

ON NOT KNOWING: HOW ARTISTS TEACH

IN PERSON CONFERENCE

JUNE 9 & 10, 2023

**THE GLASGOW
SCHOOL OF ART**

convened in partnership with

**UNIARTS
HELSINKI**

X ACADEMY OF FINE ARTS

The not knowing is crucial to art, is what permits art to be made. Without the scanning process engendered by not knowing, without the possibility of having the mind move in unanticipated directions, there would be no invention.

Donald Barthelme,
Not-Knowing, 1997¹

**THANK YOU FOR
JOINING US IN GLASGOW FOR THE CONFERENCE
ON NOT KNOWING: HOW ARTISTS TEACH
WHICH HAS BEEN CONVENED BY THE GLASGOW
SCHOOL OF ART AND THE ACADEMY OF FINE ART
AT THE UNIVERSITY OF THE ARTS HELSINKI.
WE WOULD LIKE TO EXTEND THE WARMEST
WELCOME TO YOU ALL.**

The conference brings together over 100 artists, academics, and researchers from across continents to deliver panels and workshops exploring different aspects of how artists teach in higher education, galleries, and beyond.

A decade after the publication of *On Not Knowing: How Artists Think* we began by asking: if not knowing is crucial to making art², is it also important in the teaching of it?

At a moment when a range of political, social, economic, environmental, and not least educational pressures are combining to impact both art and education we believe there is an urgency to developing fora in which artist teachers can share their pedagogical practice and research.

Our hope is that the conference will be a significant moment for us to learn from each other in ways that will allow our pedagogies to evolve.

To facilitate this, we have asked for the session and workshop conveners to factor in equal time for discussion and engagement as for presentation or demonstration, with the ambition of creating space for the knowledge, understanding, and even uncertainty of all delegates.

As Barthelme makes clear, 'not knowing' is crucial to the creative process, but also, we suggest, vital to pedagogy in the arts and the ways in which artists teach. We hope the conference will lead to deeper understandings of how this is the case in a way that reflects the diverse experience of everyone here.

Professor Rebecca Fortnum

Professor of Fine Art and Head of the School of Fine Art
The Glasgow School of Art

Professor Magnus Quaife

Professor of Artist Pedagogy/Professori Taiteilijapedagogiikka
Academy of Fine Art, University of the Arts Helsinki

1. Not Knowing: The Essays and Interviews of Donald Barthelme, Ed. Kim Herzinger. New York: Random House, 1997
2. On Not Knowing: How Artists Think, Ed R. Fortnum and E Fisher, London, Black Dog Press, 2013

Hello, welcome to The Glasgow School of Art. We are delighted to be collaborating with the University of the Arts Helsinki on this important conference and I hope you will enjoy the setting of the GSA to stimulate your thoughts and ideas. Make the most of Glasgow while you are here, it is beautiful, vibrant and friendly, such a unique and important city for the production, curation and consumption of art. GSA is lucky to be one of the many institutions and organisations that give Glasgow its creative and cultural vibrancy. Enjoy yourself and I will catch up with many of you over the next few days.

Professor Penny Macbeth
Director
The Glasgow School of Art

FRIDAY 9TH

9 - 10

REGISTRATION

[Registration desk at the Reid building to remain open all day]

Reid Lecture Theatre

Bourdon Lecture Theatre

Bourdon 1st Floor Lecture Theatre

Workshop Strand 1

Workshop Strand 2

10:00 - 12:30

SESSION 1A
New Material Encounters - New Materials and New Materialism
Convenors; Susan Brind, Justin Carter, Elizabeth Hodson [The Glasgow School of Art]

SESSION 1B
Unseen Shores: Teaching Art at Public Universities in the US
Convenor; Julian Kreimer [SUNY Purchase College]

SESSION 1C
Teaching against the Tide - Engaging First Year Fine Art Students
Convenors; Anna Douglas, Jo McGonigal [University of Leeds]

Stow Crit Space
Play pedagogy in Cleaved Into: gaming in the imaginative space of Loughborough University sculpture collection
Convenors; NEUSCHLOSS [Northumbria University]

Stow Studio Space
How Best Not to Know: The role of not knowing in PhDs by Practice
Convenors; Laura Guy, Ruth Pelzer-Montada, Anthony Schrag [Scottish Graduate School for Arts and Humanities]

