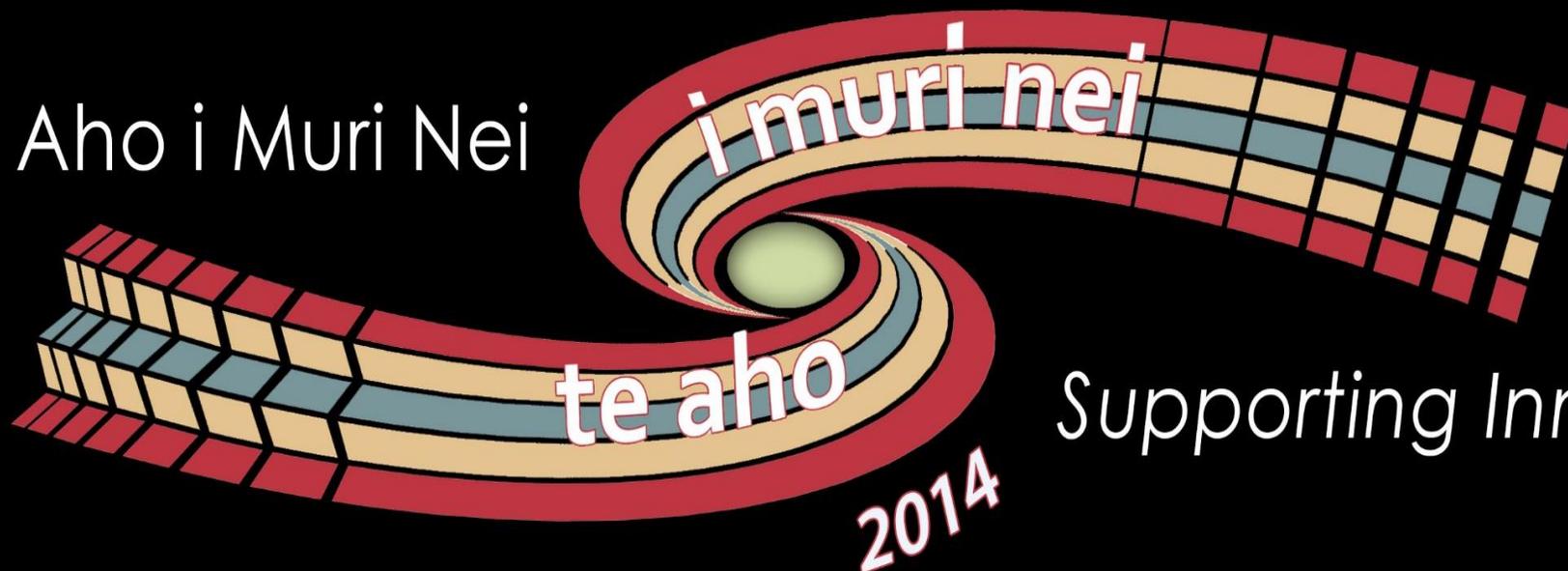


Te Aho i Muri Nei



i muri nei

te aho

2014

Supporting Innovation



Tāmaki herenga waka
Tāmaki whai rawa
Tāmaki pai
Tāmaki Makaurau
Ko ngā kurī purepure o
Tāmaki e kore e ngaro i te pō

On behalf of the Aotearoa New Zealand Association of Art Educators (ANZAAE) 2014 conference steering committee, it is my privilege to extend a warm welcome to you all.

We are excited to be offering ***Te Aho I Muri Nei – Supporting Innovation*** as a forum in which we can all share ideas, perspectives and experiences and engage in constructive dialogue to expand our thinking and weave links that connect us to people, knowledge, theory and practice in the Arts.

It gives me great pleasure to welcome so many distinguished guests and participants who have come from near and far to take part in our proceedings over the next three days. As a local, I welcome you to our city and hope you all have an opportunity to enjoy some of what Auckland has to offer.

I would also like to take this opportunity to acknowledge and thank our host and major sponsor AUT, and in particular, the Art and Design School for partnering this conference. Your support has been a tremendous help in the shaping and success of Te Aho I Muri Nei – Supporting Innovation. We are privileged to share in your state of the art facilities and welcoming generosity.

I hope that these next three days not only provides an opportunity to communicate, but also to collaborate - through interesting and fruitful discussions and conversations, fresh ideas and a new impetus for our work.

He mihi mahana tēnei ki a koutou katoa. Nau mai, piki mai, haere mai ki Tāmaki Makaurau, hei hononga, hei whakaako, hei manaaki i tō tātou iwi. Me hoki whakamua, kia haere whakamuri.

***I ngā wā o te panoni, whakawhiwhia ai te whenua ki te hunga e hiakai ana ki te mātauranga,
nō te hunga matatau ka kite e kirikawa ana rātou, mō tētahi ao, kua mōnenehu kē***

In times of change, learners inherit the earth, while the learned find themselves beautifully equipped, to deal with a world that no longer exists.

Nō reira tēna koutou, tēna koutou, kia ora huihui mai tātou katoa.

Donna Tupaea-Petero

Chairperson – ANZAAE Te Aho I Muri Nei Conference 2014



The ANZAAE 2014 Conference Committee acknowledges and thanks the following Sponsors and Supporters



Acknowledgements

ANZAAE 2014 Te Aho I Muri Nei – Supporting Innovation would like to thank our supporters and sponsors without whom the conference would not have been possible:

- AUT University and the Art and Design School for financial support, spaces, equipment, personnel and services
- Aotearoa New Zealand Association of Art Educators (ANZAAE) for seeding funds
- Cognition Education for Keynote Speaker Sponsorship
- National Art Supplies for workshop sponsorship
- Gordon Harris Art Supplies for Artist in residency sponsorship

ANZAAE 2014 Te Aho I Muri Nei – Supporting Innovation has been made possible through the work and input of many people and we thank the following:

- All presenters contributing to the conference
- All delegates participating in the conference
- AUT Art and Design Associate Head of School Sue Gallagher for her insight and support throughout
- Dr Jill Smith. University of Auckland for her support and wisdom, and her guidance with the abstract review process
- AUT Art and Design staff members for their academic input and enthusiasm
- AUT Hospitality Services staff Caitlin Wakely, Glen Bailey and Polina Vinnik for their logistical support and guidance

