Vietnam's New Curriculum 2018 emphasizes "promoting learner autonomy, initiative, and creativity," "integrating theory in practice and discussion," and "emphasizing experiential education." Similarly in Japan, STEAM education, which fosters problem-solving skills and creativity, is attracting increasing attention. In response to this new type of experiential education, we devised and implemented a booth-based workshop focused on educational content that teachers could easily adopt, that would engage children meaningfully, and that could be broadly applied to society and across subject areas.

We created an environment to spark participants' curiosity while offering clear procedures and support accessible to all. By structuring the workshop to allow for completion within a short period, participants were able to experience a sense of accomplishment. One of the key outcomes of this micro-workshop was that it provided an instructional method to cultivate creativity and independent learning among participants. By experiencing multiple booth-based activities sequentially, participants not only gained understanding of each individual activity, but also reflected more abstractly on learner interests and learning styles – encouraging exploratory thinking about their own approaches to STEAM education. It also offered an opportunity for art education to become more open and connected to other subject areas.

**11.26 Ryuichi Sakamoto and “Zure”:
A Case Study of Psychological
Transformation Through Art**

Xiaoxuan Zhou | Osaka Metropolitan
University, Japan

Ryuichi Sakamoto, who was hailed as “the best known and most successful Japanese musician in the world”, died in 2023. Sakamoto wrote his first autobiography *Music Makes Free* (2009) at the age of 57, and published *How Many More Times Will I See the Full Moon* (2023) as a continuity. In these two autobiographies, we find that he was not only a great artist, but also an environmental activist, who had frequent discussion with scholars in the fields of philosophy and politics. In his autobiography reflecting on his past, we find a theme that continued throughout his life – “Zure.”

“Zure” in Japanese means deviation. However, Ryuichi Sakamoto uses “Zure” many times in different contexts to express different feelings. The first time he used “Zure” was to describe the discrepancy between music and his own experience, which was felt the first time in kindergarten when he was asked to compose. In addition, “Zure” is embodied in the discord between his own existence and the outside environment that surrounds him. Certainly, the sound of dissonance, and environmental sounds expressed as “Zure” in his musical works, and as his physical and mental experiences have accumulated, the musical expression of “Zure” has developed into contents that never existed before.

In this study, we divided his “Zure” experiences into five periods. From the period of his musical education, the period he joined YMO band with two other members, the period after moving to the United States, and finally after the Great East Japan Earthquake and his struggle with cancer. This research discusses how did Ryuichi Sakamoto approach this feeling of “Zure” and to make it into his own artistic creation. Under this perspective, we became able to better understand how the artist delves into the mysteries of artistic creation and his own life.

Scan the QR code
to explore the
posters in more
detail.





12 Online

Art Project Presentations

(for art teachers presenting their art projects and lessons)

12.1 Things and Musica Arte Povera (A Syncretic Intermedia Project Connecting Student and Child Creativity)

Hana Stehlíková Babyrádová, Aneta Šilhánková | Faculty of Education, Masaryk University, Brno, Czech Republic

This is a presentation of an interdisciplinary project that combines artistic and musical expression. Students in the art program at the Faculty of Education at Masaryk University in Brno, along with children, created experimental musical instruments, which are also original art objects. The authors of the project place this type of creativity in contrast to the one-sided use of digital technologies in artistic and musical creation. The project is based on a concept that connects the raw qualities of the artistic movement Arte Povera with expressive music. In today's era of digital device dominance (smartphones, computers), it represents a deliberate return to manual play with simple found materials of all kinds (wood, stones, plastics, containers, sand, clay, objects, and technical tools). Similarly, Musica Arte Povera draws on minimalist and found sounds; "collectible musical outputs" are also part of the project (vocal improvisations, field recordings, etc.). The project will be presented through photographs, short texts, and videos.

12.2 Unexpected Territories in Arts Education

Dina Baumanė, Andra Ulme | Riga Technical University, Institute of Architecture and Design, Latvia

In the experimental art project of Architecture and Design Institute "Unexpected territories", the range of topics is related to cities, their development and sustainability. Architecture and design, as specialties of ADI, include creativity, in relation to culture and innovation, technology. These specialties can serve as an integrating and innovative factor in the development of sustainable and modern cities, therefore, the student environment in which we operate should promote high-quality architectural and design

creativity. European cities are facing serious challenges today: demographic changes and their impact on urban sprawl, environmental issues and the fight against climate change require unconventional and very bold solutions. Art is a process of self-awareness, therapy and the release of one's creative abilities. Students use the world as a source of ideas when creating their creative works. They acquire and improve their knowledge of visual art, develop skills, techniques and processes, used materials, studying different visual art forms, styles and means of expression. "Unexpected territories" includes absolute freedom of thought and ideas, allows everyone's creative fantasy to be expressed and the most unusual ideas to be visualized. This theme should result in beautiful, provocative and innovative works.