12:30 - 14:00

LUNCH BREAK

14:00 - 16:30

SESSION 2A
Roving and Staying Put (in 'wrong' places): modes of destabilizing pedagogic positions
Convenor; Daniel Peltz [University of the Arts Helsinki]

SESSION 2B
Distracted Pedagogy: activating attentional dispersal
Convenors; Moyra Derby [University for the Creative Arts], Flora Parrott [University of London]

SESSION 2C
There Is Something We Can Do: From not-knowing to new theatres of encounter and agency within the art school
Convenors; Chantal Faust, Graham Hudson, Martin Newth [Royal College of Art]

14:00 - 15:00
Stow Crit Space
Art Schools between the building & teams: Diagrams & the slices of time before the next meeting
Convenors; Lisa Metherell, Cathy Wade [Birmingham City University]

15:30-16:30
Stow Studio Space
Speaking in Tongues: Do it, Show it, Say it.
Convenors; Natalie Gale, Fiona Larkin [University of Sunderland]

14:00 - 16:00
OFFSITE - South Wing of the Kibble Palace
Soft Radicle. Exchanges of Language(s), Culture and The Weight of Heritage
Convenors; Niki Colclough [University of Salford], Perla Ramos [Universidad Nacional Autónoma de México]

16:30 - 17:00

BREAK

17:00 - 18:30

welcome
from Professor Penny Macbeth, Director of The Glasgow School of Art and Professor Rebecca Fortnum, Head of The School of Fine Art and Professor Magnus Quaife, University of the Arts Helsinki

Keynote
PROFESSOR SUSAN PHILIPSZ
Taking Place: Art and Context in Stockholm and Dresden

20:00 - LATE

evening event at civic house

SATURDAY 10TH

Reid Lecture Theatre

Bourdon Board Room

Bourdon 1st Floor Lecture Theatre

Workshop Strand 1

Workshop Strand 2

09:30 – 12:00

SESSION 3A

Beyond curriculum: the Fine Art studio as a space of exception

Convenors; Maggie Ayliffe, Andrew Bracey, Joanne Lee, Christian Mieves, Laura Onions

SESSION 3B

Art School Matters: Regional entanglements in UK art education, 1976-1998

Convenor; Gavin Butt [Northumbria University]

SESSION 3C

Feminist pedagogies into and out of the Art School

Convenor; Hilary Robinson [Loughborough University]

OFFSITE – Meet at Stow Crit Space

The International Peripatetic Sculptors Society (IPSS)

Convenor; Peter McCaughey [The Glasgow School of Art]

Stow Studio Space

Speculative teaching – learning

Convenor; Juli Reinartz [University of the Arts Helsinki]

12:00 – 13:30

LUNCH BREAK

13:30 – 16:00

SESSION 4A

Art in Crises

Convenor; Judy Anderson [University of Calgary]

SESSION 4B

Writing practices in the Art School

Convenor; Jenny Rintoul [University of the West of England]

SESSION 4C

Unfinishing Things: Teaching in Flux

Convenors; Dan Dubowitz, Ray Lucas, Chris Maloney [Manchester Metropolitan University]

13:30 – 14:30

Stow Crit Space

Learning to Act: Making Sites of Making

Convenors; Sophie Mak-Schram [Zeppelin University], Paul Stewart [Teesside University]

13:30-14:30

Stow Studio Space

[under]development

Convenors; Grace Gelder [Sheffield Hallam University] Marianne Mulvey [University of West England]

15:00-16:00

Stow Crit Space

Places where to start.

Convenor; Lisa Nyberg [Umeå Art Academy]

15:00-16:00

Stow Studio Space

This a chord. This is another.

This is a third. NOW FORM A BAND

Convenors; Siôn Parkinson, Ross Sinclair [The Glasgow School of Art]

16:00

RECEPTION IN DEGREE SHOW, STOW BUILDING

SESSION 1A

new material encounters - new materials and new materialism

Convenors

Susan Brind, Justin Carter, Elizabeth Hodson [The Glasgow School of Art]

Contributors

Andy Broadey, Greig Burgoyne, Helen Knowles, Laura Leuzzi, Aubyn O'Grady, Andrew Prior, David Strang

The importance of materials and making have long held sway in art schools where learning through doing, play and experimentation are promoted and celebrated. New Materialism foregrounds these ideas in new ways. Notions of animacy and agency hold maker and matter in creative balance, acknowledging the material world's inherent disorder: 'life [being] forged in the turbulence of materials' [Tim Ingold, 2016:8]. In this context, the centrality of the human author is rightly questioned.