Lastly, but importantly, I would like to thank all members of our organising committee for their tireless effort, passion and dedication to bring together the very best for this conference. Your responsibilities were:

- Esther Hansen – Secretary, print exchange convenor and academic advice
- Cathy Warden – Sponsorship and vendor liaison, artist in residency programming and academic advice
- Vicky Moore-Allen – Keynote liaison, exhibition convenor and academic advice
- Jennie Williams – Events and hospitality, and academic advice
- Kate Lobb – Marketing, media and workshop liaison
- Kiri Turketo – Logistics, conference programme book, gifts
- Sally Waanders – Academic advice
- Martin Bennett – Conference logo design
- Jay Pressnell – Conference logo design

Nga mihi nui kia koutou katoa

Donna Tupaea-Petero

Chairperson – ANZAAE Te Aho I Muri Nei Conference 2014

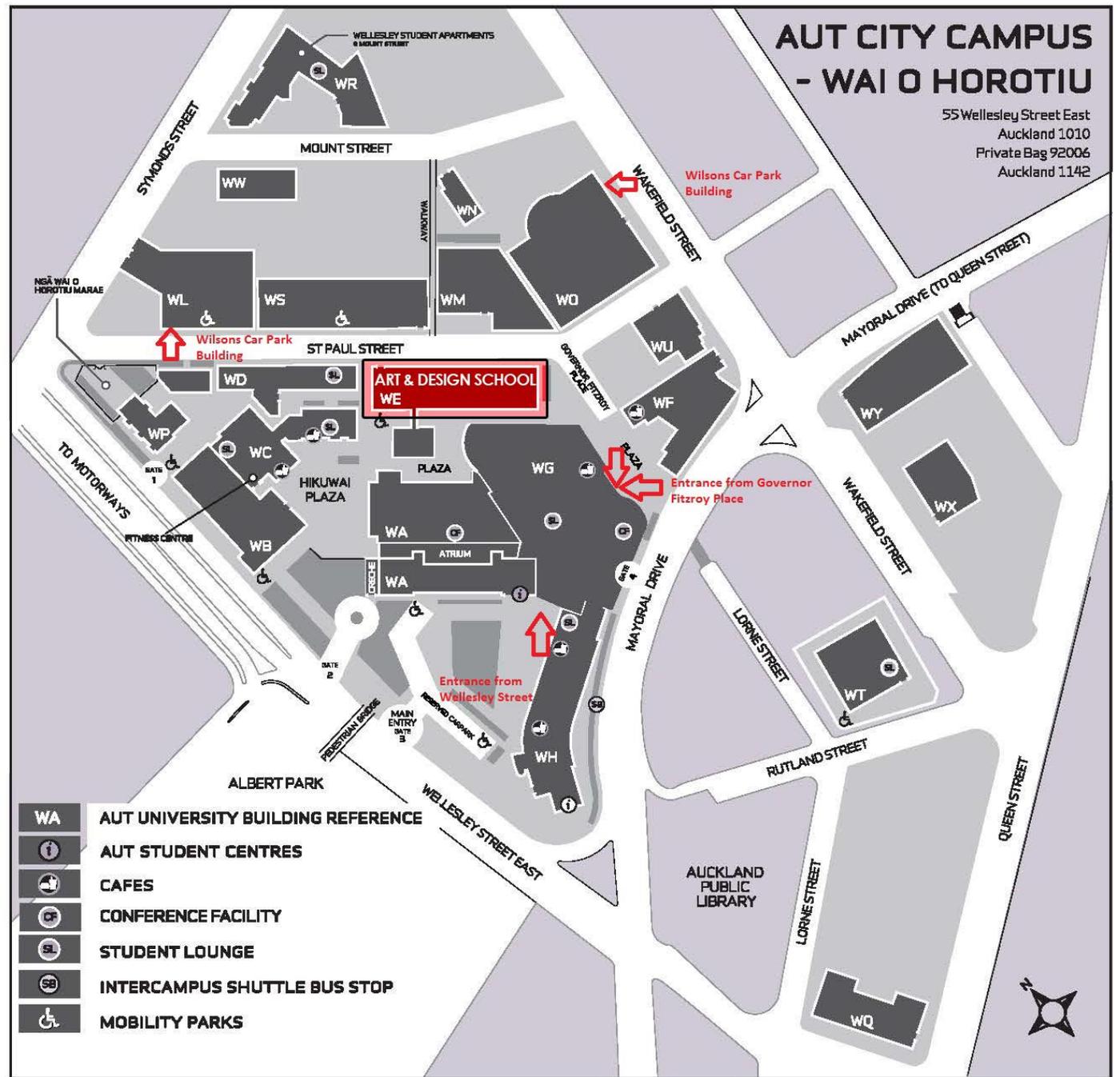


SCHOOLS

- APPLIED SCIENCES - Level 3, WS Building
- ART AND DESIGN - Level 3, WE Building
- BUSINESS - Level 1, WF Building
- COMMUNICATION STUDIES - Level 12, WG Building
- COMPUTING AND MATHEMATICAL SCIENCES - Level 1, WT Building
- ENGINEERING - Level 3, WS Building
- HOSPITALITY AND TOURISM - Level 3, WH Building
- LANGUAGE AND CULTURE - Level 8, WT Building
- LAW - Level 6, WY Building
- SOCIAL SCIENCES - Level 14, WT Building
- TE ARA POUTAMA - Level 3, WB Building

SERVICES AND FACILITIES

- AUT STUDENT CENTRES - Level 2, WA Building & Level 1, WH Building
- STUDENT SERVICES RECEPTION - Level 1, WB Building
- LIBRARY - Level 4, WA Building
- EARLY CHILDHOOD CENTRE - Level 2, WA Building via Gate 2
- AUT INTERNATIONAL CENTRE - Ground Floor, WY Building
- AuSM - Level 2, WC Building
- SAFETY & SECURITY- Corner St Paul & Wakefield St, WO Building
- HEALTH, COUNSELLING AND WELLBEING - WB219, Level 2, WB Building
- PRINTSPRINT Customer Service Branch - Level 3, WA Building
- UNIVERSITY BOOKSHOP - WC122, WC Building