12.3 Graphic Design at the Department of Art Education, Palacký University Olomouc, CZ

Tomáš Chorý | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The teaching of graphic design at the Department of Art Education, Faculty of Education, Palacký University Olomouc, is structured as a comprehensive set of courses that introduces students to the field of applied graphics throughout their bachelor's and master's studies. The initial phase of the program focuses on the history and development of typography, as well as the evolution of printing technologies and prepress processes. This is followed by practical training in stylization and the completion of selected assignments in applied graphics, such as the design and production of music album covers, posters, visual identities, advertisements, books, and more. Students interested in graphic design may also choose a related topic for their bachelor's or master's thesis. The presented selection showcases the diverse range of graphic design projects that students engage in throughout their studies.

12.4 Spatial Territories in Art Education

Olga Divišová | Department of Art Education, University of South Bohemia in České Budějovice, Czech Republic

The presentation Spatial Territories in Art Education offers an overview of student projects created over the past three years in the spatial creation studio by students of the Department of Art Education at the Faculty of Education, University of South Bohemia. The term "spatial territories" in the title reflects the expanded possibilities of using unconventional materials in spatial creation as alternatives to traditional ceramic clay. These materials not only serve as accessible substitutes for classical sculptural media but also align with contemporary trends, such as zero-waste principles and recycling. The presentation provides a curatorially selected overview of recent students' works in spatial creation, an integral component of comprehensive art education.

12.5 Steps of Ten

Joanna Fursman | Birmingham City University, UK

These photographs were made with children at The Oval School in Yardley, Birmingham, England and made for a commission for Ikon Gallery Creative Connections programme in Birmingham. Aiming to give the children the autonomy to decide and explore what they wished to capture, they used their photography skills to explore their everyday journeys and connections to significant spaces around the school environment. Using a 'Photo Walk' method, the images were achieved by taking a photograph every 10 steps, capturing and documenting important places to help the children to express new connections to things and spaces, express feelings and begin discussions.

12.6 Creating a Socially Engaged Poster by Young Adult Students

Jana Hradcová | Higher vocational school High Industrial School in Varnsdorf, Czech Republic

The contribution focuses on the creation of socially engaged posters as a tool for young artists to reflect on current social events and challenges. Thanks to its ability to communicate quickly and effectively, the poster allows students to express complex ideas in line with the dynamics of contemporary life. The themes that students choose are often based on their personal experiences and touch on issues that they identify as relevant to their or their chosen generation and the wider public. The teacher plays an important role in the design process, guiding students to take an interest in current events, stimulating discussion about the aims, target audience and visual form of the posters, and encouraging them to work systematically over a long period of time. During the project, students will develop skills in a variety of professional roles, such as concept creator, visual identity creator, copywriter and pre-press worker. This experience is a valuable asset for their future careers. The set of posters presented in this project was created at the Higher vocational school High Industrial School in Varnsdorf in the department of graphic design. The works reflect themes related to social issues and ecology. The form of visual expression combines the seriousness of the subject with elements of humour and exaggeration. In this way, the students not only attract the attention of the audience, but also contribute to a deeper understanding and reflection of current issues. The paper presents this approach as a possible way to improve critical thinking, creative skills and social responsibility in young people.

12.7 The Art Series – *DECHEM* [With a Breath]

Taťána Jiříková | Primary Art School, Ostrava-Poruba, Czech Republic

"For all the truth in the world, but a little nickel of silence if you will. There is a moment that halves the landscape, a humble moment when one of us breathes..." (Jan Skácel, Moments) The art series Dechem [With a Breath] is a kind of intersection and a way of perceiving breath not only in its commonplace and natural necessity of life, but also as a beautiful and fragile possibility that reveals and offers a space to search for and discover forms in the world of artistic expression.