Do these conditions - coupled with the shadow of the Anthropocene - demand a fresh outlook? How does learning and teaching respond to these new challenges and opportunities? How do we foster an open mindset in students where curiosity, speculation and improvisation are encouraged, and the voice of the material heard?

10AM - 12:30PM

Friday 9th June

Reid Lecture Theatre

SESSION 1B

Unseen SHORES: Teaching art at PUBLIC UNIVERSITIES IN THE US

Convenor

Julian Kreimer [SUNY Purchase College]

Contributors

Jason Lazarus, Beth Livensperger, Noelle Mason, Gina Osterloh, George Rush

As professors at art programs within public universities, our students are diverse—economically, ethnically, and in their artistic ambitions. In the wake of pandemic disruptions, and amidst societal pressures, we are interrogating our art pedagogy today.

How do we maintain the rigor required for our most ambitious students to become working artists while still educating those who will not make art after graduating, and not always knowing who fits into which category? What are the markers of success? What role does new technologies play in our teachings? And how to integrate decolonization and creating a culture of care.

10AM - 12:30PM

Friday 9th June

Bourdon Lecture Theatre

SESSION 1C

TEACHING AGAINST THE TIDE – ENGAGING FIRST YEAR FINE ART STUDENTS

Convenors

Anna Douglas, Jo McGonigal [University of Leeds]

Contributors

Adam Gillam, Simon Lewandowski, Kate McLeod, Stephanie Springgay

If we assume that a fine art degree programme focusses on 'studio practice' as a largely self-directed method of working, the question arises: how as artist-tutors are we preparing our first year students, many of whom come directly from school, and are therefore used to an exam-driven curriculum and pedagogy, to become self-determining young artists, confident with 'not knowing' and getting on with it anyway. Furthermore, despite today's multi-faceted 'art world' offering an array of career pathways, notions of talent, innovation, and novelty endure, ensuring both hierarchical divisiveness and competition.

Could the role of an art school be to offer an alternative model by supporting students in 'not knowing' as a life-long facility invaluable in today's world of precarity and climate catastrophe?

10AM - 12:30PM

Friday 9th June

Bourdon 1st Floor Lecture Theatre

SESSION 2A

ROVING AND STAYING PUT (IN 'WRONG' PLACES): MODES OF DESTABILIZING PEDAGOGIC POSITIONS

Convenor

Daniel Peltz [University of the Arts Helsinki]

Contributors

Oyindamola Fakeye, Meri Linna, Serubiri Moses, Ama Ofeibea Tetteh, Odun Orimolade

This session consists of brief presentations of the two models of extra-institutional artist education, both initiated in 2009: one on the African continent [Asiko Art School] that was committed to a roving pedagogy, positioning the educational institution as one that is 'based' nowhere and thus 'does not know' in relation to the sites where it manifests; and another [the Nordic Studio] that took place in a small, factory-town in rural Sweden, a ruin produced by extractive logics, and explored committing to this 'used-up site' as a place particularly well suited to certain kinds of knowing, particularly about the state of being abandoned by capitalist logics. The remainder of the session will be staged as a reflective dialog, between the principles involved in these two projects [and invited discussants], on their experience of each other's work, the pedagogic principles at play in relation to the idea of 'not knowing', and the most recent outcomes of their work exploring a new place-based, pedagogy at the intersection of their work.

2 - 4:30PM

Friday 9th June

Reid Lecture Theatre

SESSION 2B

DISTRACTED PEDAGOGY: ACTIVATING ATTENTIONAL DISPERSAL

Convenors

Moyra Derby [University for the Creative Arts], Flora Parrott [University of London]

Contributors

JJ Chan & Alice Gale-Feeny & Andrea Stokes, Jenny Dunseath & Kate Squires,
Timothy Smith, Incidental Unit: Marsha Bradfield & Polly Wright

Focus is conventionally considered a pedagogic ideal, however this session considers the creative potential of distraction. In contrast to privileging certainty, coherence and singularity, distraction allows for scattered, messy, adaptive and associative thought processes. Informed by the sensibilities of practice generated pedagogies and in response to the neurodiversity of art school communities, it considers the empathetic and responsive aspects of distraction and attentional dispersal, connecting to multi sensory and cognitively divergent aspects of not knowing.