DAY 1 - TUESDAY 15TH JULY 2014 – ACTIVATING CONNECTIONS

8.00am	REGISTRATION OPENS												
9.00-9.30am	MIHI WHAKATAU AND CONFERENCE WELCOME												
9.30am	PETER SMITH MEMORIAL KEYNOTE ADDRESS: PRESENTER: RITA IRWIN PAPER: <i>An A/r/tographic turn in Art Education</i>												
10.30am	MORNING TEA												
	ACTIVATING CONNECTIONS			ACTIVATING CONNECTIONS			HONOURING CULTURE			OPTIMISING CREATIVITY			
11.00am FEATURED	PRESENTER: NGARINO ELLIS PAPER: <i>World domination of Māori Art History? Theory or praxis.</i>			PRESENTER: MONIQUE JANSEN PAPER: <i>Printmaking as a form of mechanised drawing.</i>			PRESENTER: SHIGEYUKI KIHARA PAPER: <i>Culture for Sale; a postcolonial völkerschau</i>			PRESENTER: WELBY INGS PAPER: <i>The unspoken word: Teaching story design as visual communication practice.</i>			
12.00pm	LUNCH												
SESSIONS 1.00pm	(60min) PRESENTER: KIRSTY GRIEVE, FIONA GRIEVE & MONIQUE REDMOND TITLE: <i>Copy Left; Distributing and sharing visual arts resources.</i>	(30min) PRESENTER: MATT ELLWOOD TITLE: <i>From school student to creative citizen: Managing the transition from NCEA to art school</i>	(60min) PRESENTER: ROS CAMERON TITLE: <i>Demystifying sculpture</i>	WORKSHOP (120mins) PRESENTER: NIGEL ROBERTS, PAULA TAAFFE TITLE: <i>A new way of seeing: How to teach an arts and design course using a project-based learning approach</i>	WORKSHOP (120mins) PRESENTER: IONA MATHESON TITLE: <i>Casting the net: Gallery in transition.</i>	(60min) PRESENTER: SUDHIR KUMAR DUPPATI TITLE: <i>Visual Resources and Established Artist Models in Art Education - A Cultural perspective</i>	(30min) PRESENTER: DR OLIVER STEAD TITLE: <i>The art market in contemporary New Zealand</i>	WORKSHOP (120mins) PRESENTER: EVAN WOODRUFFE TITLE: <i>New Vocabularies: Developing drawing's exploratory nature to bring about new outcomes in painting.</i>	(60min) PRESENTER: NOVA PAUL TITLE: <i>Making Moving Image Accessible.</i>	(30min) PRESENTER: JULIE PLOWS TITLE: <i>Three-year old artists, narratives: An audio-visual account of the imaginative visual art making of young children.</i>	(30min) PRESENTER: JASON KENNEDY TITLE: <i>Honesty and exaggeration: Best practices when acting for animation reference</i>	WORKSHOP (120mins) PRESENTER: MANDY JAKICH TITLE: <i>Encouraging creativity through art making.</i>	WORKSHOP (120mins) PRESENTER: GRAHAM HALL TITLE: <i>Multi-block woodcut using one colour...black.</i>
1.30pm		(30min) PRESENTER: MICHELLE JOHANSSON TITLE: <i>Bridging and transitions / practice and learning</i>					(30min) PRESENTER: SARAH PROBINE TITLE: <i>The visual arts as a learning tool in an early childhood setting.</i>			(30min) PRESENTER: MIKE PORTER WENDY BURNE TITLE: <i>Digital culture in the 21st century classroom: harnessing game technology to engage students in cross-curricular projects</i>			
2.00pm	(60min) PRESENTER: CHRISTA NAPIER-ROBERTSON & LEE DEVENISH TITLE: <i>Artlinks – a case study on our art centred cross-curricula participant driven conference.</i>	(30min) PRESENTER: SIMON MCINTYRE INGRID BOBERG TITLE: <i>Exhibition practice as a learning platform</i>	(60mins) PRESENTER: ADAM BUCKINGHAM TITLE: <i>Turning trash into art.</i>			(60min) PRESENTER: JENNINE WILLIAMS TITLE: <i>Tagging, graffiti and street art. What's the difference?</i>	(30min) PRESENTER: DONNA TUPAEA NIGEL BORELL TITLE: <i>Community projects and flexible curriculum design: Catalysts for engaging Maori learners</i>	(30min) PRESENTER: DR RUTH BEER TITLE: <i>Trading Routes: Trading Places in Canada's Remote Northwest</i>	(60min) PRESENTER: DEB CULLINANE, LINDA SEW HOY & PETER COXON TITLE: <i>Design Briefs Three Approaches</i>	(30min) PRESENTER: NOEL IVANOFF TITLE: <i>Are we in strife? The role of the MFA in the 21st century art school</i>			
2.30pm		(30min) PRESENTER: SONYA LACEY TITLE: <i>Not your name: Art schools and online anonymity</i>					(30min) PRESENTER: NATHAN SUNIULA TITLE: <i>Wall to wall beginnings: Learning to be yourself again</i>						
3.00pm	AFTERNOON TEA												
3.30pm	KEYNOTE ADDRESS: PRESENTER: BILLY APPLE PAPER: <i>A Model Artist: Billy Apple in Conversation with Christina Barton</i>												
4.30pm	BOOK LAUNCH – 'PETER SMITH – HIS LIFE AND LEGACY IN ART AND EDUCATION' BY DR JILL SMITH												
5.30pm	EXHIBITION OPENING 'TOITU' BY BLAIR KENNEDY EXHIBITION OPENING 'STUDENT ART FROM THE AUCKLAND REGION'												