On this journey of our breath, we "met" Adriana Šimotová and encountered words from Jan Skácel's poems. We perceived and recorded our breath in time; we "materialized" our images with our breath, or we created them in such a way that the "breath" of a given place permeated them, or the observer themselves brought them to life and movement with their breath.

Over the course of our work, we increasingly felt the need to perforate our artworks or their surfaces in various ways, to scratch or directly reveal and use materials that themselves create an impression of airiness and the possibility of air or breath passing through them (e.g., netting). Breath thus became both inspiration and medium, allowing us to penetrate a world that harbors new approaches and perspectives – accompanied by an element of chance, improvisation, or an attempt to "breathe" new meaning into things and events.

12.8 The Identity of the Earth

Barbara Kaczorowska | The Strzemiński Academy of Fine Arts, Łódź, Poland

The artistic and ecological project "Earth Identity" includes workshops, artistic actions and exhibitions in various places around the world. The subject of reflection is always the place and location where the project participants are. Do they associate any aspect of their identity with this place? Why are they in

this place now? The local soil (sand) becomes the artistic material. It is not a neutral material. It always comes from a specific place, has a specific appearance and history dependent on geological and anthropological changes. In the author's language – Polish, the same word is used to describe the earth-planet, earth – the place from which a given person comes, and earth – soil, sand. Participants of workshops and actions create art works using the soil painting technique. The summary is an exhibition of these works. During the congress, selected works (paintings made with soil, sand) and documentation from the project will be presented.

12.9 Students' Photography on the Formation of Personal and Social Identity

Svatopluk Klesnil | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Over the past two decades, digital photography has become one of the most prevalent platforms for visual communication. Its accessibility and affordability have made it an ideal medium for young people to explore questions of personal and social identity. In their photographic work, students frequently address themes that reflect their lived experiences and current life situations – such as the search for meaning, interpersonal relationships, sexuality, body image, and attitudes toward societal issues, among others. This paper presents selected photographic works by students from the Department of Art Education at the Faculty of Education, Palacký University Olomouc, as a case study of how photography can serve as a means of self-exploration and social engagement among emerging adults.

12.10 "... can't see, can't hear, the black seven, that's death."

Jindřich Lukavský | Department of Education, Faculty of Education, University of West Bohemia in Pilsen, Czech Republic

The presentation reports on a project carried out in the field of creative teaching

and learning. Students from the Ladislav Sutnar Faculty of Design and Art developed educational tasks and materials, which they then tested within the framework of activities conducted at the Pilsen City Gallery and the Ladislav Sutnar Gallery. The theoretical foundation is complemented by case studies of selected gallery animations, accompanied by rich visual documentation that maps both the implementation of activities and the educational tools created.

The main contribution of the presentation is a functional comparison of the perspectives of theorists, the artist, the curator, students of art programs, university educators, and schoolteachers. The goal is to identify a functional theoretical-methodological interpretive framework and a terminological apparatus that, through shared keywords, enables mutual understanding across different professions, experiences, and institutions.

12.11 Enter the World of Spatial Imagination with a 3D Pen

David Medek | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The development of new technologies brings fresh opportunities and approaches to art education. One of these tools is the 3D pen—a device that connects drawing with spatial thinking. At first glance, it may appear to be a toy, but in the hands of creative individuals, it becomes a means of opening entirely new paths of artistic expression.

Using colourful plastic filaments designed for 3D printing, the 3D pen allows users to draw flat components that can be assembled into spatial structures. Through layering, connecting, and constructing, students bring to life a variety of forms – from simple shapes to detailed, complex designs full of colour and personality.

You are invited to explore the presentation and discover how a seemingly simple tool can inspire creative thinking, personal expression, and a new way of approaching space as an artistic medium. Be surprised by what can be “drawn” and built from just a strand of melted plastic.

12.12 Landscape as a Territory of Artistic Exploration

Karel Řepa | board member of the Czech Section of INSEA | Department of Art Education, University of South Bohemia in České Budějovice, Czech Republic
Aleš Pospíšil | president of the Czech Section of INSEA | Department of Art Education, University of South Bohemia in České Budějovice, Czech Republic

The presentation is thematically focused on the possibilities of creative interaction with landscape in art education. Its subparts are focused on the exposition of landscape as a territory of artistic discovery, through which it is possible to shape and deepen the relationship of pupils to the landscape, to increase sensitivity in its perception and to arouse interest in topics related to it. The paper also outlines a complex didactic model of creative work with landscape in the framework of surface, spatial and intermedia art lessons at primary school, supported by the presentation of pupils' works.

