



INTERNATIONAL
SYMPOSIUM
**PERSPECTIVES
ON ART
EDUCATION**

Exhibition Centre Heiligenkreuzer Hof
Schönlaterngasse 5, 1010 Vienna

*di:*angewandte



Perspectives on Art Education Conversations Across Cultures

**Symposium
@ Exhibition Centre
Heiligenkreuzer Hof
May 28—30, 2015**

SYMPOSIUM PERSPECTIVES ON ART EDUCATION

Organized by D'Art
Austrian Center for Didactics of Art, Textile & Design
Institute for Art Sciences and Art Education
at the University of Applied Arts Vienna
in cooperation with the Art and Art Education Program,
Teachers College Columbia University New York,
endorsed by InSEA, funded by bmwfw
Project management: Ruth Mateus-Berr & Michaela Götsch

Symposium Location

Exhibition Centre of the
University of Applied Arts Vienna
Heiligenkreuzer Hof, Schönlaterngasse 5
1010 Vienna

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PROGRAM

THURSDAY, MAY 28

06:00 pm	@ Sala terrena (Heiligenkreuzer Hof) Arrival, Pre-registration
06:30 – 09:00 pm	EXHIBITION OPENING, Welcome

FRIDAY, MAY 29

08:00 am	@ Refektorium (Heiligenkreuzer Hof) Registration and breakfast		
09:00 – 09:30 am	Opening remarks @ Refektorium		
	Short presentations Session #1 @ Refektorium		Short presentations Session #2 @ Sala terrena
09:30 – 09:45 am	R. Jochum The Changing Education Artists	09:30 – 09:45 am	D. Huylebrouck The Two Cultures in Multicultural Society
09:45 – 10:00 am	M. Ave Design Experience Workshop: Sensitising youth to everyday environments	09:45 – 10:00 am	R. Kroupp Three Aspects of Art Education and a Suggestion
10:00 – 10:15 am	A. Hubin, K. Schneider The Artist as Educator	10:00 – 10:15 am	J. Bényei, Z. Ruttkay Digital Museum: A multidisciplinary university course
10:15 – 10:30 am	M. Farukuoye The Artist as an Unreliable Narrator: Globalized Cultures and Polymorphic Views	10:15 – 10:30 am	L. Cilleruelo, A. Zubiaga, M. Pena Zabal Desired problems: an artistic approach in the field of neural networks
10:30 – 10:45 am	Fares Kayali Educating secondary school teachers in game design and game-based learning	10:30 – 10:45 am	T. Meyer, K. Schütze Methods of Art (MOA): Discourse and Education
		10:45 – 11:00 am	E. Wagner, R. Laven Visual literacy: A universal concept?
11:00 – 11:15 am	COFFEE BREAK @ Refektorium and Sala terrena		
11:15 – 12:15 am	Discussions with break-out groups		
12:15 – 02:00 pm	LUNCH BREAK		
	Short presentations Session #3 @ Refektorium		Short presentations Session #4 @ Sala terrena
02:00 – 02:15 pm	K. L. Caroll Teaching and Learning at the Intersection of Poverty and Design Education	02:00 – 02:15 pm	M. Wimmer Participatory Research Method and Cultural Competences
02:15 – 02:30 pm	S. Pfeifer Learning by creating and presenting exhibitions. The curatorial praxis of 'staging knowledge' in art education	02:15 – 02:30 pm	P. Olynyk Evolving Third Culture Thinking in Art and Science
02:30 – 02:45 pm	L. Kjaer The Artist as Writer	02:30 – 02:45 pm	B. Mahlknecht Uncanny Materials. On Research and (Un)learning History in Art Education
02:45 – 03:00 pm	L. Radovic, R. Mateus-Berr Op-tiles and interdisciplinarity	02:45 – 03:00 pm	D. F. J. Campbell, E. G. Carayannis Research and Art education
03:30 – 03:45 pm	COFFEE BREAK @ Refektorium and Sala terrena		
	Short workshops Session #1 @ Refektorium		Short workshops Session #2 @ Sala terrena
03:45 – 03:55 pm	A. Zubiaga, L. Cilleruelo, I. Madariaga DIY neural networks	03:45 – 03:55 pm	K. Schütze, G. Kolb et al. Methode Mandy: A Method Called Mandy
04:00 – 04:10 pm	Jalka Peace is the Art of Living	04:00 – 04:10 pm	M. Ave Nest, Trace and Profile: a first design exercise for pre-school children
04:15 – 05:15 pm	Discussion with break-out groups		
07:00 – 09:00 pm	Jalka Guided Walk on the Vienna Peace Trail		

SATURDAY, MAY 30

	Short presentations Session #5 @ Refektorium		Short presentations Session #6 @ Sala terrena
09:00 – 09:15 am	J. M. Burton Pedagogy as Spaghetti Junction!	09:00 – 09:15 am	E.B. Duarte Automated experience: prototyping adaptive artifacts in Art & Design pedagogy
09:15 – 09:30 am	T. Widmann, D. Stuhlpfarrer et al. Knotting Hill. Mind is the nexus from which nature emerges. (2014) As a model of	09:15 – 09:30 am	C. Hapt, T. Skhirtladze et al. Mobile Phones in Art Class
09:30 – 09:45 am	S. Salazar Scenes from an art school: Four pedagogical practices	09:30 – 09:45 am	W. Sachsenhofer, A. Karlusch, R. Mateus-Berr et al. The Case for Interdisciplinary Art and Design Education
09:45 – 10:00 am	G. Höfferer Blended Social Video Learning: Technical and Didactic Innovation in Arts Teacher Education	09:45 – 10:00 am	T. Meyer, K. Schütze, G. Kolb What's Next in Art Education?
10:00 – 10:15 am	I. O. Soganci "The Museum of Innocence"; A Modest Model for Better Studio Art Teaching	10:00 – 10:15 am	A. Falkeis Aspects of Space: Architecture for Non-Architecture Students
		10:15 – 10:30 am	R. Sazdanovic, A. Cooper Teaching the art of mathematics
10:30 – 10:45 am	COFFEE BREAK @ Refektorium		
10:45 – 11:45 am	Discussions with break-out groups		
11:45 – 12:30 am	Student panel @ Refektorium		
	Konrad Cernohous, Julia Galimova, Markus Glatz, Christoph Schwarz		
12:30 – 01:00 pm	Wrap up Session @ Refektorium		

PERSPECTIVES ON ART EDUCATION

PROGRAM STREAMS

Teaching and learning of art in higher education (at university level) has experienced significant and challenging cultural, technological, societal and economic changes. The Perspectives on Art Education Symposium will address these changes; explore their antecedent approaches and search for meaningful explanations and responses, as they are relevant for teaching and learning studio art and art education today.

The symposium discusses and explores critically the various perspectives of the artist in current society, the necessity for new strategies of teaching and learning and the diversity of art education across different nations and art schools. The discussion focuses on the one overarching question:

How do we define perspectives on art education and transfer these to other cultural contexts?
How will we change our perspectives in reference to shifting trends in youth culture and diverse expectations in society in order to educate artists, designers and architects for purposes of actualizing the imaginative, socially responsible and respect-guided meaningful art practice, the interdisciplinary collaboration and intellectual exchange?

Artists, designers, architects, artist-teachers and educators, and scientists will contribute through short presentations and workshops to enhance discussions. Students of the Teacher Education departments are being addressed as an integral group of the symposium, so as to provide a deeper understanding of their needs and expectations for learning and teaching in the arts, for different perspectives and also possible transfers. An exhibition of artworks responding to the theme of the symposium introduces to further aspects on art education.

28 SHORT PRESENTATIONS
4 SHORT WORKSHOPS
EXHIBITION

What is the role of the artist, designer and architect in current society and what is her/his extended role as an educator?

Stream #1:

ARTIST ROLE AS EDUCATOR

What is the identity of the artist-teacher, artist-designer and artist-architect at art schools and what is her/his extended role as an educator?

Stream #2:

ARTIST-TEACHER IDENTITY

What is the role of the researcher of art, design and architecture in current society and what is her/his extended role as an educator?

Stream #3:

**RESEARCHER OF ART,
DESIGN & ARCHITECTURE:
ROLE AS EDUCATOR**

How can different approaches, referring to the learning of art, design and architecture in higher education, be examined, compared and transferred to other cultural contexts (social, museum, industry etc.)?

Stream #4:

**PERSPECTIVES OF
LEARNING ART, DESIGN
and ARCHITECTURE**

What type of skills does the art teacher at university level need today?

Stream #5:

ARTISTS-TEACHER SKILLS

What can teachers of art schools at university level learn from teaching strategies in schools?

Stream #6:

TRANSFERABLE SKILLS

@ 9:30 AM

THE CHANGING EDUCATION OF ARTISTS

Richard JOCHUM

Teachers College | Columbia University New York City, USA

Art practice and art education have gone through momentous changes in which hybridization, specialization, and professionalization were key drivers. These changes are apparent in the revised role of the arts at research universities, including the recent debate about PhD qualifications in studio art as the new terminal degree for college art teaching, and movements toward increased accountability throughout higher education. Art schools used to be vocational schools, organized in a vertical hierarchy and self-contained as silos; within a changed learning and research landscape they have opened up and become horizontal. These developments in higher art education are an international phenomenon and consistent with what is happening in other areas of culture and knowledge production. Where knowledge used to be discipline-based and hierarchical, it has become fluid. Where art making used to be grounded in skillful dialogue with a specific medium, it has been freed from disciplines and become part of a cultural practice that is all-encompassing. The consequences for the artist's role in society, art education and education in general are significant. This presentation will address these shifts in the learning landscape and how art education is recalibrating.

KEYWORDS Higher Education, Educating Artists.

MEET ME AT BREAK-OUT GROUP NO 1 (REFEKTORIUM) @ 11:15

@ 9:45 AM

DESIGN EXPERIENCE WORKSHOP: SENSITISING YOUTH TO EVERYDAY ENVIRONMENTS

Masayo AVE

MasayoAve creation, Haptic Interface Design Institute | Weißensee
Kunsthochschule Berlin, D

Design is not about products. It is about a discovery process, sensory experience and analysing and assessing the quality of the living environment. 'Experiencing design' begins with close observation of forms, colours, patterns and structures in everyday life and their interrelationships. It focuses on multisensory skills that can be cultivated in everyone from a young age. What kinds of design exercises are most effective for equipping children and youth with the fundamental design skills they need to analyse and assess everyday environments? Drawing on her experience as a professional designer the author created three design exercises and implemented them in a Design Experience Workshop: a series of design lessons for children and youth held in Red Dot Design Museum, Essen as part of EU PROUD project. The aim was to sensitise children and youth to the quality of their living environment. The successful outcomes suggest also that the new form of design education could reconcile the world of arts, humanities and sciences in children's everyday experiences.

KEYWORDS Design, Education, Children, Youth.

MEET ME AT BREAK-OUT GROUP NO 2 (REFEKTORIUM) @ 11:15

@ 10:00 AM

THE ARTIST AS EDUCATOR

Andrea HUBIN, Karin SCHNEIDER

Institute of Art, Science & Education | University of Applied Arts Vienna, A

Policy papers about art and cultural education, such as the UNESCO Road Map for Arts Education (Lisbon, 2006) and UNESCO Seoul Agenda (Seoul, 2010) offer guidelines from a global perspective. They stipulate that Education in the Arts is a universal tool for activating the creative potential necessary for achieving prosperity and enabling learners to deal with diversity peacefully. Such high expectations may well encourage enthusiasm but they also bring pressures and suspicion. Starting with a critical re-reading of sources such as the "Road Map" this presentation will unpack the way some of the wording, concepts and visions are paradigmatic for dramatic changes in our living and working environments. We will argue that learning and creativity can be seen as new and important productive forces. From this perspective the "artist as educator" becomes a key figure in the current creativity paradigm, and an agent for its rejection.

KEYWORDS Creativity, Diversity, Cognitive Capitalism, Lines of Flight.

MEET ME AT BREAK-OUT GROUP NO 3 (REFEKTORIUM) @ 11:15

@ 10:15 AM

THE ARTIST AS UNRELIABLE NARRATOR: GLOBALIZED CULTURES AND POLYMORPHIC VIEWS

Monika FARUKUOYE

Institute of Culture & Society, Social Design – Arts as Urban Innovation
University of Applied Arts Vienna, A

Vladimir Nabokov claimed that his novel "Lolita" with its morally unreliable narrator reflects the loss of innocence caused by an exile-induced shift away from his "innate" way of conceiving the world and expressing himself through language. In film, unreliable narration became a trend around 1999 when films like "The Sixth Sense", "Fight Club" and "The Matrix" successfully provided viewer experiences that turned accepted truths within the narration upside down. Amar Kanwar's installations use unreliable narration to point to situations that governmental narrations conceal. It is a question of societal relevance to ask how much globalisation, extended migration and multimedia pervasion have brought along the need for artists to offer reflections on unreliable societal narrations, and artistic modes of educating audiences towards developing polymorphic views and counter-narratives. In opposition to other practices of violating expectations, the unreliable narrator creates the whole narrative framework for the expectations to be broken, and they are broken in such a manner that the framework itself is rendered invalid. This poses questions about how to deal with intentional deception, and beyond that with ever shifting frameworks of understanding and communicating that were less prevalent in the past.