DAY 2 - WEDNESDAY 16TH JULY 2014 – HONOURING CULTURE

8.30am	REGISTRATION OPENS												
9.30am	ARNOLD MANAAKI WILSON MEMORIAL KEYNOTE ADDRESS: PRESENTER: NGAHIRAKA MASON PAPER: <i>Cultural Awakening</i>												
10.30am	MORNING TEA												
	HONOURING CULTURE			HONOURING CULTURE		OPTIMISING CREATIVITY		OPTIMISING CREATIVITY		ACTIVATING CONNECTIONS			
11.00am FEATURED	PRESENTER: DR JILL SMITH PAPER: <i>Culturally inclusive art education: Research as a catalyst for empowering change</i>			PRESENTER: NIGEL BORELL PAPER: <i>Contemporary Māori art: recent trends and contributions</i>		PRESENTER: DIENEKE JANSEN PAPER: <i>Documentary photography and video: returning to the real</i>		PRESENTER: MAX GIMBLETT PAPER: <i>Creativity and Pedagogy - The Art and Science of Education: A screening of his presentation</i>		PRESENTER: DR ROBIN WOODWARD PAPER: <i>Overlooking the obvious: Contemporary Public Art in Auckland</i>			
12.00pm	LUNCH												
SESSIONS	(60min)	(30min)	WORKSHOP (120mins)	WORKSHOP (120mins)	(30min)	(30min)	WORKSHOP (120mins)	WORKSHOP (120mins)	WORKSHOP (120mins)	(60min)	WORKSHOP (120min)	(30min)	WORKSHOP (120mins)
1.00pm	PRESENTER: DONNA TUPEAE TITLE: <i>Culturally responsive and accountable leadership: The role of middle managers in raising Maori achievement</i>	PRESENTER: AMIRIA PUIA-TAYLOR ASHNA MAHARAJ TITLE: <i>People connecting creativity is culture</i>	PRESENTER: CHARLOTTE GRAHAM TITLE: <i>Naku te rourou nau te rourou ka ora ai te iwi – Sharing Practice and Process</i>	PRESENTER: EVAN WOODRUFFE TITLE: <i>New Acrylic Languages: exploring current trends in acrylic painting.</i>	PRESENTER: ROSS LIEW TITLE: <i>If these walls could talk: Exploring the work, the creative process and community of NZ street art practice through the production of a 6 episode web series.</i>	PRESENTER: CHRIS VERBURG, ANTHONY CHIAPPIN, JERRY GULL, DEAN MORONEY TITLE: <i>Designing and Launching a new Brand for an Art and Design School within a Tertiary Environment: The ideaschool Story</i>	PRESENTER: GREGORY BENNETT TITLE: <i>3D Motion capture workshop</i>	PRESENTER: FRAN ALLISON TITLE: <i>Drawing towards jewellery.</i>	PRESENTER: EMMA McLELLAN & MATT LEWIS TITLE: <i>Sustainable Screen-printing in the classroom and beyond</i>	PRESENTER: GEOFF HARRIS TITLE: <i>The tail that wags the dog: The relationship between teaching, assessment and moderation</i>	PRESENTER: DR PAUL CULLEN TITLE: <i>Sculpture: Making Space</i>	PRESENTER: ANDREA SELWOOD TITLE: <i>Time-based art: A classroom model</i>	PRESENTER: ANA TER HUURNE & MALIA TURKETO TITLE: <i>Inter-disciplinary art practice: Visual Arts and Maori creation</i>
1.30pm		(30min) PRESENTER: AURELIA IRENE ZATTA TITLE: <i>Creatively redressing experiences of relocation and dislocation</i>			(30min) PRESENTER: JON BYWATER TITLE: <i>Methodology in a studio art setting: The artist's relationship to discipline in academic writing</i>	(30min) PRESENTER: JULIA ORAM TITLE: <i>Building student literacy capabilities in art and design education</i>							
2.00pm	(30min) PRESENTER: BOBBY HUNG TITLE: <i>Understanding the influences of visual culture on tertiary students art making in New Zealand and Hong Kong</i>	(30min) PRESENTER: KEZIA FIELD TITLE: <i>Using Pinterest as a global citizen in the classroom</i>			WORKSHOP (60mins) PRESENTER: BLAIR KENNEDY	(30min) PRESENTER: PRUE MacDOUGALL TITLE: <i>Artist-Teacher-Artist</i>				(60min) PRESENTER: RITA IRWIN TITLE: <i>Art Education as Radical Practice</i>		(30min) PRESENTER: LYNNEMAREE PATTERSON TITLE: <i>Becoming part of the solution: Bringing art education and ecological responsibility together</i>	
2.30pm	(30min) PRESENTER: EMMA ROGAN TITLE: <i>100 Days Project</i>	(30min) PRESENTER: DR KING TONG HO TITLE: <i>On not saying no: Approaching the culturally unfamiliar in art and design communication</i>			TITLE: <i>Toitu, the journey towards a MFA exhibition</i>	(30min) PRESENTER: VERONICA GARCIA LAZO TITLE: <i>Thinking through the visual: Using images as critical thinking tools</i>						(30min) PRESENTER: NANSI THOMPSON TITLE: <i>The Incubator Project: Engaging young adults in art gallery spaces</i>	
3.00pm	AFTERNOON TEA												
3.20pm	RALPH HOTERE MEMORIAL KEYNOTE ADDRESS: PRESENTER: KOLOKESA MAHINA-TUAI PAPER: <i>The Mis-Education of Maana / Pacific Arts</i>												
4.20pm	ANZAAE- FUTURE DIRECTIONS: SAM CUNNAME												
5.00pm	ALT ART & DESIGN ACADEMIC VISION: CREATE/CONNECT/TRANSFORM												
7-11pm	CONFERENCE PUNK FIESTA – GUS FISHER GALLERY												