If we activate distraction, can we shift negative descriptions of boredom, indecision or lack of focus in learning environments into the positive attributes of a creative practitioner?

2 - 4:30PM

Friday 9th June

Bourdon Lecture Theatre

SESSION 2C

THERE IS SOMETHING WE CAN DO: FROM NOT- KNOWING TO NEW THEATRES OF ENCOUNTER AND AGENCY WITHIN THE ART SCHOOL

Convenors

Chantal Faust, Graham Hudson, Martin Newth [Royal College of Art]

Contributors

Alice Bell, Stuart Bennett, Mel Brimfield, Juan Cruz, Emma Drye, Chantal Faust,
Craig Fisher, Maddy Gilliam, Johnny Golding, Yifei He, Graham Hudson,
Gareth Kennedy, Carl Robinson, Proximity Collective

The Covid-19 lockdowns plunged artists, teachers, museums and educational institutions into a new theatre of encounter. From navigating the strange landscape of screen-based interaction, practices arose that promoted shared authorship and participation. With the return to the previously familiar context of face-to-face engagement, this session seeks to explore how and where these changes have become cemented in the pedagogies and practices of artists in higher education and beyond. Drawing from case studies, initially from the RCA, London, Edinburgh College of Art and community settings, this session seeks to surface practice where the balance of agency has shifted towards active participation.

2 - 4:30PM

Friday 9th June

Bourdon 1st Floor Lecture Theatre

SESSION 3A

BEYOND CURRICULUM: THE FINE ART STUDIO AS A SPACE OF EXCEPTION

Convenors and Contributors

Maggie Ayliffe, Andrew Bracey, Joanne Lee, Christian Mieves, Laura Onions

The session takes the form of an extended lunch break through which groups will explore the art school studio as a space of exception. Prompted by provocations from hosts and films of real studios, we ask: How can the studio foster community, develop curiosity and explore uncertainty? How can staff and students encounter together the unknown, intuitive, experimental and unexpected aspects of practice.

Each lunch 'course' will focus on specific questions, using tablecloths to capture ideas and questions, actual and critical spillages. The 'digestivo' will see participants digest this dialogue and share it with the wider conference.

9:30AM - 12PM
Saturday 10th June

Reid Lecture Theatre

SESSION 3B

ART SCHOOL MATTERS: REGIONAL ENTANGLEMENTS IN UK ART EDUCATION, 1976-1998

Convenor

Gavin Butt (Northumbria University)

Contributors

Matthew Hearn, Ysanne Holt

Faced with the current precarity of the arts within Higher Education and the impact of neo-liberal ideologies on art schools, our gaze has turned rearwards to explore the histories, experimental pedagogies and radical practices to emerge within, between and around northern UK art schools from the mid 1970s – 1990s.

For the conference we propose to convene two participatory workshops to bring individuals from diverse institutions, positions and perspectives into dialogue, to ask: How might a reflection on these histories support or challenge our understanding of the social, critical, moral and ethical value of an art school education in the present climate?

9:30AM - 12PM
Saturday 10th June

Bourdon Board Room

SESSION 3C

FEMINIST PEDAGOGIES INTO AND OUT OF THE ART SCHOOL

Convenor

Hilary Robinson [Loughborough University]

Contributors

Felicity Allen, Majella Clancy, Lina Džuverovic, Althea Greenan, Helena Reckitt, Lucy Reynolds

Write-Read-Write is a feminist art-writing group established by Hilary Robinson, 2014: all teachers of art, we are artists and/or writers about and/or curators of contemporary art. Some of us, plus another invitee, will draw upon our varied experiences creating space for feminist pedagogies. We recognise this space as one of tension: sometimes productive and joyful, often not, and always resistant to institutional practices structured as exclusionary. We recognise the need to organise complementary spaces outside institutions. After presenting we will engage with attendees, to learn of practices and strategies of feminist pedagogies that could coalesce towards future cross-institutional activity.