KEYWORDS Unreliable Narration, Globalization, Polymorphic Views.

MEET ME AT BREAK-OUT GROUP NO 5 (REFEKTORIUM) @ 11:15

@ 10:30 AM

EDUCATING SECONDARY SCHOOL TEACHERS IN GAME DESIGN AND GAME-BASED LEARNING

Fares KAYALI

Institute of Art, Science and Education

University of Applied Arts Vienna, A

This paper will offer detailed insights into principles for teaching game design, game literacy and game-based learning to secondary school teachers. We have been researching how to instruct future teachers in the creation, use of and reflection on games in classrooms. The paper outlines some challenges this poses and describes teaching strategies and resources targeted at game literacy i.e. at improving teachers understanding of how to reflect on games with their students, their practical uses and game design methods. Challenges are identified in the areas of game literacy, technology, media reflection and game application in classrooms. The session will outline practical strategies and instructional materials for teaching game design.

KEYWORDS Game Design, Education, Game-Based Learning.

MEET ME AT BREAK-OUT GROUP NO 6 (REFEKTORIUM) @ 11:15

@ 9:30 AM

THE TWO CULTURES IN A MULTICULTURAL SOCIETY

Dirk HUYLEBROUCK

Faculty for Architecture IKU Leuven, BEL

In 1959, In his lecture 'The Two Cultures,' C.P. Snow stated that western society is split into two cultures with sciences on one side and humanities on the other. Thus Mathematics, the purest of all sciences, and the Arts, the most liberal of all humanities studies, are at opposite extremes. The technological world today needs both, so how do we teach mathematics to artists? For mathematicians a short 'aha-erlebnis' suffices, but arts students need a more creative approach. Moreover, due to the extensive immigration to Western Europe, 'universal' mathematics often clashes with students' cultural backgrounds. In the US, courses on 'Black Mathematics' have been developed for the African-American community, but this is not the case in Western Europe. The author has written a book about 'multicultural mathematics', and teaches many topics it covers to his architecture students. He also has a theatre presentation called 'Africa + mathematics', that combines music and mathematics. The presentation will include some examples of interdisciplinary collaborations involving mathematics and art and will provide examples from the West and from Africa.

KEYWORDS Mathematics, Art, Africa, Education.

MEET ME AT BREAK-OUT GROUP NO 7 (REFEKTORIUM) @ 11:15

@ 9:45 AM

THREE ASPECTS OF ART EDUCATION AND A SUGGESTION

Rachel KROUPP

Kaye Academic College of Education, Beer-Sheva, ISR

There are three main approaches to Art Education. One of them is teaching 'pure art', an approach that is widely praised and understood as important for individuals and society. The second is teaching art alongside other kinds of professional skills, both intra-disciplinary and interdisciplinary. The third is teaching "visual culture", Advocates of this approach recommend combining art and cultural studies as one subject. In the first two approaches, art is understood as a profession in its own right and the benefits gained from this remain unchanged. We believe this is not the case with a postmodernist approach to teaching visual culture. According to Freedman (2003) and Hiese (2004), this approach promotes thinking skills, imagination, memory, multiculturalism, and more. Elliot Eisner (2001) has already pointed out the difficulties this creates for art teachers and, in our opinion, also for the discipline of Art. We suggest that the concept of visual culture is implemented in other ways. We taught a short course to teachers from various cultural fields. They learned to use the internet to locate relevant art works, and incorporate their narrative elements and messages into their lesson content. They engaged with visual culture in this way. This practical training, which took place in two primary schools (a Bedouin and Jewish school), suggested a possible new direction. We would like to emphasize that the aim was not to train teachers of other school subjects to become art teachers, but to educate them in the narrative interpretation of art works, in order to enrich their teaching of core subjects. Using this method children can view a range of

artworks that are relevant to the lesson content, discuss them and interpret the topics they cover (visual culture). Meanwhile, the art teacher continues to focus on lessons in pure art.

KEYWORDS Art Education, Visual Arts, Enrichment through Art.

MEET ME AT BREAK-OUT GROUP NO 8 (SALA TERRENA) @ 11:15

@ 10:00 AM

DIGITAL MUSEUM: A MULTIDISCIPLINARY UNIVERSITY COURSE

Judit BÉNYEI, Zsófia RUTTKAY

Moholy-Nagy University of Art & Design Budapest, HUN

Our "Digital Museum" university course was launched in 2010, as a response to the challenges and needs of museums in the information age. It is novel in several ways. Students develop museum projects in multidisciplinary teams. They are studying Design, Management, Education and Art Theory at our university and Programming at a Technical university, and are introduced to the latest digital technologies. They invent solutions that will turn museums into appealing, engaging social sites that are attractive to their generation. The course applies a problem solving design methodology. Problems are spotted and possible remedies proposed in brainstorming sessions, then the most promising ones are critically reviewed with respect to available resources and other matters, and a detailed design is produced. Students play different roles and are responsible for creating content and visual designs, programming and project management. At the end of an intense, one-term course, teams present prototypes for museum clients. Some student projects have been developed into applications in everyday use in museum settings. In this paper we argue the social case for the course, explain our methods and the lessons we have learned and present some projects our students have developed.

KEYWORDS Museums, Design Education, Digital Technologies.

MEET ME AT BREAK-OUT GROUP NO 9 (SALA TERRENA) @ 11:15

@ 10:15 AM

DESIRED PROBLEMS: AN ARTISTIC EXPERIENCE IN THE FIELD OF NEURAL NETWORKS

Lourdes CILLERUELO, Augusto ZUBIAGA, Miriam PEÑA ZABAL
University of the Basque Country UPV/EHU, ESP

New models of educational research must take due account of the progressive integration of the arts within the framework of the scientific disciplines (STEM to STEAM). In this context art education practices are understood as sites for channeling and developing many forms of knowledge and know-how, and artistic methodologies are viewed as essential for defining criteria of excellence, innovation and technological development. The STE(A)M movement offers a new conceptual framework that takes 'desired problems' as a starting point, and in which curiosity becomes the driver and guide of knowledge acquisition, and acts as a springboard for exploring multiple solutions in an ongoing quest for personal satisfaction. The new model empowers imagination and draws attention to the process of experimentation, or 'making'. In this presentation we describe the practice of designing and developing neuron prototypes, using simple low-tech resources that are easily replicated across learning environments. This project enabled us to understand how simple neurons are, and how to configure the networks found in biological organisms in different ways. It has also encouraged

production of pieces of technological art and provided material for reflection and development in scientific publications.

KEYWORDS Cross-Disciplinary Practice, Making, Curiosity-Driven Learning.

MEET ME AT BREAK-OUT GROUP NO 10 (SALA TERRENA) @ 11:15

@ 10:30 AM

METHODS OF ART (MOA): DISCOURSE AND EDUCATION

Torsten MEYER, Konstanze SCHÜTZE

Institute of Art & Art Theory | University of Cologne, D

The project Methods of Art (MOA) is using video interviews with a growing number of contemporary artists from a wide range of fields and backgrounds. MOA is enquiring into the delicate matter of underlying methods in the "making" and production art. Together with artist Johannes M. Hedinger, the authors have developed a set of ten questions for investigating this matter from various angles. The questions deliberately ignore the myth of 'the inexplicable' in art. In fact they rely on the rather contradictory, over-simplified, (even) intimidating questions artists usually avoid answering or wave aside. In-depth conversations with the interviewees (artists or artist groups) explore the 'fundamentals' of art and hence, circle around – and even play with, the taboo in the profession around giving straight answers to complicated questions.

Acknowledgements: Johannes M. Hedinger, '1971; artist, art historian, curator, filmmaker, publisher (Zurich, New York), lecturer at Zürcher Hochschule der Künste (Zurich) and University of Cologne and part of the Swiss artist duo Com&Com (Venice Biennial, Shanghai Biennial, Singapore Biennale a.o.), known for projects such as: Point de Suisse (2014), What's Next? Kunst nach der Krise (2013), Lexikon zur zeitgenössischen Kunst (2010). www.johanneshedinger.com, www.com-com.ch

KEYWORDS: Artist, Methods, Interview, Resource.

MEET ME AT BREAK-OUT GROUP NO 11 (SALA TERRENA) @ 11:15

@ 10:45 AM

VISUAL LITERACY: AN UNIVERSAL CONCEPT?

Ernst WAGNER, Rolf LAVEN

Academy of Fine Arts, Munich, D | Pädagogische Hochschule, Vienna, A

ENViL is a network of researchers and curriculum developers with more than 50 participants in 11 European countries funded by the European Commission (www.envil.eu). ENViL is developing a frame of reference for visual literacy that describes the knowledge, skills and attitudes students have to obtain (and own) to be considered visually competent. The competences are related to specific situations in daily life as well as domain-specific competences. The framework will be inclusive and embrace different historical, societal and ideological contexts within a normative agenda defined by Human Rights and UNESCO's development goals. In 2014 ENViL carried out comparative research into how visual competences and their dimensions are understood in Visual Arts curricula in 13 European countries. This paper will present and discuss the current results of ENViL's research with regard to the following: (1) the comparison of European visual arts curricula; (2) the framework for visual competences; (3) the possibility of transferring this framework to museum education, heritage education, civic education and education for sustainable development.

KEYWORDS Visual Literacy, Curricula, Europe.

MEET ME AT BREAK-OUT GROUP NO 12 (SALA TERRENA) @ 11:15

@ 2:00 PM

TEACHING AND LEARNING AT THE INTERSECTION OF POVERTY AND DESIGN EDUCATION

Karen Lee CARROLL

Center for Art Education | Maryland Institute College of Art, USA

The Baltimore Design School project has raised fundamental questions about design education in urban secondary schools where the majority of students are African American and come from poverty. The Design school, which is entering its fifth year, has brought together a community of art and design educators and design professionals who are engaged in on-going dialogue about design education. They are questioning how to deal with issues such as what constitutes core learning in design, how to develop discipline specific investigations and design learning strategies with poverty in mind. This paper elaborates some of the issues, questions and teaching strategies that are being explored within this context and considers how they might inform post secondary design education.

KEYWORDS: Design, Urban Settings, Secondary Schools.

MEET ME AT BREAK-OUT GROUP NO 1 (REFEKTORIUM) @ 4:15

@ 2:15 PM

LEARNING BY CREATING AND PRESENTING EXHIBITIONS. THE CURATORIAL PRAXIS OF 'STAGING KNOWLEDGE' IN ART EDUCATION

Silke PFEIFER

Institute of Fine Arts & Cultural Studies |
University of Art & Design Linz, A

'Staging Knowledge' is an innovative exhibition and communication format that has been successfully applied in numerous shows in Austria and abroad with various visitor groups. In these shows, 'Staging Knowledge' harnesses all the available space for presentation of content; and this is achieved through the use of specially designed wallpaper and carpets reflecting the exhibition theme, and through innovative media installations and contemporary art interventions. The presentation will report on the author's PhD project at the University of Art and Design Linz. It will describe the development of the exhibition format and some experiments in which it was tested out in interdisciplinary projects in schools and teacher education; and will analyse and reflect on the method and how it was adapted. It will focus in particular on the processes students, acting as curators, undertook to designing an exhibition with socially relevant content and realizing it as a 'staged room of knowledge'. The presentation sets out to illuminate curatorial praxis in the context of art education in schools.

KEYWORDS Exhibition, Curatorial Praxis, Art Education.

MEET ME AT BREAK-OUT GROUP NO 2 (REFEKTORIUM) @ 4:15

@ 2:30 PM

THE ARTIST AS WRITER

Lise KJAER

The Art Department | The City College of New York, USA

Writing about art and art practice poses a wide range of questions. Frequently it is a challenge to describe a work in a way that allows readers to see and discover it on their own terms. A substantial part of the problem lies in the fact that visual imagery has a language of its own. It exists without words. It often develops as a process that is intuitive and silent. How then does one translate a visual work of art into words? This paper draws parallels between the process of writing and Lev S. Vygotsky's discussion of "inner" and "exterior" speech, as defined in his seminal text, "Thinking and Speech," published in 1934. Vygotsky likened "inner" speech to a field without words and argued that a child's consciousness develops as it bridges its "inner" and "exterior" speech. Consideration of Vygotsky's theory in the context of writing about art practice, suggested analogous processes that could prove useful for developing new and creative teaching strategies.

KEYWORDS Writing, Art, Post Graduate Theses, Vygotsky.