DAY 3 – THURSDAY 17th JULY 2014 – OPTIMISING CREATIVITY

8.30am	REGISTRATION OPENS												
9.30am	ELWYN RICHARDSON MEMORIAL KEYNOTE ADDRESS: PRESENTER: WELBY INGS PAPER: <i>Beyond performance: Creativity, signature and disobedient thought.</i>												
10.30am	MORNING TEA												
	OPTIMISING CREATIVITY			OPTIMISING CREATIVITY			ACTIVATING CONNECTIONS			HONOURING CULTURE			
11.00am	PRESENTER: CHRIS BRADDOCK PAPER: <i>How has performance influenced visual art?</i>			PRESENTER: JILL TALBOT & JENNINE PRIMMER PAPER: <i>I can't draw hands: What to do when your staff say "I'm not creative"</i>			PRESENTER: MICHAEL PAREKOWHAI PAPER: <i>From Henderson's Vallery to Venice's Canalazzo, 2011</i>			PRESENTER: TIM CROUCHER PAPER: <i>The wonder and loss of familiar places; some pictures and a talk about a painting project that might traverse culture.</i>			
12.00pm	LUNCH												
SESSIONS	(60min)	(30min)	WORKSHOP (120mins)	WORKSHOP (120mins)	(30min)	(30min)	WORKSHOP (120mins)	WORKSHOP (120mins)	WORKSHOP (120mins)	(30min)	(30min)	WORKSHOP (120mins)	WORKSHOP (120mins)
1.00pm	PRESENTER: HUNIA DEAN	PRESENTER: SEAN KERR TITLE: <i>New Technologies in Art – A presentation by Elam School of Fine Arts Senior Lecturer Sean Kerr.</i>	PRESENTER: MARTIN BENNETT & JAY PRESSNELL	PRESENTER: SHELLEY RYDE	PRESENTER: ANDRE SAMPSON TITLE: <i>Building student resilience and risk-taking through accepting mistakes</i>	PRESENTER: CHRIS BARRY TITLE: <i>Art expeditions outside the classroom</i>	PRESENTER: MONIQUE JANSEN	PRESENTER: FIONA SCOTT	PRESENTER: DIENEKE JANSEN	PRESENTER: PAUL JUDGE AND BRIDGET SUTHERLAND TITLE: <i>Don Driver Magician: an eco-critical perspective</i>	PRESENTER: JOE CITIZEN TITLE: <i>Eye knew new: Navigating world views in panorama</i>	PRESENTER: ROSS LIEW	PRESENTER: SARAH DUTT
1.30pm	TITLE: <i>Deep South senior art programmes</i>	(30min) PRESENTER: GREGORY BENNETT TITLE: <i>Art practice in the digital realm</i>	TITLE: <i>Moving communities</i>	TITLE: <i>How to survive teaching printmaking in the 21st century – a practical workshop & demonstration for teachers.</i>	(30min) PRESENTER: LESLEY KAISER TITLE: <i>Multimodal bookworks in tertiary graphic design: Bridging the analogue / digital divide</i>	(30min) PRESENTER: CATHY WARDEN TITLE: <i>Sharing your knowledge: Why you must, and how this may be achieved</i>	TITLE: <i>Printmaking as a form of mechanised drawing</i>	TITLE: <i>Oh no, not crayons again!</i>	TITLE: <i>Evidence: analogue to digital photography</i>	(30min) PRESENTER: KIRI TURKETO TITLE: <i>Maori students in visual art education – Realising potential and achieving success</i>		TITLE: <i>How To Street Art Without The Street.</i>	TITLE: <i>Cultural approaches in junior programmes: Rangoli – art of India.</i>
2.00pm													
2.30pm	(60min) PRESENTER: DI SMALLFIELD AND SALLY FAUSETT TITLE: <i>Teaching as inquiry to inform and improve Secondary student achievement</i>	(30min) PRESENTER: DR ELLY GOVERS CHRIS VERBURG TITLE: <i>From the old to the new: Redeveloping a traditional arts and design degree into a 21st century project-based learning environment</i>			(30min) PRESENTER: MADELINE CAMPBELL TITLE: <i>The home of Pounamu – An art teaching tale of hidden treasures from Poutini's waters</i>	(30min) PRESENTER: BEVERLEY CLARK NICKY de LAUTOUR TITLE: <i>Between and beyond: The place of the visual arts as a lived experience for children in the new entrant classroom</i>				(30min) PRESENTER: DEREK VENTLING TITLE: <i>Working towards the light – of metaphysics, monks and materiality</i>	(30min) PRESENTER: CATHARINE SALMON TITLE: <i>Sites of engagement: Sharing experiences of working with local architectural spaces for foundation learning</i>		
		(30min) PRESENTER: ESTHER HANSEN VICKY MOORE ALLEN TITLE: <i>Scaffolding Drawing activities to develop thinking in junior and senior secondary art programs</i>				(30min) PRESENTER: LEE DEVENISH TITLE: <i>Course design beyond the classroom</i>				(30min) PRESENTER: DAGMAR DYCK TITLE: <i>Which side are you on? – Cultural iconography as a pictorial syntax</i>	(30min) PRESENTER: ANDREW SIMMONDS TITLE: <i>Opportunities and creative space for emerging artists</i>		
3.00pm	AFTERNOON TEA												
3.30pm	MAKING VOICES: CREATIVE PRACTICE IN MANUKAU												
4.00pm	POROPOROAKI / CLOSING REMARKS												

Day One Programme of Events

8.00	Registration Opens	FOYER: WG201
9.00	Mihi Whakatau and Conference Welcome	ROOM: WG403
9.30	Peter Smith Memorial Keynote Address	ROOM: WG403
	Keynote Speaker: Rita Irwin <i>An A/r/tographic turn in Art Education</i>	
10.30	Morning tea	FOYER: WG201/WG128-129

Keynote Speaker Day One: Dr Rita Irwin, Associate Dean, Teacher Education, University of British Columbia

ROOM: WG403



Dr. Rita Irwin is the Associate Dean of Teacher Education and a Professor of Art Education in the Faculty of Education. She is the current President of the International Society for Education through Art and Chair of the World Alliance for Arts Education. Rita is an artist, researcher, and teacher deeply committed to the arts and education. Her research interests include arts teacher education, artist-in-schools programs, and socio-cultural issues, she is best known for her work in expanding how we might imagine and conduct arts practice-based research methodologies through collaborative and community-based collectives. In recognition of her many accomplishments and commitments, she has received a number of awards for her scholarship, service and teaching including the distinction of Distinguished Fellow of the National Art Education Association in the USA, the Ted T. Aoki Award for Distinguished Service in Canadian Curriculum Studies (CACs), the Canadian Art Teacher of the Year Award (CSEA) and the Killam Award for Excellence in Mentoring (UBC).