9:30AM - 12PM
Saturday 10th June

Bourdon 1st Floor Lecture Theatre

SESSION 4A

ART IN CRISES

Convenor

Judy Anderson [University of Calgary]

Contributors

Susan Cahill, Heather Leier, Brenda Macdougall, Erin Sutherland

Art in Crises explores the relationship of art practice, pedagogy, and conditions of crises.

Interrelated contexts of cis-heteropatriarchy, colonialism, capitalism, climate change, and now COVID19 present lived and material realities within which life, art practice, and teaching must engage [and survive]. How do we teach these topics ethically, fully, and responsibly? What questions must we bring-or not bring-into the classroom to evoke deeper thoughts and conversations from our students, from ourselves, and from the institutions in which we work? What does art provide for us here?

1:30 - 4PM
Saturday 10th June

Reid Lecture Theatre

SESSION 4B

WRITING PRACTICES IN THE ART SCHOOL

Convenor

Jenny Rintoul [University of the West of England]

Contributors

Rebecca Bell, Joanne Lee, Julia Lockheart, Rachael Miles

Writing practices are no less complex or more 'knowing' than making practices, and yet they continue to be mythologised in the Art School as cerebral, formulaic and Other to making. Writing has been cultured into artist and artist-teacher training as a tool for assessment.

This session opens dialogue between the 'not knowing' of creative practice and practices of writing. Through a series of presented and performed provocations, and a generative writing workshop in which written texts are starting points for experimentation, we explore how artists' pedagogies can shape the way that writing in the Art School is taught and practised.

1:30 - 4PM

Saturday 10th June

Bourdon Board Room

SESSION 4C

UNFINISHING THINGS: TEACHING IN FLUX

Convenors

Dan Dubowitz, Ray Lucas, Chris Maloney [Manchester Metropolitan University]

Contributors

Jen Clarke, Lisa Fornhammar, Bart Geerts, José Ángel Hidalgo Arellano, Miika Hyytiainen, Stefano Romano, Tzang Merwyn Tong, John Wood

This panel proposes to investigate the teaching and learning of temporality. An essential, but often overlooked quality in any creative practice is the quality of time folded into making. More than merely measuring clock-time, the possibilities presented by temporal thinking are manifold.

This multidisciplinary panel will investigate temporality in terms including but not limited to: linear, cyclical, iterative, meanwhile; diurnal & nocturnal, matter & memory, futures & utopias, speculation, intuition and duration.

How can we use temporal thinking to equip students to respond creatively to the questions we face today regarding material scarcity, climate emergency, and multiple inequalities?

1:30 - 4PM

Saturday 10th June

Bourdon 1st Floor Lecture Theatre

WORKSHOP

PLAY PEDAGOGY IN CLEAVED INTO: GAMING IN THE IMAGINATIVE SPACE OF LOUGHBOROUGH UNIVERSITY SCULPTURE COLLECTION

Convenors

NEUSCHLOSS [Northumbria University]

Contributors

Charles Danby, Lesley Guy, Allan Hughes, Kate Liston,
Mark Rohtmaa-Jackson, Tom O'Sullivan

Join NEUSCHLOSS for a drop-in play-through of Cleaved Into, an imaginative guide to the sited sculptures of Loughborough University campus. Within the game, NEUSCHLOSS is not the expert, the players are active agents. Their inventiveness is more important than the weighty knowledge associated with this collection of largely male-authored post-war sculptures. Cleaved Into allows players to draw out learning through the creative discovery of play, rather than by processing information. The game will expose the value of NEUSCHLOSS' 'not knowing' as a coalition of artist-teachers.

10aM - 12:30PM

Friday 9th June

Stow Crit Space

WORKSHOP

HOW BEST NOT TO KNOW: THE ROLE OF NOT KNOWING IN PHDS BY PRACTICE

Convenors

Laura Guy, Ruth Pelzer-Montada, Anthony Schrag
[Scottish Graduate School for Arts and Humanities]

This panel is motivated by the often difficult, if productive, even necessary 'place of not knowing' within PhDs by Practice. While PhDs emphasise knowing/knowledge in the academy, especially but not only in terms of the research proposal, demand to know outcomes at the beginning of a project is often uncomfortable for students and supervisors alike. The workshop invites contributions from PhD students and supervisors, asking where do we locate not knowing within PhDs by practice? And how, in the context of PhDs by practice, would not knowing be defined, however paradoxical that might be?

Delivered in collaboration with the SGSAH Creative Arts and Design Discipline+ Catalyst.