MEET ME AT BREAK-OUT GROUP NO 3 (REFEKTORIUM) @ 4:15

@ 2:45 PM

OP-TILES IN ART EDUCATION

Ruth MATEUS-BERR, Lilijana RADOVIC

Institute of Art, Science & Education |

University of Applied Arts Vienna, A

Department of Mathematics |

University of Nis, Faculty of Mechanical Engineering, SRB

The context for this project, which set out to improve mathematical knowledge through visual arts, was a Viennese secondary school. We used the theme labyrinths, Greek myths and pattern to help students transfer visual knowledge to mathematics. Using reflection and a playful child-centered instructional approach, students studied labyrinth designs on ancient coins exhibited at the palace of Minos Knossos, and created Op-Art styles and designs. We helped them to connect learning in arts and math and improve their understanding of the role of creative hands-on activity in solving problems in the real world. The key design concepts were 'symbol', 'pattern' and 'symmetry'. The hypothesis underpinning the experiment was that integrating mathematics into art teaching facilitates mathematical learning, because the arts have the potential to recapture the wonder and curiosity of learning.

KEYWORDS Art, Math, Education, Labyrinth, Op-Tiles.

MEET ME AT BREAK-OUT GROUP NO 4 (REFEKTORIUM) @ 4:15

@ 2:00 PM

PARTICIPATORY RESEARCH METHOD AND CULTURAL COMPETENCES

Michael WIMMER

Institute of Art, Science & Education | University of Applied Arts Vienna, A

'Cultural Competences' are one of eight key competences listed in the EU-Recommendations for Lifelong Learning that are a major focus of current development strategies in European schools. Nevertheless there is no concise interpretation of what they are. The project leader and his team initiated a participatory research project called "Learning in, with and through Culture," that set out to answer the following questions: (1) What do students learn when they engage with culture and the arts? (2) What does culture mean to them? (3) What is a competence? And, (4) what are cultural competences? The project is interdisciplinary and expected to come up with cutting edge results. The team includes pupils and teachers from three schools in Vienna, Lower Austria and Carinthia, a theatre, an opera house and a contemporary art museum. The research coordinator is supported by partners with expertise in research, school development and teacher training to ensure the quality and dissemination of the project findings. The project has four phases: (1) Meeting partners and clarifying aims; (2) Detailed planning; (3) Research training & cultural practice and (4) Implementing 'cultural laboratories' & research into cultural competences. This presentation will focus mainly on the research aspect of the project in which students, teachers and artists, as well as professional researchers, were involved equally in a participatory process. Accordingly it will discuss not only the strengths but also the limitations of the methodology for assessing artistic phenomena and the roles of participants from different professional backgrounds.

KEYWORDS Cultural Competences, Participatory Research, Cultural Learning.

MEET ME AT BREAK-OUT GROUP NO 10 (SALA TERRENA) @ 4:15

@ 2:15 PM

EVOLVING THIRD CULTURE THINKING IN ART AND SCIENCE

Patricia OLYNYK

Sam Fox School of Design & Visual Arts
Washington University in St. Louis, USA

A recent joint meeting of the National Science Foundation and National Endowment for the Arts engaged influential thinkers in exploring various forms of inquiry that concern the fields of art and science, with a focus on the academy. Discussion focused on opportunities for advancing scientific knowledge and new forms of artistic research, output and collaboration and this suggests that building a sustainable platform for cross-disciplinary discourse and activities that advance third culture thinking is timely and relevant. This presentation will explore selected curricula, research models, fellows programs, and collaborations that support creative work and research at the intersection of art, science and technology with a special focus on a recent Mellon Foundation funded vertical seminar and Art/Science Fellows group. In this seminar faculty and doctoral and MFA students considered the realms of science and art with a view to challenging the notion these are incommensurable realms of knowledge. Science historian

Thomas Kuhn proposed that it is most productive to explore art and science as products of human activity; and stated that while images are the inevitable outcomes of art making, they function as tools only when they used to advance scientific knowledge. This assertion has been challenged, and art and science post-graduate and PhD programs exist in numerous research institutions internationally.

KEYWORDS Art, Science, Technology, Third Culture.

MEET ME AT BREAK-OUT GROUP NO 11 (SALA TERRENA) @ 4:15

@ 2:30 PM

UNCANNY MATERIALS. ON RESEARCH AND (UN) LEARNING HISTORY IN ART EDUCATION

Barbara MAHLKNECHT

Academy of Fine Arts Vienna, A

In the German speaking context, Education in the Arts has not adopted critical approaches towards canonical positions in its history, nor reflected on the entanglements between its histories, discourses and practices. What does researching and teaching the history of art education involve? How should we use art education research and transfer it into other contexts? How can we develop the kind of critical approach that researches with rather than over history? How can we (un) learn histories using collaborative and investigative methods? In 2011 as part of a taught course, we researched the history of our own institution. We uncovered information about the foundation of the 'Meisterschule für Kunstszierung' at the Academy of Fine Arts Vienna in 1945 under the rectorship of Alexander Popp, who was a member of the Nazi Party (NSDAP). The students researched the archives in groups. They used educational and curatorial strategies to examine the circumstances in which the institute was founded and the implications of this. The findings were disseminated at an Arts Education Conference in Salzburg in the form of a booklet, audio installation, blog and performance lecture.

KEYWORDS Research, Teaching, History, Art Education.

MEET ME AT BREAK-OUT GROUP NO 12 (SALA TERRENA) @ 4:15

@ 2:45 PM

RESEARCH AND ART EDUCATION

David F. J. CAMPBELL, Elias G. CARAYANNIS

Unit for Quality Enhancement (UQE), Department for Art, Textile & Design Didactics | University of Applied Arts Vienna, A
School of Business, Department of Information Systems & Technology Management | George Washington University, USA

Art education can be re-invented by adopting a research perspective towards arts. Writing, publishing and research in the sciences follow certain established patterns, which vary of course, depending on the discipline and other contextual factors. However, the radical proposition (for further discussion) here is that there are "orthodoxies" in the sciences that dictate what constitutes good research and writing (publishing). For art education it would be more valuable to conduct research that seeks to re-discover and re-interpret the subject of art itself. Whereas research and publishing in the sciences offer a point of departure, it can be extended with reference to recent developments in artistic research. These new forms of enquiry not only connect science, research and art, but are disruptive also, in that they challenge traditional forms of research and publishing. (For further contextual information, see: ARIS (<http://www.dicangewandte.at/aris>).

KEYWORDS: Research, Sciences, Art, Methodology.

MEET ME AT BREAK-OUT GROUP NO 7 (REFEKTORIUM) @ 4:15

Learning Something in ten Minutes

FR MAY 29, 2015, SHORT WORKSHOPS-SESSION #1

@ REFEKTORIUM, CHAIR: C. KALTENBRUNNER

@ 3:45 PM

DIY NEURAL NETWORKS

Augusto ZUBIAGA, Lourdes CILLERUELO, Itsaso MADARIAGA
University of the Basque Country UPV/EHU, ESP

This workshop will take the form of a collaborative exercise in which opto-electronic circuits that simulate the functioning of biological neurons will be produced. Each connected neural unit visibly influences the total network behavior, making the nature of biological computing perceptible to the participants in a visible way (neuronal pacemakers, afferent and efferent nerve impulses, reflex arcs, etc). This system becomes so complex that the immense challenge of trying to address biological computer keys is evident, thus bringing us closer to an aesthetic of the immeasurable, based on analog models that emulate the interaction between the simple and the complex (neuron and neuronal network, individual and society). The workshop will include an in-situ demonstration in which a neuron that has an axon and several excitatory and inhibitory synapses that can be connected via optical fiber will be made physically. Then a set of neurons made in advance will be offered to participants, so they can experiment with various connective configurations and draw their own conclusions.

KEYWORDS: DIY Neurons, Complexity, Opto-electronics, Biology.

MEET ME AT BREAK-OUT GROUP NO 5 (REFEKTORIUM) @ 4:15

Learning Something in ten Minutes

FR MAY 29, 2015, SHORT WORKSHOPS-SESSION #1

@ REFEKTORIUM, CHAIR: C. KALTENBRUNNER

@ 4:00 PM

PEACE IS THE ART OF LIVING

JALKA

Institute of Art, Science & Education | University of Applied Arts Vienna, A

In this workshop we want to draw attention to peace matters as social competences. Peace matters are an excellent curriculum topic to encourage democracy and citizenship education. Peace is much more than the absence of war. But when people visualise or describe it they often define it by its opposites “violence” or “war”. The “negative” seems essential and easiest in order to describe the “positive”. Why this is an obstacle to developing learning activities and which strategies can be helpful to cope with this problem will be up for discussion in this workshop. We want to investigate methods of teaching and learning about peace matters that do not need to refer to the negatives of “violence” and “war”. We will present creative activities that introduce peace matters into outdoor learning processes, take a (virtual) walk on the Vienna Peace Trail to demonstrate our learning and teaching strategy and we will introduce various “peace” themes by asking questions and offering creative exercises. This will embed the learning process in sensory, emotional and intellectual experiences. We understand peace as the art of living.

KEYWORDS: Learning, Peace issues, Mutual sharing, Experience.

MEET ME AT BREAK-OUT GROUP NO 6 (REFEKTORIUM) @ 4:15

FR MAY 29, 2015

@ 7:00 – 9:00 PM

GUIDED WALK ON THE VIENNA PEACE TRAIL

GUIDE: JALKA

Guided walk on the Vienna Peace Trail
in English and German

MEETING POINT:

@ ENTRANCE / SALA TERRENA

Learning Something in ten Minutes

FR MAY 29, 2015, SHORT WORKSHOPS-SESSION #2

@ SALA TERRENA, CHAIR: M. GÖTSCH

@ 3:45 PM

METHODE MANDY: A METHOD CALLED MANDY

Konstanze SCHÜTZE, Gila KOLB, Kristin KLEIN,
Annemarie HAHN, Robert HAUSMANN

Institute of Art & Art Theory | University of Cologne, D
Faculty for Cultural Studies, Institute for Art | University of Bremen, D
Faculty for Philosophy | University of Dresden, D

Do you know how to walk through a door properly? Are you aware of the fastest way to tie your shoes, polish your nails or even wash your hair in outer space? These are some examples of many available tutorials on youtube. With this in mind, imagine “useful” things students would like to learn, given a chance! However, what are students already able to do while they are forced to follow art education curricula? What are the skills they thrive on? What do they expect to be able to do? What are the things they name when they are asked about #havetos, #wanttos and #abletos in the future? Methode Mandy wants to find out. We believe that institutional art education must constantly re-invent itself. But how can we do this without creating new #musts and #havetos? In order to find out, we are researching, trying out, inventing, misusing and revising common and uncommon tools and practices. We have set out to create situations for students, teachers and student teachers that will underpin and support constant rethinking and help to establish a drive for innovation. In ten minutes, Methode Mandy will have you discover your #cannots and #cans.

KEYWORDS Literacy, Knowledge, Curricula, Methods.

MEET ME AT BREAK-OUT GROUP NO 8 (SALA TERRENA) @ 4:15

Learning Something in ten Minutes

FR MAY 29, 2015, SHORT WORKSHOPS-SESSION #2

@ SALA TERRENA, CHAIR: M. GÖTSCH

@ 4:00 PM

NEST, TRACE AND PROFILE: A FIRST DESIGN EXERCISE FOR PRE-SCHOOL CHILDREN

Masayo AVE

MasayoAve creation, Haptic Interface Design Institute
Weißensee Kunsthochschule Berlin, D

“Nest, Trace and Profile” was the first design exercise the Japanese architect and designer Masayo Ave developed for early preschool children. Early pre-school children learn about diversity in nature by simply tracing outlines, and the unique veins, of various types of leaves they find in the living environment. In this workshop, participants will experience this simplest of exercises so as gain a sense of her new approach to design education. It will activate their inborn sense of wonder and revive their childhood delight in the mysteries of the world in which we live. ‘Nesting’ leaves on a sheet of paper is a simple but challenging first step to sharpening the child’s eye for composition. In the following step, they trace the outlines of leaves as accurately as possible on transparent sheets, directly laid onto nested leaves. In the final step, they practise cutting out outlines of leaf forms with scissors. The workshop will feature an innovative display of children’s work carefully designed, by a “designer-educator,” so as to combine individual (first) drawings into a unique artwork – together with a collective display of ‘our work’.

KEYWORDS The First Design Exercise, Pre-school Children.

MEET ME AT BREAK-OUT GROUP NO 9 (SALA TERRENA) @ 4:15

PEDAGOGY AS SPAGHETTI JUNCTION!