An A/r/tographic turn in Art Education

One contemporary form of artistic inquiry is a/r/tography, a practice based form of inquiry using the arts and education as a basis for engagement. Given the pedagogical turn in contemporary art practice, this paper draws upon the professional practices of contemporary artists and asserts that art teacher education programs need to embrace contemporary forms of artistic inquiry in order to cultivate art educators who are inquiry-focused, community-engaged, and interdisciplinary-minded.

SLOT 2: FEATURED PRESENTATIONS: 11.00 – 12.00pm



NGARINO ELLIS

Senior Lecturer, Faculty of Arts – Art History, University of Auckland, Co-ordinator Museums and Cultural Heritage

ROOM: WG702-703

World domination of Māori Art History? Theory or praxis.

Many argue that Art History originated in Western Europe and remains the ambit of countries who have inherited its cultures. However, for the other 95% of the globe, the practice of art history has been evolving over thousands of years in their communities. Despite the sporadic popularity of Global Art History and the push of a New Art History, courses and subjects taught through schools and universities still prioritise Eurocentric subject matters and methodologies. Are teachers scared of teaching indigenous art history? And if so, why? This paper seeks to address these questions, and provide some suggestions in relation to how to teach Maori and indigenous art histories, by prioritising indigenous voices and perspectives across the spectrum, from art crime, to museum studies, to even art history.

MONIQUE JANSEN

Senior Lecturer, Visual Arts , Auckland University of Technology (AUT), Auckland

ROOM: WG801-802



Printmaking as a Form of Mechanised Drawing

All printing, whether it is inkjet printers, photocopying or lowly hand printed linocuts, use process to make an image. This is very different to the immediacy of drawing or painting, for example. Drawing is perceived as preparatory and a print as resolved but because the process of printing relinquishes some of the control students have over their images, interesting and unexpected things can happen that generate new ideas... this is how we can 'draw' or generate visual ideas using printmaking. This paper will advocate for printmaking as an alternative drawing medium. The innovative nature of print technologies like inkjet and laser printers, photocopiers, scanners and heat transfer methods; redundant technologies such as fax, typewriters, carbon paper plus traditional printmaking processes such as monoprinting, frottage, stenciling, and stamping are relatively accessible and can be utilised in a responsive, experimental way. This approach is analogous to the generative nature of drawing: intuitive, improvisational and speculative. This presentation will use examples of contemporary New Zealand and international artists who use print media in a drawing-like way, where the emphasis is on drawing in its 'verb' and 'noun' sense: process and product. (Sawdon & Marshall. 2009).



SHIGEYUKI KIHARA

Artist and Independent Curator Art/Theatre/Multi-Media/Performance

ROOM: WG404

Culture for Sale; a postcolonial völkerschauen

In August 2011 Shigeyuki Kihara travelled to Germany with the support of the Goethe-Institut to investigate museum archives across Germany to research materials related to her on-going research into the German colonial administration of Samoa from 1900 till 1914. Kihara's presentation traces the historical footprints of several groups of Samoans including men, women and small children who travelled and toured extensively across cities in Germany including Berlin, Frankfurt, Hamburg, Munich and Cologne where they were exhibited in a zoo – a practice commonly known as 'Völkerschau' a popular form of exotic entertainment and colonial theatre at the time.

Culture for Sale – a live public performance and interactive video installation first presented at the Campbelltown Arts Centre commissioned for the 2012 Sydney Festival is conceptually informed by the Samoan participation in the 'Völkerschauen'. Culture for Sale explores the intersections between dance, history and economy and whether the surrounding ideas continue to resonate in the daily lives of Samoan people in the postcolonial era.



WELBY INGS

Professor Art and Design Postgraduate Study and Graphic Design, Auckland University of Technology (AUT), Auckland

ROOM: WG126

The unspoken word: Teaching story design as visual communication practice

The telling of stories can be a profound form of scholarship, moving serious study close to the frontiers of art. (Featherstone, 1989, p.377)

Contemporary visual communication design increasingly permeates the borders of literature. This is evidenced in a range of media forms including the graphic novel, the picture book, animated narrative, and the zine. This heavily illustrated paper considers the journeys of three postgraduate graphic design students whose MA theses were concerned with image-led storytelling. It considers the unique challenges to teaching that these posed, including certain ethical and personal issues involved when candidates tell their own stories or the stories of others.

12pm

LUNCH

ROOM: WG201/WG128-129

SLOT 3: CONCURRENT 60 MINUTE PRESENTATIONS: 1.00 – 2.00pm

FIONA GRIEVE

Threaded Media Ltd,
Auckland

KIRSTY GRIEVE

New Plymouth Girls High
School, New Plymouth

MONIQUE REDMOND

Visual Arts Lecturer, AUT
University, Auckland

Copy Left; Distributing and sharing visual arts resources.

Alla Prima Partnership was formed out of a desire to increase curriculum alignment between secondary and tertiary sectors within the Creative Industries; Design and Visual Arts. The idea for a project that co-opted collaborators from multiple tertiary and secondary institutions was a founding driver for the partnership. The project's core objective to foster knowledge-sharing by collating content that is interchangeable between disciplines necessitated the design of a resource that could be easily integrated into existent programmes to expand thinking and application—and thus, the format has been designed as an interactive e-publication that enables users the flexibility to present and reproduce pages or sections. In this paper we will present both an overview of the Alla Prima project resource and scope and sample content in-action—and on that account deliver a paper within a paper. The interdisciplinary nature of the resource is key to locating the premise for assembling content that is deliberately cognisant of how contemporary practice interlinks and constructs relations. This e-book addresses fundamental issues, content and contexts that relate to creative process and practices whilst providing specialist insights and knowledge of established practices. NCEA Level 3 Visual Arts curriculum and assessment is a touchstone for the content and methodological approach employed in this project.