10aM - 12:30PM

Friday 9th June

Stow Studio Space

WORKSHOP

ART SCHOOLS BETWEEN THE BUILDING & TEAMS: DIAGRAMS & THE SLICES OF TIME BEFORE THE NEXT MEETING

Convenors

Lisa Metherell, Cathy Wade [Birmingham City University]

In this creative workshop we will diagrammatically unpack lockdown experiences of pedagogy and care with a focus on staff and student near-now experiences of the Art School's physical and online spaces. Through co-creation we aim to chart trouble points of precarity & uncertainty. Micro moments of trauma, discovery and joy will be attended to and reconstructed as signs.

In refusing the institutional logics of futurity that build on the 'successes' of digital teaching & moving on, Wade and Metherell open a conversational space to visualise how lived experiences under the domestic//institutional digital nexus affect us as lecturers and as carers.

2 - 3PM
Friday 9th June

Stow Crit Space

WORKSHOP

SPEAKING IN TONGUES: DO IT, SHOW IT, SAY IT

Convenors

Natalie Gale, Fiona Larkin [University of Sunderland]

This workshop explores tacit learning approaches of the participants to draft a glossary. It examines our implicit approaches to compile an open document, a shared lexicon.

Through discussion and practical engagement, we ask: How can we share language and give students access to cultural and academic power? How can we provide an opportunity leading to fluency?

Our workshop expands our 'lab' based culture at Sunderland, acting as a unifying force through different ways of speaking. Is the lab the place where unknowing is a good starting point? We acknowledge the different kinds of language developed in the lab setting, particularly the tacit language of art making which is often implicit.

3:30 - 4:30PM
Friday 9th June

Stow Studio Space

WORKSHOP

SOFT RADICLE. EXCHANGES OF LANGUAGE(S), CULTURE AND THE WEIGHT OF HERITAGE

Convenors

Niki Colclough [University of Salford], Perla Ramos [Universidad Nacional Autónoma de México]

The proposal for the conference is to facilitate a walking workshop in which the artists will practically demonstrate their methodologies of collaboration and teaching. Siting the walk as an artwork, the route will be shaped to include moments for responsive actions and ongoing discussion with participants. The workshop will offer attendees the opportunity to contemplate process as both action and artwork, exchange their own teaching methodologies and discuss how art [specifically socially engaged art practices] can offer generous and generative moments for interaction. The approach of the artists is to create non-hierarchical spaces where everyone's input and experience is valued equally.

2 - 4PM
Friday 9th June

**OFFSITE - South Wing of the
Kibble Palace, Botanic Gardens,
Glasgow G12 0UE**

WORKSHOP

THE INTERNATIONAL PERIPATETIC SCULPTORS SOCIETY (IPSS)

Convenor

Peter McCaughey [The Glasgow School of Art]

Contributors

Roddy Buchanan, Ben Parry

The International Peripatetic Sculptors Society was formed in Scotland in 2003 and has since established divisions throughout the world. The IPSS makes instant unsanctioned public sculpture in back alleys and forgotten spaces. Fusing the situationist tradition of *dérive* with Allan Kaprow's invocation to reclaim the art of everyday life and Erwin Wurm's invitation to 1-minute sculpture, the IPSS adventures encourage the transformation of the urban environment through small gestures of creativity. Action-based walks function as a participatory method of observation and investigation, as the peripateurs spontaneously intervene with the objects, operations, and articulations of the city space.

9:30AM - 12PM
Saturday 10th June

**OFFSITE - Meet at
Stow Crit Space**

WORKSHOP

SPECULATIVE TEACHING – LEARNING

Convenor

Juli Reinartz [Uniarts Helsinki]

“The forgotten artists” is a workshop that offers the opportunity to engage in a collective task of planning an exhibition of an invented artist or artist group of the past.

The workshop will take place over a 2.5 hour period, during which participants will explore speculative planning as a technique to bring together constructive learning, historical knowledge, and invented realities. Through a process of debate, research, and negotiation, participants will collaborate to create a presentation of the artist figure they have chosen to construct. The as-if element of the workshop is crucial, allowing for an outcome while focusing on the processes of learning, constructing, and negotiating together. Participants are asked to bring smartphones / laptops.