Judith M. BURTON

Teachers College | Columbia University New York City, USA

This presentation argues that teachers of art in higher education in the future will need to re-imagine their pedagogy in terms of a complex system of cross-roads, a confluence of thinking and action flowing in multiple directions. Such re-imagining will involve teachers' abilities to reflect on their own personal life-world experiences as these are focused in practices of inquiry, imagination and aesthetic sensibility. The new demands of college/university level teaching will fold in knowledge of the developmental and socio-cultural lifeworlds of students as these emerge in the relational practices of maker and material. Future teachers will have to re-think clichés, conventions, elements, techniques and skills, envisioning materials in more hybrid terms and student' practices as sources of meaning, questioning and knowledge construction. The multidimensional role of the college/university art educator as 'maker-teacher-learner-researcher' will be embedded in reflective action that conceptualizes the continuity of the art-world in terms of a diversity of contexts that offer both legitimacy and also epistemological grounding that moves forward to the artistic future.

KEYWORDS Reflection, Development, Materials, Art Education.

MEET ME AT BREAK-OUT GROUP NO 1 (REFEKTORIUM) @ 10:45

KNOTTING HILL. MIND IS THE NEXUS FROM WHICH NATURE EMERGES. (2014) AS A MODEL OF

Tanja WIDMANN, Daniel STUHLPFARRER, M. BARTHOFFER,

D. CONDITT, A. DEMMELBAUER, L. EGGER-KARLEGGGER,

M. FOESSL, S. HIRSCHVOGEL, C. KEHRER, G. WOLF

University of Applied Arts Vienna, A

We (a teacher and student group from the Institute of Art, Science and Education at the University of Applied Arts Vienna) will present a specific model of teaching art at university level. This model interfaces critical reflection of (art) theory and aesthetic forms with the production of a form itself. What kind of knowledge production does it promote? What kind of aesthetic forms can it generate? As an example and an incentive for discussion, we will show the short film "Knotting Hill". Mind is the nexus from which nature emerges. The film stages an aesthetic form that is a proposition, interrogation and enactment at the same time (fig.1); yet it is equally important that it is based on collaborative practice. As such it not only connects varied researches and interests but also brings to the fore the way the different approaches affect each other and generate a specific outcome, that enables individual practices and heterogeneous perspectives to remain visible while they inform and are informed by the collective undertaking. This model also undermines the insistence on individual singular authorship that persists in art production and art teaching. Issues in contemporary art and (art) theory are the reference point for this adumbrated model of teaching art. In the specific case of "Knotting Hill", we critically questioned the theory of Speculative Realism which has had a significant impact on recent discussions in the art field and been directly connected with specific aesthetics, such as Post-Internet Art.

KEYWORDS Art Teaching, Theory/Practice, Collaborative Practice.

MEET ME AT BREAK-OUT GROUP NO 2 (REFEKTORIUM) @ 10:45

SCENES FROM AN ART SCHOOL: FOUR PEDAGOGICAL PRACTICES

Stacey SALAZAR

Maryland Institute College of Art, USA

The author presents four pedagogical practices found in first year college studio art classes- orchestrating the physical space, structuring the creative process, initiating dialogue, and modelling ways of being an artist and citizen of the world - that emerged from recent research conducted at two art colleges in the United States. Using vignettes collected in diverse studio settings, the author illustrates a variety of ways professors at these colleges enacted these practices. In so doing, the author suggests that pedagogical practices in post-secondary studio art classes may be more effective when they are explicit rather than tacit.

KEYWORDS Pedagogy, College, Studio Art.

MEET ME AT BREAK-OUT GROUP NO 3 (REFEKTORIUM) @ 10:45

BLENDED SOCIAL VIDEO LEARNING: TECHNICAL AND DIDACTIC INNOVATION IN ARTS TEACHER EDUCATION

Gerrit HÖFFERER

Teacher Training College Vienna -

Association of Arts/Textile/Design Teachers of Austria

I will present a project that employs blended social video learning (BSVL) to investigate the educational potential of arts teachers. The project is informed by the critique of representation in cultural analysis, with reference to critical pedagogy, and is investigating the educational potential of 'photographic performance'. Images from Fine Art and Popular Culture that represent aspects of gender can be examined critically in a way that is productive for art instruction. The goal of the project is to create the most authentic problem situations possible for revealing learners' cognitive processes. We experimented with the approach at edubreak®CAMPUS, a special on-line learning environment that employs a group supporting technology. A group of arts teachers analysed, reflected on and discussed videos via pinpointed video comments - annotations, placed among the stopped videoframe and shared within the learning group. This made it possible to communicate competences and strategies and share knowledge, experience and reflective processes within the group.

KEYWORDS Gender, Blended Social Video Learning.

MEET ME AT BREAK-OUT GROUP NO 4 (REFEKTORIUM) @ 10:45

“THE MUSEUM OF INNOCENCE”: A MODEST MODEL FOR BETTER STUDIO ART TEACHING

Ismail Ozgur SOGANCI

Faculty of Education | Anadolu University, TUR

Nobel award winner novelist Orhan Pamuk created a museum in Istanbul that was nominated European Museum of The Year by the Council of Europe in 2012. Pamuk's Museum of Innocence functions as a personal, local, and small-scale model for museums that want to present ordinary objects in ways that question the notion of a traditional modernist museum. Drawing on some of the theories Pamuk took into account when he created his museum, this presentation reports the findings of qualitative research that inquired into the isolation of studio art teaching from the broad repertoire of life. Interviews were conducted with ten fourth-year BA students pursuing Art Education at Anadolu University, Turkey. The findings challenged the curriculum and the role of studio instructor in relation to dominant modernist meta-narratives about visual arts education in Turkey. The presentation will outline new instructional design strategies that offer concrete ways of overcoming the isolation of art education from individual student's lives.

KEYWORDS Art, Education, Studio Instructional Design.

MEET ME AT BREAK-OUT GROUP NO 5 (REFEKTORIUM) @ 10:45

AUTOMATED EXPERIENCE: PROTOTYPING ADAPTIVE ARTIFACTS IN ART & DESIGN PEDAGOGY

Eduardo BENAMOR DUARTE

Rhode Island School of Design, USA

The ability to learn how to digitally generate and analyze art & design information and then use it directly to manufacture buildings, products or art projects, fundamentally shifts relationships between conception and production – it provides for an informational flow from ideation to implementation and experience. While on the one hand the unprecedented production capability of digital technologies has increased the ability to generate and process information, on the other hand it increasingly detaches users from direct experiences with social or material events. This presentation seeks to find out if procedure based approaches towards digital technology applications in art & design education can provide new forms of augmented learning and social interaction mediated by sensor based kinetic architecture. A procedure-based approach engages the informational flow as animated form, and relies on a combination of associative, memory-based and experiential learning methods. The processes in this model contrast with traditional disciplinary-based processes in that the simulation method focuses on students' experiential knowledge and goes beyond explicitly embracing the generative capabilities of computational algorithm. Examples of procedure-based learning methods include the design and fabrication of sensory responsive components carried out at the Rhode Island School of Design. The case-study Adaptive Cork Screen combines the increasing proliferation of generative algorithmic processes with the largely accessible control of automated-environments in the electronics industry. The integration of a new type of control, based on the movement of the user's body, enables the user (student) to generate (and associate) various degrees of privacy and publicity in real time. The project ultimately aims to take architecture beyond the creation of static forms and into the design of dynamic social, transformable and ephemeral material experimental processes.

KEYWORDS Automation, Fabrication, Social,
Environment, Pedagogy.

MEET ME AT BREAK-OUT GROUP NO 7 (REFEKTORIUM) @ 10:45

MOBILE PHONES IN ART CLASS

Christiane HAPT, Simone HINTERMAYER-SCHOLZ, Michael LISZT, Tamar SKHIRTADZE, Isis VÁRKONYI
University of Applied Arts Vienna, A

Abstract: This presentation will address two major issues. First, it will analyze changes in visual representation caused by mobile devices. Second, it will argue that contemporary devices, such as mobile phones, are a potent tool for art education and will demonstrate their importance for teaching and studying art in schools and higher education. We will describe some methods we have developed in this field together with examples of student activities and inform about the topics and artistic techniques that match the medium mobile phone and can be practiced anywhere.

Acknowledgements: Thanks to Elisabeth Fraller, Ute Eisinger and Britta Wukitsevits for consultation and proofreading.

KEYWORDS Mobile Phones, Art Class.

MEET ME AT BREAK-OUT GROUP NO 8 (SALA TERRENA) @ 10:45

THE CASE FOR INTERDISCIPLINARY ART AND DESIGN EDUCATION

Ruth MATEUS-BERR, Albrecht KARLUSCH, Wolfgang SACHSENHOFER, P. MATTHA, J. SIMONS, S. TANG

Institute of Art, Science & Education / Art & Sciences
University of Applied Arts Vienna, A
Institute for Entrepreneurship & Innovation
Vienna University of Economics & Business, A
Institute for Strategic Management
Vienna University of Economics & Business, A

Fundamental innovation in universities and research institutes has changed the world – particularly where collaboration between disciplines is involved. Innovations are driven by collaboration, interdisciplinary research and work, which is challenging. The incentive system in academia rewards in-depth singularly focused research and discourages people from exiting their own (often narrow) fields. Despite this, we are involved in an innovative collaboration between one University of Art and Design and one Business University with the aim of fostering innovation in the crucial area of clean tech and incubate sustainable start-up companies. This paper describes two methods (the Applied Design Thinking and Lean Start-up Methods) we applied in a project with students from the Departments of Strategic Management and Entrepreneurship and of Art and Design. When the Art and Design students collaborated with Business students, they generated ideas faster and their ideas were more thoroughly grounded socially and economically. Consequently the likelihood of their applications having lasting impact increased. This paper describes the on-going project, focusing in particular on topic development in teams and argues a case for students to gain insights into interdisciplinary applied work.

KEYWORDS Interdisciplinary, Business, Art & Design Education.

MEET ME AT BREAK-OUT GROUP NO 9 (SALA TERRENA) @ 10:45

WHAT'S NEXT IN ART EDUCATION?

Torsten MEYER, Gila KOLB, Konstanze SCHÜTZE
Institute of Art & Art Theory | University of Cologne, D
Institute for Art | University of Bremen, D

The Next Art will be the art of the Next Society. Sociologist and cultural theorist Dirk Baecker coined the term Next Society (Baecker 2007) in order to describe a society based on the computer and built his argument on the assumption that nothing influences societal structures and cultural forms as significantly as the respective dominating media technology of their time. In the long run, the introduction of the computer will affect society as dramatically as the introduction of language, writing and the printing press. Art and Art Education will not be unaffected. Drawing upon Baecker's ideas – and hence in asking for adequate reactions in the field – the invention of a Next Art Education attempts to transfer common approaches in art education to future cultural contexts. To address this 'terrain vague', we suggest a serious shift of focus in favour of "the now" and constant consideration of the potentials of the future. The article presents nine fundamental propositions for a NEXT understanding of Art Education and discusses these and the consequences in more detail focusing on two particular aspects: 'risk' as a potential of the possible, and 'shifts', instead of turns, in knowledge production.

KEYWORDS Next Art Education, Shift, Risk.

MEET ME AT BREAK-OUT GROUP NO 10 (SALA TERRENA) @ 10:45

ASPECTS OF SPACE: ARCHITECTURE FOR NON-ARCHITECTURE STUDENTS

Anton FALKEIS
Institute of Art, Science & Education –
Design Architecture Environment | University of Applied Arts Vienna, A

In this presentation will be discussed a program called "Aspects of Space", a format for teaching architecture to non-architecture students. The program adopts a theoretical and practical approach to architectural problems and has developed tools and strategies to shape the idea of space. Students learn that intervening architecturally means taking up a position in spatial as well as political terms. This presentation will focus on three projects that have already been executed and published: Body tecture is a research-based project involving architecture, structure, performance and choreography. It deals with reconstructing built architecture by means of body language. Students come to understand spatial behavior and communication structures, as well as the geometry of buildings and the structural performance of built objects. As a conceptual tool, it is a 3D version of blind drawing. Surface_volume opens up structured surfaces and transforms them into space. Folding enables the surface to become volume without being distorted. Originally organized like Millefleurs, the 'molecules' cluster and become tectonic – ultimately forming an urban agglomeration. Massive_void deals with boundaries of form and space. Fragmenting the constituent elements of space allows for reinterpretations of spatial boundaries as volume. Consequently, a particle develops into a space of "Piranesian extend".

KEYWORDS Architecture, Spatial Behavior, Learning.