ROOM: WG404

ROS CAMERON

Wellington East Girls'
College, Wellington

Demystifying Sculpture

Sculpture is seldom offered as a visual arts subject in New Zealand secondary schools yet it is frequently the most exciting contemporary art practice. This presentation will demonstrate strategies to scaffold teaching sculpture in the junior school to support success at senior levels. NCEA Levels 1, 2, 3 and Scholarship will be covered. The presentation is suited to those wishing to introduce sculpture at any level and to sculpture teachers interested in further extending their understanding to support student engagement and success. Digital portfolios allow new presentation opportunities for performance and time-based practices and these will be discussed alongside conventional portfolio layout.

ROOM: WG703

SUDHIR KUMAR DUPPATI

Visual Resources and Established Artist Models in Art Education - A Cultural perspective

ROOM: WG801

Art Teacher, Marlborough
Boys High School;
Practising Artist

Education in art through the ages has constantly shifted its paradigms in order to suit the requirements of a particular culture. The questions raised in this presentation are timely because they examine pedagogical issues in art education from a cultural perspective, in order to evaluate and understand the requirement of established art practice as a requirement of NCEA visual arts at years 12-13. Teaching and learning visual arts in New Zealand schools is based on Achievement Standards that require art students to refer to 'established art practices'. This involves 'studying' artists' works in order to understand their methods, techniques and the (cultural) context in which their art is made. Established practices in art have been influenced by socio-political and geographical factors, and have initiated art movements across the world. Artists experiment with various complex methods, materials and techniques to explore, express and communicate their ideas about the world in which they live. Thus 'culture' has played a dominating role in influencing artists both in western and eastern societies. This has generated artists who are individually distinct, both in practice and concepts, from across the globe. Context is relative to artists and the way they produce their work. This presentation asks the questions: To what extent are these established art practices culturally relevant to the development of a student's work? Does studying an artist model involve a risk of stylistic influence? Will this exercise of 'study' hinder a student's creativity and individual identity? Appropriation in art has enabled appropriation at school level which is practiced as 'borrowing,' 'emulating,' 'copying,' 'translating,' of an artist's work. This raises the issue of its limitations and boundaries within art education and asks what are the ways in which a student could use them without risking their work being labelled as 'plagiarised' or appropriated?

NOVA PAUL

Making Moving Image Accessible.

ROOM: WG212

Art and Design Lecturer,
AUT University, Auckland

This paper presents two aspects to moving-image making: the utilisation of moving image technology in its most simplest and accessible forms to craft stories. It references Bozza, a mobile application that enables communities across Africa to tell individual and community stories from the inside out, through the mobile phone camera. Mobile phones are arguably the most accessible lens-based format. The approaches to moving-image making in this context reminds us that 'good' story telling can be in telling one's own stories. Secondly, considering the playful works of filmmaker Michel Gondry, this example emphasises the mechanisms of moving-image making through mise en scène and stop-frame animation. This example provides insight into the structural building blocks of moving-image: the scene as an artifice within films and structure / editing made by shooting one frame after another. Here students understand and unpack technologies embedded within moving-image technology and unravel *how* it is constructed. By providing some simple approaches to implementing and integrating moving-image in the classroom, this presentation considers how the approaches to art education articulated by the likes of Elwyn S Richardson, in Aotearoa / New Zealand might be reconfigured to embrace new technologies in the 21st Century. Through instilling in users of ubiquitous moving-image formats, awareness around the mechanisms of making movies, there is a place for developing a sensitivity of the ethical implications in using lens-based media. This paper provides some practical touchstones to moving-image, considering low-end / user-friendly devices, in camera editing and playback platforms – all of which can be utilised to shape stories and create an awareness of the mechanism used to shape those stories.

SLOT 4: CONCURRENT 60 MINUTE PRESENTATIONS: 2.00 – 3.00pm

CHRISTA NAPIER-ROBERTSON

Auckland Art Gallery,
Auckland, New Zealand

LEE DEVENISH

Art Teacher Waitakere
College; Chairperson
Auckland Secondary Art
Teachers Association

ArtLinks – A case study on our art centred cross-curricular participant driven conference

ROOM: WG404

In this presentation we share the story of our ambition to create the best ever conference model! We work in separate but related areas within education, Lee as a secondary school visual arts teacher, and Christa at Auckland Art Gallery, managing programming for schools. We were motivated in part by our experiences of conferences at which few topics seem of relevance, and the ‘networking’ can feel like being on an endless conveyor belt of awkward blind dates. Our vision of an alternative conference experience brought together around 70 teachers, artists and organisations from visual and performing arts, English, and media studies to explore cross curricular learning opportunities. This conference located the Arts, and curriculum integration with and through the Arts, at its centre. It gave as much ownership as possible to participants and focused on building relationships between these diverse but connected groups. The approach that developed began as an open ‘unconference’ model and, through consultation with teachers, was focused on an opportunity for all to submit topic ideas, and vote on those they would like to discuss. Sessions emphasised a collaborative approach. Presenters were re-named facilitators and were required to engage their audience in practical, dialogue-based sessions. These were required to be inclusive towards all participants, from whatever subject and professional background. The positive feedback from participants suggested that the model achieved its aims. We will consider the implications of the feedback for future events and encourage others to adopt or adapt the model for their own mini-conferences.

ADAM BUCKINGHAM

Teacher

Turning trash into art (Workshop)

ROOM: WG703

This workshop will explore easily achievable methods of involving young children, their families and communities in transforming someone else’s rubbish to produce art. It will look at the use of everyday objects to stimulate thinking through fun, real, inexpensive and sensory experiences that can be used with both adults and children. This work brings communities together in collecting materials, knowing that they are contributing their solid waste to be transformed into something useful. Items are incorporated from the home environment and the wider world, ideas which inspire and enrich children’s learning. The workshop will also feature the multi-award winning project “turning trash into treasure for young children” which was recognised by the NZ Ministry for the Environment with a 2013 Green Ribbon Award in Communication and education, and also by a NZI Sustainable Business Network Award and an Eco Wise Award in the same year. Creative ideas will be shared that can be incorporated into practice.

JANINE WILLIAMS,

Artist/Business Owner,
Railside Design Ltd,
Auckland

Tagging, graffiti and street art. What's the difference?