12.13 The Theme of Sharing as a Source of Inspiration

Kristýna Ševčíková | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

This contribution introduces the design and implementation of a series of original paper bags on the theme of “Sharing.” The project, aimed at combining artistic creativity and teamwork, explores the concept of sharing as a means of communication, inspiration, and collective creation. Fourth-year students of the Graphic Design program worked both individually and in groups to create the bags, emphasizing a cohesive concept and the originality of each design. The bags were crafted with attention to aesthetics and the exploration of new visual possibilities, with a key focus on transcending the format of the bag and incorporating elements such as protrusions or reliefs. The result is a collection of artistic works that reflect contemporary issues of sharing in both the digital

and physical worlds, while also providing a practical example of design thinking.

12.14 Unearthed Futures: Voices from the Democratic Republic of Congo

Capres Turner | Autonomous University of Barcelona, Spain | UNESCO Paris, France

This online digital exhibition explores the intersections of art, human rights, and social justice activism, using visual storytelling to shed light on the hidden costs of technology. Through a curated selection of artworks, photography, and digital media, the exhibition uncovers the human rights violations linked to coltan and other mineral mining in the Democratic Republic of Congo (DRC). Coltan is a valuable mineral essential for the production of smartphones and other electronic devices.

By immersing viewers in the realities of exploitation and environmental destruction, the exhibition challenges participants to think critically about their role in the global supply chain and the ethical dilemmas surrounding modern technology consumption. It presents art as a form of resistance and activism, emphasizing how creative expression can spark dialogue, foster empathy, and inspire collective action.

Accompanying the exhibition is a mixed-methods research project engaging young people aged 16–18 from diverse UK backgrounds, measuring the impact of artistic engagement on critical thinking, global awareness, and social responsibility. Through this interactive and reflective experience, the exhibition invites audiences to see art not just as a medium of expression but as a powerful tool for advocacy, education, and change.

12.15 Stories of Children from the Shadows of Underprivileged Communities to the Dazzling Spotlight alongside Iconic Figures in Portuguese Music

Luís Zagalo | Elvas Music Academy, Portugal

In the vibrant music scene of Portugal, a powerful transformation is taking place. Rising

from underprivileged communities, a new generation of young artists is not just performing alongside the country's biggest stars – they're becoming stars themselves, proving that talent knows no socioeconomic boundaries.

These emerging artists have turned their challenges into stepping stones. Despite growing up with limited resources and facing deeply rooted societal barriers, they've transformed their raw talent and unwavering determination into remarkable musical success stories that resonate across Portugal. Through their authentic voices and compelling performances, these artists are doing more than creating music – they're reshaping narratives and inspiring change. Their success challenges long-held assumptions about privilege and potential, showing that extraordinary talent can flourish in the most unexpected places.

Witness the remarkable journey of these rising stars as they take centre stage alongside Portugal's most celebrated musical talents, proving that passion and perseverance can bridge any divide.

Often, people who grow up in disadvantaged areas and social housing face significant challenges and limitations. These environments can offer few opportunities for personal development and growth. However, it is important to recognize that despite these difficulties, many children can overcome adversity and achieve success. They demonstrate an inner strength and determination that helps them transform their disadvantages into opportunities.

With determination and perseverance, it is possible to find paths to stand out and achieve remarkable accomplishments. Music, for example, can be a powerful tool to inspire and uplift people facing social and economic challenges. Discover their stories and watch their emotional performances, so they can inspire others!

Scan the QR code to explore the online art projects in more detail.





13 Online Art Exhibitions

(for artists presenting an artwork or a collection of works)

13.1 EYE ON YOU

Magdalena Turzová | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

The series of paintings Eye on You is a selection of works created in recent years, during which my painting has focused on themes of relationships, the complexity of family ties, issues of upbringing and surveillance, faith and religion, control, and personal freedom. It is not essential whether the subject of the painting is based on observed and experienced reality (portraits of close persons, personal intimate spaces) or an appropriated image (film stills, family photo archives, reproductions of artworks). I often use and combine both. The meaning lies in the ambiguous and often contradictory messages conveyed by the depicted objects. I leave it to the viewer to analyse these objects in their ambivalence and existential urgency.