MEET ME AT BREAK-OUT GROUP NO 11 (SALA TERRENA) @ 10:45

@ 10:45 AM

TEACHING THE ART OF MATHEMATICS

Radmila SAZDANOVIC, Andrew COOPER

Department of Mathematics | North Carolina State University, USA

While mathematics is thought to be formal, exact, objective, and the arts fluid, creative, subjective, they co-exist in the work of many famous artists and scientists. We will explore the two-way relationship between mathematics and arts and how they are taught and learned. Visual aspects of mathematics have been introduced in mathematics courses and are understood to be a valuable tool for motivating students as well as conveying scientific content in a clearer, more condensed way. We propose a similar use for mathematics in the studio and art classroom. Mathematics provides a suite of tools – inspirational, conceptual and technological – for the artist or artist-teacher to use. The motto of this approach is Mathematical Literacy for Art Literacy. A working knowledge of mathematical theory can be artistically worthwhile in enabling artists to more effectively use 3D printers, CNC cutting, and other computer-based tools. We will use the theory of symmetry, which offers the means to analyze and compare works of all eras, from Paleolithic ornaments to Dali's paintings, as a case study. It also offers artists a formalized way of engaging with the ideas of repetition and variation.

MEET ME AT BREAK-OUT GROUP NO 12 (SALA TERRENA) @ 10:45

SA MAY 30, 2015, STUDENT PANEL

CHAIR: C. KALTENBRUNNER

@ 11:45 AM

STUDENT PANEL

Konrad CERNOHOUS, Julia GALIMOVA, Markus GLATZ,
Christoph SCHWARZ

University of Applied Arts Vienna, A

Students of the Teacher Education Department are being addressed as an integral group of the symposium, so as to provide a deeper understanding of their needs and expectations for learning and teaching in the arts, for different perspectives and also possible transfers.

STUDENT PANEL @ REFektorium

SA MAY 30, 2015, WRAP UP SESSION

CHAIR: R. MATEUS-BERR / J. POSCHARNIG

@ 12:30 AM

WRAP UP SESSION

@ REFektorium

MAY 28–30, 2015, EXHIBITION

@ SALA TERRENA

VISUAL PERSPECTIVES ON ART EDUCATION

An exhibition assisted by Eva Maria Stadler

With works by Masayo Ave, Monika Farukuyoe, Richard Jochum, Rolf Laven, Ruth Mateus-Berr & Lilijana Radovic*, Ismail Ozgur Soganci, Caterina Tiazzoldi & Eduardo Benamor Duarte, Augusto Zubiaga

**Seval Altindas, Angel Amasowomwam, Ines Belhai, Rachel Bognar, Amar Harbas, Armin Haskic, Anna Hutyra, Stephanie Karall, Juna Kasyk, Corinna Kdolsky, Laurin Korp, Lena Moormann, Valerie Neubauer, Edward Pasz, Alina Rieder, Elza Schäfer, Lukas Schriefing, Anna Schwarzenberger, Katharina Spitzer, Doreen Srnka, Pauline Strasser, Magdalena Susak, Viktoria Susak, Sabrina Szukits, Lydia Teshome, Etnike Tofaj*

For this exhibition accompanying the symposium *Perspectives on Art Education*, nine selected artworks are raising questions on art and education and representing different perspectives on the relation of art, communication and education. As the symposium serves as the common ground for the works displayed, we installed a horizontal platform painted in bright neon in the exhibition space.

“Horizontalitas is a state of being”, says Yves Alain Bois, describing it as an imperfect record of the dynamic nature of operations. The platform refers to the relational format of an exhibition, to the discursive format of the symposium and its understanding of art education as a field of communication, aesthetics and criticality. “Neon” as a colour is a binding element, which is corresponding more to digital networks than to the autonomous sphere of the white cube.

Masayo Ave

Masayo Ave, born in Tokyo in 1962, is an architect and designer who has settled in Europe and has practiced both in Europe and Asia over the past two decades, who is an embodiment of both cultural and disciplinary synthesis. As the founder of design studio, MasayoAve creation and Haptic Interface Design Institute, she brings expertise from her international award-winning design works through her unique approach: cultivating the sensory value lying hidden within industrial materials. Masayo Ave has led a number of sensory-based design workshops for design students since 2001 and today has become one of the most prominent and influential designer-educators. She was appointed guest professor in the Faculty of Design at the University of Arts Berlin in 2004-07, extraordinary professor and head of the Product Design Department at the Estonian Academy of Arts in 2007-09, and lately guest professor of the Textile and Surface Design Department at the Berlin Weißensee Art School in 2012-13. Currently she is a lecturer at the Berlin Weißensee Art School, as well as of the Architecture Department at Hosei University and of the Environmental Design Department at the Kanazawa College of Art in Japan. After the intensive years dedicated to students of design at universities, Masayo Ave started in 2006 to devote more time to developing new design education programmes for

children and youth, spearheading a series of design workshops for children and youth in cooperation with a variety of design institutes in Europe and Asia. In recent years, she has developed a pilot design education program Design Experience Workshop for children and youth in the course of EU project PROUD in collaboration with the Design Zentrum Nordrhein Westfalen in Germany. While in Asia, she has been commissioned by DesignSingapore Council to develop and conduct the ManyWaysOfSeeing 2012-2014 series, a new design education program for children and early childhood educators in Singapore.

Eduardo Benamor Duarte

was born in Lisbon in 1975. He is Assistant Professor Rhode Island School of Design and Principal of Benamor Duarte Architecture. He earned his Masters of Science in Advanced Architecture Design from GSAPP Columbia University after earning his Bachelors degree in Architecture and Urban Design from Faculdade de Arquitectura Universidade de Lisboa where he is a PhD candidate in the field of design process in architecture education. In 2009 he founded his studio, Benamor Duarte Architecture, focused on design of objects, and spatial environments at large. Eduardo Benamor Duarte's current research and practice identify reflexive systems that foster the transformation of our living environments based on the adaptation of a geometrical abstract apparatus in dialogue with a preexisting material condition; or a prefiguration of a thought as a spatial typology. Recent architecture, design and installation commissions include group exhibitions at the Cite' de l'Architecture et du Patrimoine, Institut Francais d'Architecture in Paris, University of Memphis Art Museum, First Street Garden I Open Art Space, Salone Satellite –

Milan Furniture Fair, Temporary Museum for New Design, and Made Expo in Milan; Doing and Undergoing, 125th Anniversary of TC Columbia University, Wanted Design NY and Soho Digital Art Gallery in NY; Biennale Design in Saint Etienne and Experimenta Design in Lisbon. Over the past years Eduardo Benamor Duarte's work has been published widely in a number of international magazines, books and newspapers such as *Abitare*, *AD France*, *Domus Magazine*, *Elle Décor*, *Interni*, *Ecologik*, *Frame*, *La Repubblica*, *Espresso*, *Vogue Italia*, or the publishing houses *Gestalten* and *Links Books*. His work has received awards from several institutions in Portugal and US such as the *Ministério da Cultura - Direção Geral das Artes*, *Calouste Gulbenkian Foundation* and *Rhode Island School of Design*.

Judit Bényei

is associate professor at Moholy-Nagy University of Art and Design (MOME). She works in the Department of Pedagogy and Psychology and teaches Media Studies, Media Education, Didactics and Sociology of Education. She holds a PhD in Pedagogy. Her research fields are Youth and Media, Media Literacy and Digital Learning. She has been responsible for the Digital Museum course at MOME with Zsófia Ruttkay since 2011.

Judith Burton

is professor and director of Art and Art Education, Columbia University Teachers College. Before that she was Chair of Art Education of Boston University and taught at the Massachusetts College of Art. She trained originally as a painter at the Hornsey College of Art, and as a teacher at the London University Institute of Education, both in London, England. She received her

Ed. D. in human development from Harvard University in 1980. Her research focuses on the artistic-aesthetic development of children and adolescents and the implications this has for teaching/learning and the culture in general. In 1995 she co-founded the Center for Research in Arts Education at Teachers College, and in 1996, she founded the Heritage School a comprehensive high school featuring the arts, located in Harlem, NYC. Her book 'Conversations in Art: The Dialectics of Teaching and Learning', co-edited with Mary Hafeli, was published in 2012. She is author of numerous articles and chapters and has two books in process of publication. She received the Manuel Barkan Award for excellence in research writing, the Lowenfeld Award for lifetime achievement in art education, both from The National Art Education Association (NAEA), and the Ziegfeld Award for services to international art education from the International Society for Art Education. Dr. Burton is a Fellow of the Royal Society for the Arts in Great Britain, a Distinguished Fellow of the NAEA in the USA. She holds three distinguished professorships: The Central Academy of Fine Arts in Beijing, and the South China Normal University in Guangzhou, China, and the Beaconhouse University in Lahore, Pakistan. She is a trustee of the Maryland Institute College of Art in Baltimore, MD, USA. Dr. Burton was presented with the 2014 Elliot Eisner Award for Distinguished Lifetime Achievement by the NAEA.

David Campbell

is a research fellow (Senior Scientist) at the Institute of Science Communication and Higher Education Research (WIHO), Faculty for Interdisciplinary Studies (iff), Alpen-Adria-University of Klagenfurt; Lecturer and *Privat-Dozent* in

Political Science at the University of Vienna; and a Quality Enhancement Expert and Quality Researcher at the University of Applied Arts Vienna. He studied political science at the University of Vienna, completing his studies with a doctoral degree in 1996. In 2014, Campbell habilitated from the University of Vienna with a *Venia Docendi* for Comparative Political Science.

Elias Carayannis

is full professor of Science, Technology, Innovation and Entrepreneurship, co-founder and co-director at the Global and Entrepreneurial Finance Research Institute (GEFRI) and director of research on science, technology, innovation and entrepreneurship, European Union Research Center (EURC) at the School of Business, George Washington University in Washington, D.C. Carayannis' teaching and research activities focus on the areas of strategic government-university-industry R&D partnerships, technology road-mapping, technology transfer and commercialization, international science and technology policy, technological entrepreneurship and regional economic development.

Karen Carroll

is the dean of the Center for Art Education at the Maryland Institute College of Art where she oversees masters programs for preparation and professional development of art educators and community artists. She also developed a course in the college teaching of art, now entitled: *Philosophy and Pedagogy in Post-Secondary Art Education*. She has written extensively in School Arts with additional articles in Art Education, Studies, and journals in gifted education. As one of seven co-authors of the text, 'Creating Meaning through Art: Teacher

as Choice Maker', she makes the case for cultivating artistic behaviours. A commissioned work for the Maryland State Department of Education, entitled *Better Visual Arts Education*, offers a comprehensive overview of theory, research and practice. She has authored noteworthy policy papers including "What If They Believed Us? How Well Prepared are Art Teachers to Deliver on the Promises of Art Education?" published by Arts Education Policy Review. Dr. Carroll is a NAEA Distinguished Fellow and recipient of several national awards including National Art Educator of the Year, awarded by the NAEA in 2009. In 2004 she was named to MICA's first endowed chair, the Florence Gaskins Harper Chair in Art Education. Her doctorate in art education was earned at Teachers College, Columbia University. Carroll serves as a Visiting Fellow with the Singapore Teacher Academy for the Arts and Chair of the Education Committee for the newly established Baltimore Design School.

Lourdes Cilleruelo

PhD in Fine Arts. Assistant professor in Art Education and Director of the Department of Didactics in Music, Visual Arts and Body Expression at University of Basque Country (UPV/EHU). She participates in international meetings and events in the fields of both Art and Education. Head of the research project "Transforming Education through Art and Media" which focuses on researching art education as the main element for developing transdisciplinary curricula. Currently Lourdes Cilleruelo, Itsaso Madariaga, Augusto Zubiaga, Miriam Peña Zabala are researching relationships between Art Education and New Technologies, using recycling, low cost and sustainable materials as relevant factors when applying the 'learning by doing'

approach. They participate in international meetings and events in the fields of both Art and Education.

Andrew Cooper

holds a BS (2005) and a PhD (2011) in Mathematics from Michigan State University. In 2011-2013 he was Hans Rademacher Instructor of Mathematics at the University of Pennsylvania. Since 2013 he has held the post of Assistant Professor of Mathematics at North Carolina State University. His mathematical research interests lie in differential geometry and geometric analysis, particularly in the relationships between symmetry and optimization.

Alexander Damianisch

works at the University of Applied Arts Vienna, heading the Department for Support Art and Research; he is involved in strategic, conceptual and administrative tasks. He is also an executive board member for the International Society for Artistic Research and the Angewandte Innovation Laboratory. He lectured at the University of Durham (GB) and the Lomonosov University Moscow (Russia), and worked the New Synagogue Berlin and the Akademie Schloss Solitude Stuttgart, where he was responsible for the program Art, Science & Business. Until 2011, he was in charge of PEEK at the Austrian funding scheme for arts-based research at the FWE.