9:30AM - 12PM
Saturday 10th June

Stow Studio Space

WORKSHOP

LEARNING TO ACT: MAKING SITES OF MAKING

Convenors

Sophie Mak-Schram [Zeppelin University], Paul Stewart [Teesside University]

“The forgotten artists” is a workshop that offers the opportunity to engage in a collective task of planning an exhibition of an invented artist or artist group of the past.

A co-produced group performance / pedagogical activity / workshop / party. It involves tools and techniques to question democracy, site, power and ownership to support a deeper understanding of making, why I am making and what could happen by making. Influenced by alternative art school strategies and methodologies.

The Assembly will consider and develop collective relationships through tangible and intangible actions including movement, text, speech, sound and empathy.

1:30 - 2:30PM
Saturday 10th June

Stow Crit Space

WORKSHOP

PLACES WHERE TO START - HOW DO WE INCITE STUDY IN TIMES OF UNCERTAINTY?

Convenors

Lisa Nyberg [Umeå Art Academy]

This workshop examines how we, as teachers of artistic practice, incite study. How do we support students in working through the resistance that comes from acting in a world that is unstable and unpredictable? The aim of the workshop is to practice a shift from goal oriented teaching, to focus on places where to start. Based in a generous sharing of skills and experience, we will experiment with how we enter the classroom, introduce subjects and methods, and spark the will to study [in students as well as in ourselves], validating specific art bound pedagogies as we go.

3 - 4PM
Saturday 10th June

Stow Crit Space

WORKSHOP

(UNDER)DEVELOPMENT

Convenors

Grace Gelder [Sheffield Hallam University],
Marianne Mulvey [University of West England]

This workshop investigates what happens when anticipation plays a central role in the creative process. By using undeveloped photographic film as a starting point, we will begin with a group discussion followed by a series of text, photography and movement-based exercises. This workshop includes exercises and material from an online course led by Marianne Mulvey and Grace Gelder between April and May 2023 entitled [under]development: new work from old film. The outcomes of this [currently future] course are unknown but the course explores undeveloped analogue photographic film as a starting point to generate ideas for creative projects.

1:30 - 2:30PM
Saturday 10th June

Stow Studio Space

WORKSHOP

THIS a CHORD. THIS IS another. THIS IS a THIRD. NOW FORM a BAND

Convenors

Siôn Parkinson, Ross Sinclair [The Glasgow School of Art]

Can unorthodox music pedagogy inform visual art teaching? This participatory, hands-on workshop invites visual artist-teachers to engage in collaborative learning using strategies of sound-focussed enquiry more usually deployed by curious musical practitioners. This practical workshop will encourage artists to embrace 'not knowing' by using unfamiliar musical languages exploring collective and synergetic sound making.

Our aim is to build a new composition in under 60 minutes using both structured, and improvisational banging, strumming, shaking, uttering and plucking. Together we will celebrate this collaboration across disciplinary boundaries by exploring novel and emancipatory possibilities that may encourage creative and pedagogic change. Come and make some noise with us, be part of the band. It might even be fun.

3 - 4PM

Saturday 10th June

Stow Studio Space

On Not Knowing: How Artists Teach 9 & 10 June 2023

Hosted by The School of Fine Art, The Glasgow School of Art convened in partnership with The Academy of Fine Art at The University of the Arts Helsinki

Keynote

Professor Susan Philipsz [Dresden University of Fine Arts]

Steering Committee

Professor Jaana Erkkilä-Hill [University of the Arts Helsinki]

Dr Elizabeth Fisher [Northumbria University]

Professor Rebecca Fortnum [The Glasgow School of Art]

Dr Marianne Greated [The Glasgow School of Art]

Dr Luis Guerra [University of the Arts Helsinki]

Dr Roddy Hunter [The Glasgow School of Art]

Rory O'Neill [GSA Student Association]

Professor Magnus Quaife [University of the Arts Helsinki]

Dr Timothy Smith [University of the Arts Helsinki]

Dr Henry Ward [Freelands Foundation]

Conference Organiser

Rachael Burns

Conference Administrators

Sebastian Taylor, Megan Rudden

With special thanks to

Kirsty Barr, Steven Dickie, Penny Macbeth,

Eleanor Magennis, Julia Malle, Anne-Marie McCann,

Sam de Santis, Derek Statter

Additional contribution, 'Cafe at the end of teaching'
by Mary-Anne Francis

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