13.2 About a Cow – An Animated Film

Pavla Bašťanová | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

About a Cow is a short animated film by Pavla Bašťanová, which had its world premiere at the Locarno Film Festival. The film is an imaginative and playful collage of scenes from the lives of cows—a mosaic of small stories from around the world, in which cows experience both joyful and difficult moments. Through these vignettes, it reflects on the life of an animal in a globalized world and its complex relationship with humans.

Visually rich and colourful, the film presents the cow as a sensitive being worthy of admiration. With stylized poetry, playfulness, and humour, *About a Cow* offers a hopeful vision of a better world.

13.3 Parametric Harmony

Chanjuan Chen | University of North Texas, Denton, USA

Inspired by the organic lines and forms of nature, this wearable art piece explores the unexpected territories that emerge when digital technology intersects with our relationship to the natural world. Technology, often perceived as an extension of the forces that drive life, is reimagined here as a natural system and a continuation of biological evolution. By simulating complex patterns observed in nature and adapting them to the human form, this design traverses the boundaries between materiality and imagination, tradition and innovation. The garment integrates 3D-printed modular components with 2D digitally printed fabric, creating sculptural shapes and fluid curves made possible through parametric modelling. This synthesis of fashion, architecture, and digital technology challenges conventional design paradigms, suggesting a harmonious and collaborative future where nature and technology coalesce.

13.4 Culinary on the Frontier of Art

Anna Laura de Mello Bliska | State University of Campinas (UNICAMP), Brazil

Food is something that permeates daily lives of individuals, satisfying a basic human need. But it is also part of a broader perspective, as a cultural element that varies from one region to another, influencing various aspects of the lives of people and communities. Thus, this work aims to study artistic images and diverse works of art as a way of representing affective memories related to culinary culture, an aspect present in many immigrant families.

The aim is to rescue Brazilian cultural aspects and contrast them with the emotional aspects resulting from the culinary influences of the author's family. In addition to discussing ways of presenting the diverse cultural influences that permeated Brazil, the study refers to the author's personal poetics, which involves revisiting foods and facts related to cuisine, memory and culture, developing work that is lively with artistic praxis.

13.5 Shifting Worlds

Ana Neliza del Mundo-Angeles | Bulacan State University, City of Malolos, Bulacan, Philippines

"Shifting Worlds" is a representational abstract painting that reflects the transition between traditional and contemporary values in a rapidly transforming society. The work explores the tension and harmony between the past and the future, where old systems and beliefs converge with emerging perspectives and technologies. Through layered forms and dynamic colour relationships, the painting seeks to evoke a sense of dislocation and adaptation – capturing how individuals and communities navigate change. It serves as a visual metaphor for cultural resilience and redefinition in the face of globalization, offering viewers a contemplative space to consider their place within evolving civilizations.

13.6 Maternity Territory

Jiřina Filipi | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Maternity as natural and personal growth; as contemplation of nature and its cycles of birth and extinction; as a search for the soul of humanity. Maternity as a challenge, a test of the ego, an unfamiliar flow of time, and an endless giving of oneself. Maternity as infinite closeness and love.

This series of images reflects the first year of my life as a mother. With this life change came a change of residence – we moved to a village and became landowners. I observe the processes unfolding in nature, which strikingly mirror what is happening within me, my baby, my husband, and ultimately all of humanity. The technique and final number of images remain undetermined, as the work continues to evolve alongside the lived experience of my first year of motherhood.

13.7 Looking for a New School Portrait (2017 onwards)

Joanna Fursman | Birmingham City University, UK

Joanna Fursman is an artist, educator and researcher and completed her doctoral research at Birmingham School of Art, UK. Her research examines non-normative representations of education, specifically through photography and lens-based practice. This focus foregrounds young people's photography and involves working collaboratively on an ongoing project entitled 'Looking for a New School Portrait' to investigate contemporary experiences of being educated in primary and secondary school. Joanna is a senior lecturer in Art Education at Birmingham City University. Fursman's images were made with students aged between 16 and 18 studying art at a college of further education in England. They capture the unspoken aspects of studying art and its pedagogy, where using and working with concepts and materials demand reflection and thinking before taking next steps in making.