Anton Falkeis

studied architecture at the University of Applied Arts in Vienna, where he graduated in 1986. He is a licensed architect in Austria and Liechtenstein. Together with Cornelia Falkeis-Senn he is co-founder of falkeis I architects . vienna (1988) and falkeis I architect . vaduz (2011). Their architectural work has been

widely published. Among these are: Mauthausen Memorial, Museum and Documentation Center of Austrian Resistance, Roof Top Enlargement University of Applied Arts Vienna, Curhaus St. Stephan's Square Vienna, 'Austria Abroad'-Exhibition Austrian Parliament Vienna, Active Energy Building, Vaduz. The work was exhibited at Venice Biennale, Kuala Lumpur, New York, Vienna. Anton Falkeis started his academic career as a guest researcher at the University of Tokyo, Japan in 1992 and has been teaching and lecturing at several universities such as Royal College of Art, London; ELISAVA, Barcelona; ESAG, Paris; Denmark's Design School, Copenhagen, and at the University of Applied Arts in Vienna, where he was Vice-Dean of the School of Architecture from 1999 to 2003. He has since taken on a number of responsibilities at the University of Applied Arts Vienna: In 2000, he became head of the Department, as well as a professor of Special Topics in Architecture. Since 2012, he has also been head of the Department of Social Design, plus heading their master programme 'Arts as Urban Innovation'. Since 2013, he has also been head of the Institute of Arts and Society. In 2012 he was guest professor at Nanjing University of Art China, conducting the experimental studio. He is visiting critic at University of Liechtenstein and ETH Zürich. Anton Falkeis is JSPS fellow of the Japan Society for the Promotion of Science. He published theoretical papers such as 'Featureless City', 'Western Style and Eastern Mind', 'Film as Preview', 'Urbanizing the world' and 'Thinking out of the urban design toolbox'.

Monika Farukuoye

was born in Vienna. She completed an MSc in Computer Science at the Technical University Vienna and a two-year training in

filmmaking at WerkstattFilm in Vienna before she went to Hamburg to conduct MFA Studies in Film Directing at the Hamburg Media School. A year later, she changed to the Master Programme in Fine Arts at Hamburg University of Fine Arts. She completed her MFA as a student of Professor Wim Wenders in the Film Department at Hamburg University of Fine Arts. She lives in Vienna where she works as an artist, filmmaker and as lecturer in the Department of Social Design – Arts as Urban Innovation, University of Applied Arts Vienna. Her filmic work has been shown at festivals like the Pärnu International Documentary and Anthropology Film Festival in Estonia and the OZU Film Festival in Sassuolo, Italy, as well as at exhibitions, as part of installation centred artworks in Hamburg, Germany. Her article on Ken Wardrop's short film "Undressing my Mother" was published in the Short Film Studies issue 1.1 in 2010. Her artistic interests are centred on structures of poetic expression in film and the artistic process per se, which she investigates through drawing and writing poetry and prose. In her films she addresses questions of integrity and transgression of cultural barriers as well as delimitations of the personal self.

Gerrit Hoefferer

lectures at the Teacher Training College Vienna. She graduated with a Magister-degree in Art Education from the University of Applied Arts Vienna. She taught Arts, Philosophy und Psychology as well as Performing Arts at three grammar schools in Vienna. Her work focuses on a trans-disciplinary approach to art education.

Michaela Götsch

works as a research assistant at the Institute of Art Sciences and

Art Education at the University of Applied Arts Vienna. She is a teacher of Arts, Textile Design, Design and Technology at secondary level. She worked as a museum educator as well as in the museum planning. Her scientific interests refer to exchange processes between scholastic and extracurricular fields of practise regarding art education and knowledge transfer.

Christiane Hapt
Simone Hintermayer-Scholz
Michael Liszt
Tamar Skhirtladz
Isis Varkonyi

In 2011 a group of students and educators of the Department for Art and Design Education at the Institute of Art, Science and Education, University of Applied Arts Vienna – Rüdiger Breitbach, Christiane Hapt, Simone Hintermayer-Scholz, Klaudia Lässer, Michael Liszt and Isis Várkonyi as well as teaching assistant Tamar Skhirtladze M.A. and Professor James Skone – launched the media project „handy pictures“. The project investigated the topic of group portrait using the video function of mobile phones for art learning purposes. The success of the project encouraged some members of the original group to further develop the methods of initiating learning through mobile phones to be applied in schools as well as within the higher education framework.

Andrea Hubin

Andrea Hubin is an art historian and educator. Currently she works as dramatic advisor in the Kunsthalle Wien. Since 1999 she has developed projects in the field of art education and experimental interaction with audiences: 2015 Klimesch Auspacken, Volkskundemuseum Wien, since 2013 lecturer at University of Applied Arts, Department Art, Design, Textile Didactics,

2013 Salon Imaginaire, Kunsthalle Wien, Kabinett für Imaginationen, Gelehrte Objekte, Volkskundemuseum Wien, 2008 Secret Service for the 5th Berlin biennial, 2007 documenta 12 – art education and knowledge transfer project DEUTSCH WISSEN. Before, research on educative concepts of the first documenta (1955), 2003–05 basis wien, 2001–03 Wiener Kunstschule, 1999–2003 Generali Foundation Wien. Furthermore research on genealogies of constructivist art in Austria and its interrelations with concepts of ornament. Editor of „Leidenschaftlich exakt: Sammlung Dieter und Gertraud Bogner im mumok“ (Wien/Köln 2012).

Dirk Huylebrouck

spent eight years working at universities in the Congo until a diplomatic incident between Belgium and President Mobutu of Congo interrupted his stay. Then he worked at the University of Aveiro Portugal and the European Division of Maryland University, until the majority of his American (military) students were sent to Iraq. He returned to Burundi Africa but for only three years, because of the genocide in neighbouring Rwanda. In 1996, he finally consented to teach at the Faculty of Architecture of the KULeuven (Belgium). Fortunately, he can still escape abroad, as he has edits a column called ‘The Mathematical Tourist’ in the journal ‘The Mathematical Intelligencer’ since 1997. However, he may soon have to flee abroad again because he has become (in) famous in Belgium for his work discovering or popularizing errors in the Belgian Atomium landmark, in the work of Leonardo da Vinci, in a runway of Brussels Airport, in the interpretation of The Forbidden Fruit on the Mystic Lamb by Jan and Hubert Van Eyck, and, most recently, in Norbert Francis Attard’s Fibonacci artwork.

Jalka

After decades of extended stays in Barcelona, Berlin, Istanbul and New York, Jalka is now living and working in her hometown Vienna. She holds qualifications in Psychology, Psychoanalysis, Science of Religion and Sexology. Based on her work experience as a psychotherapist she developed emancipatory teaching and learning settings that draw from core therapeutic realizations. She lectures in social competences at various universities and other institutions for adult education in several European countries. She furthermore develops and organizes European peace projects and publishes related material and texts.

www.konfliktkultur.at

www.discoverpeace.eu

Richard Jochum

is a post-conceptual media artist with a strong focus on interactive video, installation, and project-based art. He received his PhD in philosophy from the University of Vienna (1997) and an MFA in sculpture and media art from the University of Applied Arts in Vienna (2001). Currently, he is a studio member at the Elizabeth Foundation of the Arts and an associate professor of art and art education at Teachers College, Columbia University specializing in new media, cultural theory, and higher art education. He is represented by Gallery Bundo, South Korea.

<http://richardjochum.net>

Christoph Kaltenbrunner

Educated in mechanical engineering, architecture and industrial design, Christoph Kaltenbrunner has been head of the Department dae (Design, Architecture and Environment) at the University of Applied Arts Vienna since March 2014. He owes his extensive training and education to the free-of-charge Aus-

trian school system, which enabled him to pursue all the possibilities of further education.

He learned the basics of engineering at a technical college (HTL), continued for two years with technical physics, before, because of a happy accident, he started his studies in architecture (Vienna University of Technology) and industrial design (University of Applied Arts Vienna). International exchange programs enabled him to spend several years of studying in Japan, England and the USA. During this period he established, together with university friends, the internationally successful architecture office «propeller z», from which he withdrew in 2013. National and international teaching activities and lectures support his interest in foreign countries and his inquisitive nature regarding life abroad. The work of “propeller z” won several awards and nominations and has found its way into most of the relevant architecture books of recent years.

Albrecht Karlusch

is a researcher in the Entrepreneurship Center Network (ECN) of the University of Economics and Business Vienna. He is interested in new technologies, business modelling, finance and learning theory. After he completed his studies in economics and computer science at the Vienna University of Technology he lectured at the University of Vienna and was a consultant for various industries for several years. In 2013, he completed an MBA in Entrepreneurship and Innovation at Danube University Krems and at Hong Kong University of Science & Technology. He has shared his knowledge in guest lectures at a number of universities. In 2008 he began a career as a founder and CEO of a start-up for which he attracted several million Euro in

public, private and venture capital funding. After more than six years as an entrepreneur he has decided to return to the academic sector to share his practical experience and continue research.

Fares Kayali

is a game designer and researcher living and working in Vienna, Austria and holds a PhD in computer science. Fares has headed the design of several digital games that were finalists at IndieCade and the Independent Games Festival and has presented his work at international conferences including Games for Change, Game Developers Conference, Games and Learning Society, Games for Health, and the Digital Games Research Association. He works as a postdoctoral researcher at the Vienna University of Technology and University of Applied Arts Vienna. Fares lectures in game design at several Austrian universities and is principal investigator of the game-based learning project ‘Sparkling Games’ and the art-based research project ‘Breaking the Wall – Playful interfaces for Music Audience Participation’. His research interests include game design, music and interactivity, serious and positive impact games, media, and game art, as well as topics around human-computer-interaction (HCI) at the intersection of health care and technology.

<http://igw.tuwien.ac.at/fares>

Lise Kjaer

received her PhD in Art History from the Graduate Center, City University of New York in 2008. She teaches undergraduate and graduate courses in twentieth century and contemporary art, art history survey and MFA seminars at The City College, City University of New York. Her area of research includes issues of identity in modern and

contemporary art, and global art history. Kjaer's dissertation 'Awakening the Spiritual: James Turrell and Quakerism' considered the artist's light installations in view of his renewed interest in Quakerism, Quaker tenets, history and tradition. Her current research involves an anthology (co-edited with Dr. Will Wroth) on the scholar Ananda K. Coomaraswamy's influence on twentieth century art, tracing the impact of the writer and curator's publications, exhibitions and scholarly involvement with South-east Asian art on twentieth century American, Asian and European art and art history. Kjaer has previously received an MFA with Distinction from the Academy of Fine Arts in Warsaw, Poland in 1992. She has exhibited internationally in Denmark, Finland, Germany, Poland and the United States, and been awarded a Fulbright Scholarship, Bamsø Kragh-Jacobsen's Award, and been a fellow of NIFCA, a Nordic artist in residency program in Helsinki, Finland. Along with her scholarly work in art history, Kjaer continues her art practice exhibiting sculptures and installation pieces that are often time-based, ephemeral and participatory inviting the viewer to become a part of the work.

Gila Kolb

assistant researcher at the University of Bremen, Germany. Research focus: Contemporary Art Education & critique, literacy in Art Education and drawing.

<http://aligblok.de>

Rachel Kroupp

has a PhD in Education and a M.A. in Philosophy. She is a certified art teacher and a graduate in Museology Studies. Rachel is an art curator and senior lecturer in art education, an academic advisor for elementary schools, and former

head of the Art Department at Kaye Academic College of Education. Her main research interests are art education and children's drawings. Rachel's research is supported by the Kaye Academic College of Education, and MOFET (under The Ministry of Education). Her studies have been published in academic journals and books. Rachel has curated many art exhibitions, among them Paul Klee and Children Drawing and *Sources of Inspiration of Immigrant Artists in Israel* (Oregon State University and Israel). Rachel is a member of the International Society of Education through Art (InSEA), the Israeli Painters and Sculptors Association, and The International Council of Museums (ICOM).

Rolf Laven

is an artist and professor at the Department for Secondary Schools, Pädagogische Hochschule in Vienna/Austria (PH Wien). Born in Germany, he studied Sculpture (Plastische Vormgeving) in Maastricht/NL (Rijkshogeschool: Academie Beeldende Kunsten) and Vienna (Universität: Akademie der bildenden Künste), graduating in 1998. He finished his studies also with a Master's Degree in 1995 as a Master in Visual Arts Education and his PhD dissertation in 2004. From 1994 to 2012, he worked as an art teacher at several secondary schools in Vienna and has led since 1999 the community college course 'Art & Design' preparing persons with vocational training and experience for the entrance exam at universities. Parallel to his work at the Pädagogische Hochschule Wien Laven is currently working as a lecturer at the Faculty of Philosophy and Education of University Vienna and also works as a researcher for the Comenius-funded ENViL Project (European Network Visual Literacy). Numerous internation-

al publications, conference and symposia participations and art exhibitions. Laven's major working fields are: artistic education, artistic projects in schools and universities, theory of artistic thinking to help foster young persons' imaginations and facilitate students' success in school; art for the classroom teacher in primary schools, art in secondary classroom and independent studies. Aesthetic experiences through arts as workshop leader and curator. From 2000 to 2008 he worked as scientific researcher at the Wien Museum Karlsplatz supervising the Franz Cizek estate. Teaching supervisor: supervising art education in public school settings. Laven attended Austrian Art (Education) Associations such as BÖKWE, AG Bildende Kunst, ÖFEB, Innviertler Künstlergilde, Stahlpark Riedersbach etc. In 2013, he received as an award the Habilitation Grant from the Austrian Ministry of Education.

Itaso Madariaga

graduated in Fine Arts from the Institut d'estudis fotogràfics de Catalunya (IEFC), with a specialisation in photographic studies. She is a lecturer in the Department of Didactics of Musical, Visual Arts and Body Expression, School of Teacher Training at the University of Basque Country (UPV / EHU). Currently Lourdes Cilleruelo, Itaso Madariaga, Miriam Peña Zabala, Augusto Zubiaga are researching relationships between Art Education and New Technologies, using recycling techniques, low cost approaches and sustainable materials in experiential learning environments. They participate in international meetings and events in the fields of both Art and Education.

Barbara Mählknecht

is a cultural researcher, curator, art educator and teacher. She currently holds a position at the Institute for Education in the Arts at the Academy of Fine Arts Vienna. Her work in research, curating, art education and teaching strongly relates to postcolonial and feminist curatorial practices, socially engaged art, the exhibition as performative space and critical art education. She has (co-) conceptualised and (co-) realised a variety of projects - e.g. 'A Proposal to Call' (exhibition, Kunsthalle Exnergasse Vienna, 2015); 'Projecting out into the Community' (interview/online project, 2013); 'The Subjective Object. (Re)Appropriating Anthropological Images' (exhibition, Grassi Museum Leipzig, 2012); 'Producing Publics - Presence as a Strategic Tool?' (conference/publication, Galerie für zeitgenössische Kunst Leipzig, 2012) et al.

Ruth Mateus-Berr

is professor at the University of Applied Arts Vienna and an artist and design-researcher. She studied Art Education at the University of Applied Arts, and English and History at the University of Vienna. Her PhD completed in 2002 investigated the design of Carnival parades in Vienna 1939 and she gained a postdoctoral qualification in Design Education in 2011. Her research focuses on the interface between art/design & science and she has published articles and books about inter/transdisciplinary art & design, social design, art & design & textile education, multi-sensual art & design transfer, mathematics & design & fashion & textiles & games, and intercultural and social projects. Presently she is professor at the Institute of Art Sciences and Art Education, Institute of Art & Society, at the Department of Social Design and head of Department for Didactics in Art, Textile, Design.

She is an active member of the Design Research Society, The International Society of Education through Art (INSEA) and the research committee of Sensory Studies, and is currently an external evaluator of EU Program P7, Marie Curie Multi-ITN project 'TRADERS'. Professor Mateus-Berr teaches Design Research, Applied Design Thinking, Art, Design and Textile Education and Team & Presentation Skills. She founded the Applied Design Thinking LAB Vienna in 2007 and recently initiated interdisciplinary and intercultural projects. Her personal artwork focuses on interfaces between research and arts, artistic research, performance, staged photography and topics such as smart cities, society, medicine, national socialism, racism, mal practice, smell scape, education, silver generation, collaborative artwork. It has featured in numerous exhibitions, workshops and publications in Austria and abroad.

www.ruth-mateus.at

Philip Mattha

Philip was born in Berlin (D), in 1992 but grew up in Southern Austria. He studies Industrial Design at the University of Applied Arts Vienna. In 2013 he co-founded Bergaffe, a sports equipment brand. He is constantly involved in creative projects.

Torsten Meyer

*1965; Dr. phil., professor for Art Education with a focus on contemporary media culture at University of Cologne (Germany). His academic work focuses on Next Art Education and Educational Media Theory. His latest publications include: 'What's Next? II. Art Education' (2013), 'Subjekt Medium Bildung' (2014), 'What's Next? Kunst nach der Krise' (2013), 'Convention (2013)', 'Next Art Education' (2013),

'Shift' (2012), 'Sujet supposé savoir' (2010), 'Kunst Pädagogik Forschung' (2009).

www.medialogy.de

Patricia Olynyk

is director of the Graduate School of Art and Florence and Frank Bush Professor of Art at the Sam Fox School of Design and Visual Arts, Washington University in St. Louis. She has also taught at the University of Michigan in the School of Art & Design in Ann Arbor, where she became one of the first artists in the US to be appointed as a research professor to a scientific unit. She completed her undergraduate work in Canada at the Alberta College of Art and Design and received her MFA degree with Distinction from the California College of the Arts. Olynyk later spent four years as a Monbusho Scholar and also a Tokyo Foundation Research Scholar in Kyoto, Japan. As former chair of the Leonardo Education and Art Forum (LEAF), the International Society for the Arts, Science and technology (Leonardo/ISAST), Olynyk co-organizes NY LASERS in New York, a program that convenes monthly in New York, which includes artists, scientists, theorists, and curators to foster cross-disciplinary dialogues.

Patricia has exhibited her work in solo and group exhibitions at venues that include Galleria Grafica Tokio, the Toby Moss Gallery (L.A. International Biennial Invitation), the Brooklyn Museum of Art, Museo del Corso in Rome, Saitama Modern Art Museum in Japan (Sublime Present), and the National Academy of Sciences in Washington, DC. (Sensing Terrains). Her work examines the ways in which culture and institutional structures shape our knowledge and understanding of history, science and the natural world. With a focus on the image and by appropriating medical

imaging technologies and methods of collecting, documenting, and exhibiting scientific artifacts, her work addresses how interpretation fluctuates between fact and speculation. Her installations, sculpture, photography and performances operate in the spaces between sensing and knowing, and order and affect.

Miriam Peña Zabala

Graduate in Fine Arts and lecturer in the Department of Didactics in Music, Visual Arts and Body Expression in the School of Teacher Training at University of Basque Country (UPV/EHU). She is currently writing a thesis on reactivate Art subjects in the School of Teacher Training. Currently Lourdes Cilleruelo, Itsaso Madariaga, Augusto Zubiaga, Miriam Peña Zabala are researching relationships between Art Education and New Technologies, using recycling, low cost and sustainable materials as relevant factors when applying the 'learning by doing' approach. They participate in international meetings and events in the fields of both Art and Education.

Silke Pfeifer

was born in 1980 in Feldkirch, Austria. She finished her studies at the Institute of Art Sciences and Art Education, at the University of Applied Arts Vienna, in 2005 with distinction. After her professional experience as assistant to the curator at the Generali Foundation Vienna, she began her career as an art teacher at Gymnasium/Realgymnasium Zirkusgasse (a secondary school) in Vienna, in 2006. Since 2009 she has worked as curator and researcher at the DA PONTE Research Center Vienna. In 2015 she finished her PhD-project at the Institute of Fine Arts and Cultural Studies in the University of Art and Design Linz. She has been a lecturer at the University of Innsbruck

since 2013 and, at the University of Applied Arts Vienna and University of Art and Design Linz, since 2014.

Barbara Putz-Plecko

is vice-rector for Research in Art and Science at the University of Applied Arts Vienna and directs the departments Art and Communication Practices, and Textiles (Free, Applied and Experimental Artistic Design). She is head of the Institute of Art Sciences and Art Education. One of her key activities focuses on participatory and trans-cultural artistic and art-mediating practices. She was a member of the Expert Commission on Education of the Austrian Federal Ministry of Education, Art and Culture 2007/8 and wrote the background report on cultural education for the Council of Europe, Paris 2008/9. She represents the University of Applied Arts in the doctoral colloquium and in the research partnership for Art Education, again in cooperation with the Zurich University of the Arts and the University of Oldenburg.

Ljiljana Radovic

was born in Nis, Serbia on 28th October 1969. She graduated in Mathematics from the University of Nis (1993), where she gained an M.Sc. in Mathematics (2000) and a Ph.D. in Mathematics (2004). She is currently associate professor at the University of Nis. Professor Radovic has published more than 30 papers on symmetry and ornament, colour symmetry and antisymmetry, ethnomathematics and knot theory and has participated in many international conferences. She collaborated with professor Slavik Jablan on creating a visual-mathematics course at BMU Belgrad and co-authored with Jablan 'The Vasarely Playhouse' published by the Association for South-Pannon Museums in Hungary in 2011. In 2012 she co-ed-

ited and authored 'Experience-centered Approach and Visuality In Education in Mathematics and Physics', published by Kaposzvar University, and 'ADVENTURES ON PAPER: Math-Art Activities for Experience-centred Education of Mathematics', published by Eszterházy Károly College (within Tempus project). She is the editor of the electronic journal 'VisMath' and has participated in research projects focusing on geometry, education and visualization.

Zsófia Ruttkay

is founder and head of the Creative Technology Lab at Moholy-Nagy University of Art and Design Budapest. She holds a PhD in computer science. Her work in academia, and research in computer graphics and artificial intelligence have gained her international recognition. She is fascinated by novel applications at the intersection of art, science and technology. She designed and developed interactive applications that, for instance, help to understand the mechanisms of old, wooden drawing machines, allow to explore 3d space in a painting by Jan van Eyck or the patterns in works by Victor Vasarely. Currently, she is researching ways of using computing and sensory technology to enhance museum visits and new approaches to learning.

<http://techlab.mome.hu>

Wolfgang Sachsenhofer

is a PhD student at the University of Economics and Business Vienna (WU Vienna). He is studying business model innovation and corporate and start-up venturing, especially in the area of energy and clean-tech. Since 2014 he is has worked for the Energy & Strategy Think Tank of OMV AG and WU Vienna. He has been active at the interface of strategy, entrepreneur-

ship and Design Thinking since completing graduate studies at St. Gallen University, Switzerland. His interest in Design Thinking was stimulated by participating in a successful interdisciplinary case study involving the Rotman School of Management and Ontario School of Design. After a stint in strategy consulting, his decision to return to academia to study for a PhD was fuelled by a desire to better understand the transformation of business models and to do interdisciplinary studies on energy scenarios and future business models. In 2014 he co-initiated cooperation between WU Vienna and the University of Applied Arts Vienna and followed this up by co-organizing a seminar entitled 'Building Start-ups in the Energy Industry'. Thanks to a Marshall Fund grant, he is currently researching business model innovation in the automotive industry (E-Mobility) with a team at UC Berkeley. He is interested in developments in artificial intelligence, and design & strategy in politics and business.

Stacey Salazar

is director of the Master of Arts in Art Education program, a low-residency and online program integrating artmaking, teaching, and research at the Maryland Institute College of Art (MICA). Prior to joining the full-time faculty at MICA, she was the Visual Arts Department chair in a large, suburban public high school, the accomplishments for which earned her, her teachers and students, national and regional recognition. In addition, for over 15 years she taught college studio art – primarily foundation painting, drawing, and design – at a community college, a large university, a small liberal arts college, and at MICA. Stacey's research has been published in 'Studies in Art Education', 'Visual Arts Research', and

'Art Education Journal'. In addition to MFA and MAT degrees, Stacey holds a Doctorate of Education in Art and Art Education from Columbia University Teachers College. Stacey is the recipient of the 2015 Manuel Barkan Memorial Award for research in art education and the 2013 MICA Trustee Fellowship for Excellence in Teaching.

Radmila Sazdanovic

gained a diploma from the Faculty of Mathematics, University of Belgrade in 2005 and was awarded a PhD in Mathematics from George Washington University in 2010. She has held postdoctoral positions at the Mathematical Sciences Research Institute in Berkeley California, the Columbia University, the Simons Center for Geometry and Physics, and the University of Pennsylvania and has been assistant professor of Mathematics at North Carolina State University since 2013. She has published articles on the relations of mathematics to art, culture, and cultural heritage, including the development and use of geometric constructions by medieval artisans. Radmila emphasizes a two-way relationship between mathematics and visual arts: mathematical objects can have aesthetically appealing visualizations, and visualizations can convey mathematical ideas that would take pages and pages of formulas and symbols. Her own art has been featured in solo and joint exhibitions at the Royal Academy of Arts in Brussels, the Burrison Gallery in Philadelphia, and the Arquitectura in Donostia-San Sebastian, among others. Radmila co-organized the DIMACS Workshop on Mathematical and Algorithmic Art at Rutgers University 2009 and the MoSAIC Festival at North Carolina State University 2015.

Karin Schneider

Karin Schneider is a historian and educator. Since 2013 she has been lecturing in the Department of Art, Design & Textile Didactics at the University of Applied Arts Vienna. She has worked at the Academy of Fine Arts from 2010 to 2014, the research association Science Communications Research from 2007 to 2010 and the Museum for Modern Art Vienna (MUMOK) from 2000 to 2007. Research projects (selection): Arts-based research projects *MemScreen* and *Conserved Memories; Tricks of the Trade* – field studies with young students; research on children museums *Science with all Senses. Science and Gender in the Making.*

Konstanze Schütze

1981; producer, curator and assistant researcher at University of Cologne, her academic work and PhD thesis focuses on non-visual imagery in Contemporary Art with a strong interest in Cultural Studies, Art Theory, Art Education and the post-digital condition. Her latest curatorial projects involve: video violence (Kunsthaus Dresden, 2012), how the fuck did I end up here (studionihilbaxter, 2014), It's All Chinese To Me (DIAF, 2015), official office (w/RECESS, NY), Pizza Pavilion (Venice, 2015)

www.srlj.com

www.storecontemporary.com

Johannes Simons

was born in Göttingen (D), where he grew up and graduated school in 2009. After two semesters of studying Urban Planning in Kassel (D), he started studying Transport Economics in Dresden (D), and graduated with a Bachelor's degree in 2014. He is currently spending a semester at Vienna University of Business and Economics within his Master's programme for Transport Economics. He is experienced in web-devel-

opment and has been working as a freelancer and tutor for many years.