13.8 At the River – Stepping in the Flow

Timo Jokela | University of Lapland, Rovaniemi, Finland

For the title of my artwork, I borrow the notion of the Creek philosopher Heraclitus: "You cannot step into the same river twice." The video was featured as part of an installation at the Korundi Art Museum in Rovaniemi, Finland, 2024. The artwork was part of the Shifting Ground exhibition, where Canadian and Finnish artists explored the theme.

The project gave me the opportunity to work briefly in the Yukon region in North-West Canada. In my artwork, two rivers flow together: the Yukon in Canada and the Ounas in Northern Finland, Lapland. The Yukon River saw a gold rush over a hundred years ago. The Indigenous Han people were forced to give way as their fishing village at the mouth of the Klondike River, a tributary of the Yukon, became a mining town. In

Finnish Lapland, the Canadian-owned Kittilä Gold Mine was established in 2006 near my home village, upstream of the Ounas River.

Chief Isaac, leader of the Han people, tried to protect his people and their way of life amid inevitable change. It was touching to see a photograph of him ice fishing for graylings, sitting in the same familiar position as my father in a photograph taken on the Ounas River in the early 1970s. Graylings were important to my village; they were part of our daily sustenance since the construction of hydropower plants in the late 1940s had already eradicated the migratory salmon from our waters. The grayling, faithful to its spawning grounds, was our spiritual connection to the river.

In 2020, the Kittilä Gold Mine built a 16-kilometer-long wastewater discharge pipe into the Ounas River basin, at the mouth of the Sotkajoki River, known as a spawning and ice fishing area for graylings. In my artwork, I reflect on the river – It connects to the land, to previous generations, and to my culture – flowing through the meandering course of nature and life. Rivers change, and I understand Heraclitus' message: "If you step into the river twice, the flow is no longer the same, and neither are you."

13.9 Spectrum of Arctic Art education. Clipses of Art Projects through the Years.

Timo Jokela | University of Lapland, Rovaniemi, Finland

The video artistically presents a review of art and design education activities conducted within University of Lapland and the circles of the Arctic Sustainable Art and Design thematic network of UArctic (ASAD). The video is based on art education examples from past years carried out in collaboration with local communities, schools, artists, industries, and cultural institutes in Northern-Scandinavia.

By showing glimpses of outdoor art projects in northern contexts, we aim to highlight how art education based on contemporary art and design can consider the unique conditions of northern and Arctic ecocultures, the opportunities provided by ecosystems, and cultural traditions. The

video is structured according to the annual cycle of the year, illustrating how the eight seasons of the North, not only dominate but also enhance and improve art, design and art education practices. Such art is done by knowing and creating with eight seasons, with people of the North, their ecocultures by sustainable ways.

13.10 An Earthly Good – Ceramics

Maria Letsiou | Department of Early Childhood Education, University of Thessaly, Volos, Greece

I create casts from plastic waste, which I then use in order to create ceramic sculptures. By juxtaposing the vibrant colours of pop culture with the textures of natural forms, I symbolically explore the contrast between nature's transformative processes and those I employ in the studio. This investigation serves as a reflection on nature's evolving dynamics through art.

13.11 My Place – Minun paikkani – Mu báiki Video Artwork

Aki Lintumäki | South-Eastern Finland University of Applied Sciences | University of Lapland, Rovaniemi, Finland

Young people hope that their favourite places will not disappear in the future. Stop and have a look! The landscapes are yours too. My Place – Minun paikkani – Mu báiki video artwork presents young people's feelings about their favourite places and thoughts on climate change. Twenty-two young people from the Arctic and Eastern Finland participated in the video production. The video artwork includes photos, videos, and texts received from young people. The University of Lapland's doctoral researchers and artists Aki Lintumäki and Korinna Korsström-Magga facilitated the video production.

The video artwork was published at the Aurora future event in Levi Fell, Finland, on 18 November 2022. Aurora was produced by Visit Levi and the Finnish Broadcasting Company YLE. The video artwork was produced On the Front Line of the Climate

Crisis research project, coordinated by the Youth Research and Development Centre Juvenia of South-Eastern Finland University of Applied Sciences and the University of Lapland. The project started in 2022 and will continue until the end of 2025. The project is funded by Kone Foundation, and it is carried out in Lapland, Eastern Finland, and Tampere region. Video artwork, 2022 (duration 22 min 19 s, resolution 1080p). Link to video artwork: <https://www.youtube.com/watch?v=WF85nQTXW6g>

13.12 Solastalgia

Aki Lintumäki | South-Eastern Finland University of Applied Sciences | University of Lapland, Rovaniemi, Finland

Solastalgia presents Arctic young people's thoughts and feelings on climate change. The artwork was produced by Kanerva Kivistö and Sara Teperi, master's students in Art Education, in collaboration with the On the Front Line of the Climate Crisis project. Project researchers and artists Aki Lintumäki and Korinna Korsström-Magga supervised the process. The project team facilitated an art-based action research process with students from Lyseonpuisto High School in Rovaniemi, Finland. At the end of the process, the high school students presented a performance and video installation at the evening reception of the Arctic Spirit conference in the winter of 2023. The event was attended by scientists and politicians.

The video artwork Solastalgia (2024) is a continuum of original artworks. This video is somewhere between an independent artwork and a documentation of the live performance that represented the meaning of winter for its participants. The artwork asks: What if winter as we know it does not exist in the future? The video artwork was produced within the On the Front Line of the Climate Crisis research project, coordinated by the Youth Research and Development Centre Juvenia of South-Eastern Finland University of Applied Sciences and the University of Lapland. The project started in 2022 and will continue until the end of 2025. The project is funded by Kone Foundation, and it is carried out in Lapland, Eastern Finland,

and Tampere region. Video artwork, 2024 (duration 5 min 30 s, resolution 1080p). Link to video artwork: <https://www.youtube.com/watch?v=sqv1YHwJ1Qg>

13.13 Meandering with Paint

Kathy Mantas | Nipissing University, Ontario, Canada

This abstract acrylic painting with resin, indirectly inspired by Kathy's explorations of nature, was created using light-hearted and experimental painting approaches (including a couple of pour painting techniques). This process necessitates trialing and learning to appreciate the more unpredictable qualities of paint.

13.14 Lingerin Snow

Miko Niikawa | artist, Japan

Japanese and Chinese ink brush painting, or Sumi-e, both only use ink and brushes, yet they differ in expressive techniques and aesthetic sensibilities. Although Japanese Sumi-e has its roots in Chinese painting, it was influenced by Zen, leading to a preference for simpler, more abstract expressions than those in Chinese styles. I think this approach, which avoids overly descriptive details, could be described as a poetic approach to painting. The Japanese use of space, in particular, emphasizes simplicity and the symbolic beauty of 'wabi-sabi.' In my work, I hope viewers will use their imagination to complete the artwork in their minds and to fill in the spaces with their interpretations.

13.15 Halo

Libor Novotný | Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

This project presents a sculptural intervention involving the Baroque statue of Saint Florian, who is traditionally depicted without a halo. In this reinterpretation, the missing

halo is replaced by the installation of a basketball hoop. The work is conceived for the atrium of the former Jesuit College building and exists as either a proposed or virtual installation.

13.16 An Attempt at Symbolic Art: 'Time Landscapes' Sculpture and its Practical Application

Junko Saimaru | Kagohara Elementary School, Japan

This research is a practical study of the experimental attempt at creating 'landscape-like sculptures' that the author started around 2018. Firstly, it discusses the evolution of the 'Mono-ha' movement that emerged in Japanese contemporary sculpture history around 1970, as well as its successors who chose the direction of inheritance and overcoming known as 'Post-Mono-ha.' Important terms such as 'symbol,' 'observation,' 'contemplation,' and 'space' are then defined. Following this, the author's concept is presented as the extraction, disassembly, and reconstruction of the appearance and structure of phenomena as if standing in front of a landscape, within the relationship between materials and space. The theoretical framework supporting this attempt is also discussed, drawing on theories such as Sumio Hamada's idea that human perceptual phenomena are always segmented into a figure that consciousness is directed towards and the background behind it, as well as Husserl's theory of inner time consciousness. Based on these theories, the research describes the actual thought expression process of the creative process and analyses the transformation during the creation process through the interplay of 'bodily experience' and 'language.' Topics covered range from the attempt at symbolic sculpture referred to as 'time landscapes' through the suggestion of 'blank space.'

13.17 Visual Documentation of "Conflict Transformation" During International Travels

Rebecca Shipe | Rhode Island College, USA

This collection of artworks documents an ongoing investigation of how my experiences traveling abroad during a six-month sabbatical related to the broad concept of "conflict transformation". While spending time in Japan, Turkey, Uzbekistan, and Thailand; I consistently reflected upon how my experiences related to this concept defined as: "Rather than passively avoiding conflicts, conflict transformation positions individuals to become more complex as they embrace the transformative benefits that result from working through conflicts" (Lederach, 2003).