Ismail Ozgur Soganci

was born in Turkey in 1974. After graduating from the Department of Art Education, Gazi University Ankara, he worked as an art teacher at different levels of the Turkish school system until he was awarded an International Graduate Scholarship by the Turkish Ministry of Education in 1999. In the frame of this scholarship he completed a masters and doctorate degree in Art Education at Arizona State University. In 2005, he started teaching at Anadolu University, Turkey. His recent research concentrates on links between teaching and various modes of visuality, along with the historical and cultural constructs that shape them. His artistic work focuses on modes of pictorial representation in traditional formats such as drawing, oil painting and book art. Currently, Soganci is associate professor at Anadolu University.

Sarah Tang

grew up in Vancouver, BC before moving to Vienna to pursue research in UX at the award winning Institute of Entrepreneurship and Innovation at the Vienna University of Business and Economics. She is currently completing a double Masters in Business Strategy and Innovation Management. Past experiences have ranged from Fortune 100 companies to start-ups, including Electronic Arts, Tangoo, Johnson Controls, 2012 Obama Campaign and Netsuite.

Ernst Wagner

studied visual arts at the Academy of Fine Arts Munich. He has exhibited artwork and taught visual arts in Germany and the United States. He studied art history and

philosophy at the University of Munich and graduated with a PhD in art history. In the 1990s, he worked as an expert in media, in visual arts education at schools and, since 2005, as an expert in heritage/museum education for the German Association for Visual Art Teachers (BDK) at national level. He was employed by the Bavarian Ministry of Education (where he was responsible for art education) from 2000 until 2006; and by the Institute for School Quality and Research in Education in Munich from 2006 until 2014 (where he was responsible for art, film and drama education.) He has been a member of the Board of Culture at the German Commission for UNESCO since 2007. He initiated an International Network for Research in Arts Education (INRAE) linked to UNESCO (UNESCO-Chairs, UNESCO-Observatories) (www.arts-edu.net) and coedited the first 3 volumes of the International Yearbook for Research in Arts Education (2013–2015). The European network of “UNESCO-Observatories” he initiated will be established in Genshagen, Germany in November 2015. He has been appointed as adjunct professor at the Hong Kong Institute of Education/UNESCO Observatory and is responsible for initiating the international network “European Framework for Visual Literacy” in cooperation with INSEA Europe (www.ENVIL.eu).

Professor Wagner is currently employed at the Academy of Fine Arts in Munich (where he is responsible for teacher training) and at the UNESCO-Chair in Arts and Culture in Education at the University of Erlangen-Nuremberg where he is a lecturer and executive coordinator (since 2008). He has written more than 200 articles/books.

Tanja Widmann

is an artist and writer, and works as a Senior Lecturer at the University of Applied Arts Vienna. She has published in *Texte zur Kunst*, *springerin*, *Afterall*, *May* and several art catalogues. She participated in the following exhibitions (selection): *Sigmund Freud and the Play on the Burden of Representation* (group show) 21er Haus, Vienna (A); *Unrest of Form. Imagining the Political Subject*. (group show) Secession, Vienna (A); *cine von euch* (solo show) at Grazer Kunstverein, Graz (A); Badischer Kunstverein, Karlsruhe (D); Saprophyt, Wien (A); *transitdisplay*, Prag (CZ); Manifesta8, Murcia (E). Her book *To Make Oneself Similar in This Sense* was published by Westphalie Verlag in 2010.

Magdalena Barthofer, Dominic Conditt, Anna Demmelbauer, Laura Egger-Karlegger, Maria Foeßl, Sylvia Hirschvogel, Christina Kehrer, Daniel Stuhlpfarrer and Georg Wolf are (former) students of Tanja Widmann at the Institute of Art, Science and Education, University of Applied Arts Vienna.

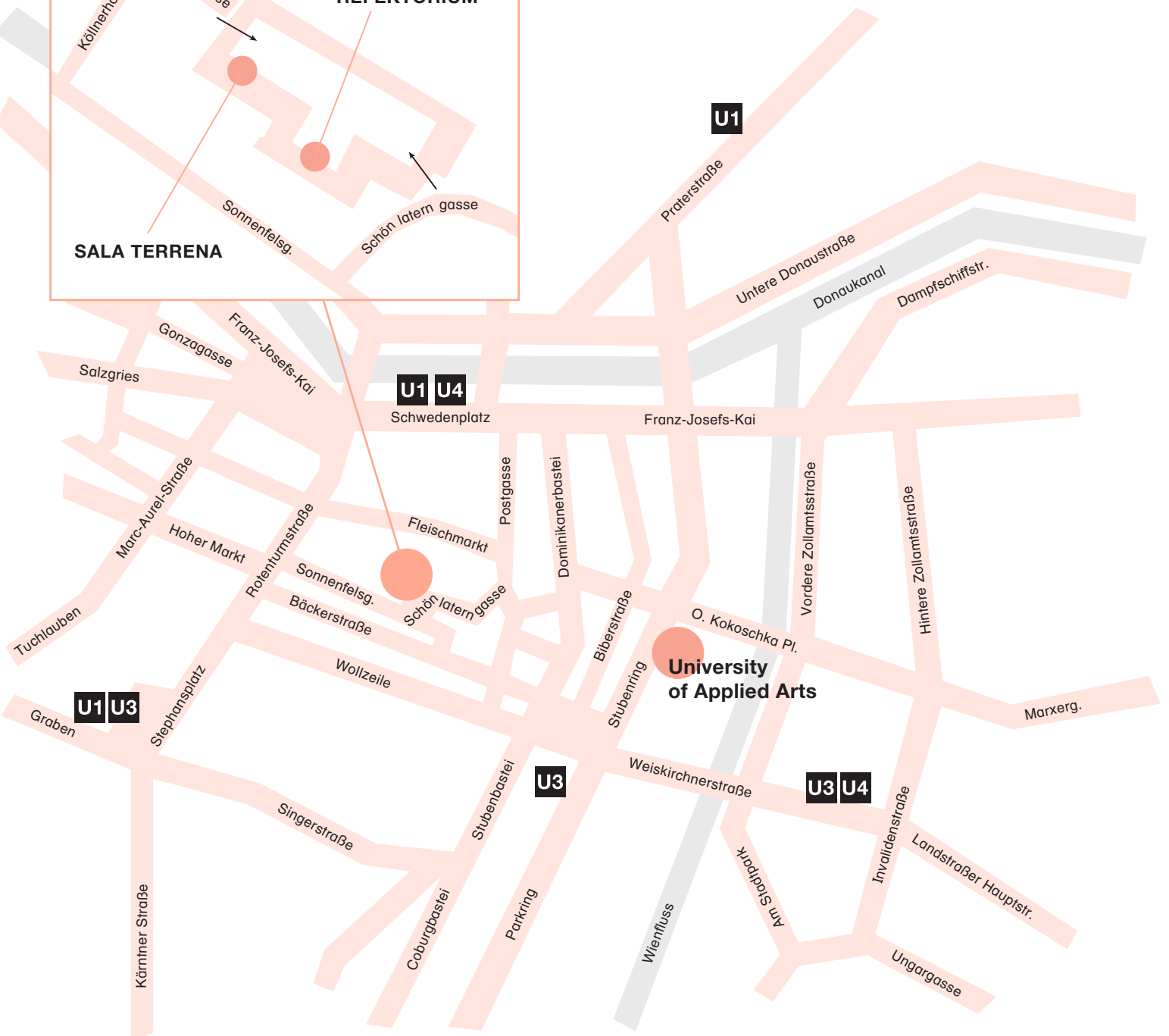
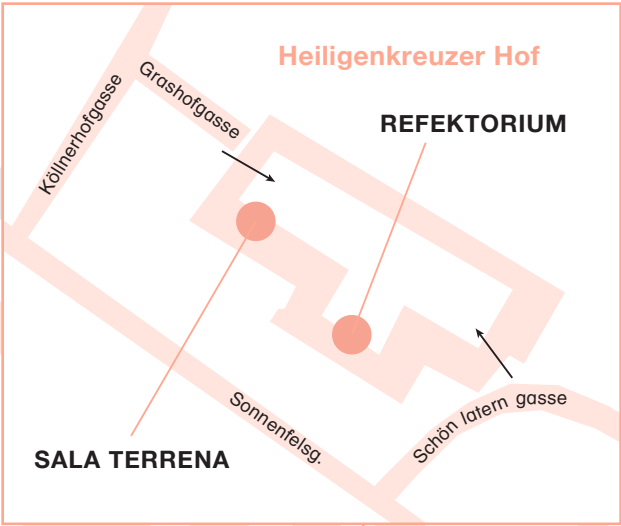
Michael Wimmer

has a background in music education and political science and has directed the Austrian Cultural Service (ÖKS) for many years. He has a broad experience in and knowledge of education and cultural policy. He founded EDUCULT, a European applied research institute in the fields of education and culture (www.educult.at) in 2003, and is its director. He is associate professor in cultural and educational policy at the University of Applied Arts in Vienna and lectures at the Institute for Theatre and Media Studies, University of Vienna. He is consultant for the Austrian Ministry of Education, Culture and Arts and, has been a ministerial committee member for the implementation of “Neue Mittelschule” since 2007. At an interna-

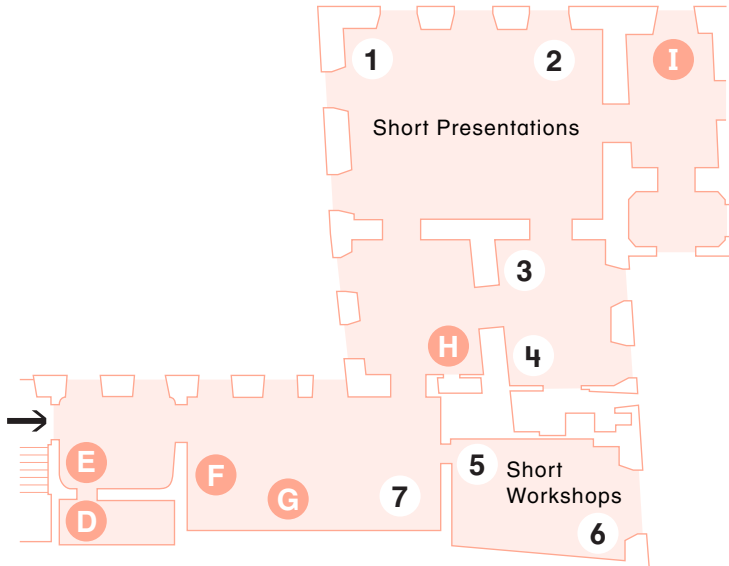
tional level, Michael Wimmer has undertaken consultancy work for the Council of Europe, UNESCO and the European Commission. He is a member of the EU Expert Network on Culture and of the scientific committee for the International Conference on Cultural Policy Research (iccpr).

Augusto Zubiaga

PhD in Fine Arts. A multimedia artist and Assistant Professor in the Sculpture Department at the University of Basque Country (UPV/EHU). In 2000 his work won an award at the Audiovisual Creation Festival of Navarra and was selected for the international European Media Art Festival. Currently Lourdes Cilleruelo, Itsaso Madariaga, Augusto Zubiaga, Miriam Peña Zabala are researching relationships between Art Education and New Technologies, using recycling, low cost and sustainable materials as relevant factors when applying the ‘learning by doing’ approach. They participate in international meetings and events in the fields of both Art and Education.



REFEKTORIUM



1, 2, 3, 4, 5, 6, 7:
**Meeting Points for
break-out groups**

D Toilet
E Cloakroom
F Registration
G Coffee Break
H Books
I Speaker Room

SALA TERRENA



8, 9, 10, 11, 12:
**Meeting Points for
break-out groups**

A Toilet
B Coffee break
C Speakers area

The logo for D'Art, featuring the text 'D'Art' in a bold, sans-serif font. The letter 'D' is significantly larger than the 'Art' and has a white dot above it, resembling a stylized eye or a specific design element. The background of the entire page is a vibrant orange-red color, decorated with a pattern of white dots and thin white lines that create a sense of movement and depth, similar to a starry sky or a network of connections.

D'Art

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D'Art

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