This appeared in two significant ways. First, I focused on the architecture and physical artifacts that revealed how different (or conflicting) religious/political worldviews were represented in a single object or structure. Second, I reflected on the social interactions I experienced that exemplified conflict transformation. I selected specific photos from my travels that (to me) represented "conflict transformation" and created visual representations of these images while contemplating how they signified this theme. My artworks combine both images and words to communicate how these personal experiences exemplified "conflict transformation." Finally, I invite the audience to reflect on how they experience conflict transformation in their daily lived experiences.

13.18 Art-Teachers' Artworks Exhibition. InSEA 70 Years Anniversary. Unexpected Territories.

Tõnu Talve | Aruküla Basic School, Estonia

As art educators, we must be more active across various artistic mediums, exploring *Unexpected Territories*. Through our creative work, we reinvigorate and upgrade ourselves, all while serving as role models for our students. But the question remains: are we, as art teachers, truly valued? Are our drawings,

Online Art Exhibitions

paintings, prints, sculptures, and other 3D works desired?

The ATAE project seeks to address this by encouraging art educators to gain the recognition and respect they deserve. We invite active teacher-artists to join this initiative and showcase their work at the 38th InSEA World Congress in Olomouc, Czech Republic, in 2025. This event will serve as a vibrant platform for us to exhibit our artworks, connect with other educators, and share knowledge and experiences. Join us on this exciting journey to shape a brighter and more fulfilling future for art educators! We encourage you to bring smaller, framed artworks to InSEA 2025, or, if possible, upload photos of your works to the InSEA World Congress 2025 website, under the theme *Unexpected Territories*.

The concept of ATAE has been circulating in InSEA meetings for many years. My original idea for ATAE came to life in 2012 in Estonia, just before and during a nationwide teachers’ strike. Our artworks were displayed in the Estonian Parliament to emphasize the importance of teachers and to make our voices heard. In January 2024, Estonia experienced another national teachers’ strike, underscoring the ongoing importance of this issue. In response, some of my students and I created a new art-meets-music video to explore the significance of the 2024 strike in Estonia and its impact.

13.19 SOS

Jennifer Wiebe | Concordia University, Montreal, Canada

Signalling S-O-S from Canada to the United States on 5 November 2024, while facing the projected interactive electoral college map of the U.S. This performative gesture is part of Election Party (Fête Électorale), a solo show at Atelier Galerie 2112, Montréal, Quebec, Canada (Nov 5-11, 2024). Jennifer Wiebe is a doctoral student in Art Education at Concordia University. She explores themes of language and communication, mapping and materiality through her dual identity as a U.S. and Canadian citizen.

13.20 Arts-Based Research
Photography: The Death of School Art Education

Clemency Wood | University of Cambridge, UK

A series of photographs taken as part of an arts-based research project investigating secondary school Art education in England. These photographs emerged from unease over what has been deemed a ‘failure to mourn’ long-established practices in school Art education. What remains is a husk of what Art education could be, if only it were allowed to die and live anew. These double-exposure photographs, taken within the space of a lifeless Art classroom, speak to this and materialise notions of shift, repetition, tracings, disorientation, alignment, and anachronism. They function as both artefact and metaphor. Their purpose is grounded in an arts-based research methodology that positions artful acts and outputs as agents of affective knowledge communication.

Scan the QR code to explore the online art exhibitions in more detail.



Unexpected Territories, Unexpected Territories, Shifting Grounds and Permanence in Art Education

Booklet of Abstracts

Jana Jiroutová, Petra Šobáňová (eds.)

This booklet presents a wide range of contributions reflecting the 38th InSEA World Congress held in Olomouc, Czech Republic, 21–25 July, 2025. Unexpected Territories, the theme of the congress, invites critical exploration of the shifting landscapes of contemporary art education. Set in the historic city of Olomouc, the congress brings together international educators, researchers, and practitioners to examine how images, identities, traditions, and technologies influence and challenge our pedagogical approaches. Hosted by the Faculty of Education and the Department of Art Education at Palacký University Olomouc, the event offers both in-person and virtual spaces for dialogue, collaboration, and reimagining the role of art in education.

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