ROOM: WG801

This presentation is a personal viewpoint and collation of experiences about street art in NZ and the varying misconceptions towards this culture. As an active member of the NZ graffiti art and street art scene I have compiled findings and thoughts based on my personal interactions with people and their different environments throughout the world over the past 16 years. Although this presentation pertains to all the conference themes, because it is a very complex and widely spread subject that touches all aspects of society, my focus is on culture. Emotional, financial, artistic and legal aspects are only some of the areas we must look into before we can begin to gain a better and more educated viewpoint of such a misunderstood art form. The presentation will aim to bring clarity to some of the questions that have been asked for decades: Why would someone deface my property? Who are these people? Why is art an unacceptable idea because someone uses a spray can? Does my decision to move into a gallery make me more of an artist although my art is designed to be on the street? My findings will be shared while using visual examples throughout the presentation to interweave my personal journey into this story. Having worked alongside other artists, clients, government agencies and organisations, the NZ Police, and local community groups, the aim is to bring a balanced and experienced opinion into a strongly debated subject.

**DEB CULLINANE,
LINDA SEW HOY,
PETER COXON**

Auckland Secondary Art
Teachers

Design Briefs – Three Approaches

ROOM: WG907

In this presentation three secondary school teachers of Design will outline their approach to Level 3 Design Briefs as part of Optimising Creativity – sharing of practice and experience. Each presenter will discuss how they begin their programme at level 3. In particular, they will focus on how they support students to ignite ideas and to generate a brief that will sustain their interest and become the scaffold for their individual practice throughout the year. The presenters aim to offer starting points to teachers of level 3 Design, and to share ideas and methodology in the planning of a level 3 programme. Some discussion of level 2 might also be included where appropriate. Attendees will be given the opportunity to comment and ask the presenters questions and be part of this sharing of knowledge.

SLOT 5: CONCURRENT 30 MINUTE PRESENTATIONS: 1.00 – 1.30pm

MATT ELLWOOD

From school student to creative citizen: managing the transition from NCEA to art school

ROOM: WG701

Associate HOD, Whitecliffe
College of Arts & Design,
Auckland

The shift to the National Certificate of Educational Achievement (NCEA) at years 11-13 has had a profound impact on the shape of secondary art education in New Zealand. It has also had a dramatic effect on the transition from secondary to tertiary art study. In this presentation, I will look at several issues related to this transition. For example, how do the Level 3 NCEA assessment criteria relate to current tertiary examination processes? What are the key differences between secondary school practical art and the first year of tertiary fine arts study? How can secondary school students better prepare for their art school applications? What is the advantage of a generalist first year art school programme, particularly when senior students at secondary level are increasingly specialising in specific disciplines? Are “traditional” first year courses, like life drawing, still viable in today’s art schools? What are some key strategies to help students keep their friends and family interested in their work as it develops and becomes more challenging and conceptually complex? Drawing on my experience of teaching at both secondary and tertiary levels, I will discuss these questions in the context of successfully navigating the complex transition from secondary school student to independent creative citizen.

DR OLIVER STEAD

The art market in contemporary New Zealand

ROOM: WG803

Deputy Director, James
Wallace Arts Trust

Fine art is a commercial business. Artists have to sell work to survive. So do their dealers. Some artists achieve spectacular commercial success during their lifetimes. Some works of art become astonishingly valuable long after the artist who made them has died. Yet markets for fine art do not simply come into being. Like art itself the desire for art often has to be created where it has not existed before. In this presentation I discuss the following questions: What is the role of the commercial art market in New Zealand? How does it work? Where has it come from? Where is it going? What does it contribute to our society? What can we learn from it? This presentation is informed by my current position as Deputy Director of the James Wallace Arts Trust. Based at the Pah Homestead, TSB Bank Wallace Arts Centre, I assist collector and patron Sir James Wallace to carry out the largest acquisitions programme for contemporary New Zealand art in existence.

JULIE PLOWS

Three-year-old artists’ narratives: An audio-visual account of the imaginative visual art making of young children

ROOM: WG907

University of Auckland
graduate

This presentation focuses on the findings of my Masters of Education research, ‘Three-year-old visual artists: Their interactions during art making’. Informed by a social constructivist paradigm and innovative arts-based perspectives this small case study documented the voices and actions of five young artists. The footage captured on video is inextricably linked to the textual element of the project. The purpose of this presentation is to share some of my experiences as a participant observer in the research, and to enhance professional practice in the early childhood sector by contributing to knowledge about how young children make art. The utilization of audiovisual methods during five young children’s visual arts experiences at an early childhood education setting highlighted the three-year-olds’ voices. Key conclusions from the study were that young children benefit from teachers who empower them to problem-solve during creative processes. Mutual attention to visual arts making between young children and early childhood professionals is recommended. Furthermore, the ethical considerations and limitations of the study may be of interest to postgraduate students planning to use visual arts-based methods during their research.

JASON KENNEDY

Honesty and exaggeration: Best practices when acting for animation reference

ROOM: WG809

Auckland University of
Technology

To gain a better understanding of how the body moves 3D animators often create video reference of themselves performing the same actions as their characters. These body movements often comprise large, physical actions, but such actions are rarely engendered through an authentic emotional impetus. Acting performances that are emotionally-derived feel more genuine to an audience, leading us to hypothesize that an animated character's performance will feel more genuine if the reference performance on which it is based is also emotionally-derived. Through sharing of practice and experience, our team worked with a professional director and actors to collect motion capture data of emotionally-driven performances, which was analysed to determine how well the emotional conveyance of each action remained once applied to a 3D character animated using the motion capture data. By comparing movements that are merely "performed" with movements that are emotionally-connected, our team has begun to create a foundation for better understanding both acting and animation practices that lead to more believable acting for animation results. These guidelines for acting for animation reference are subsequently instructed to the advanced animation students within our Digital Design programme in order to encourage a creative pedagogy.

SLOT 6: CONCURRENT 30 MINUTE PRESENTATIONS: 1.30 – 2.00pm

MICHELLE JOHANSSON

Bridging and transitions/Practice and learning

ROOM: WG701

Faculty of Creative Arts,
Manukau Institute of
Technology, Auckland

The Certificate in Foundation Education Tertiary Pathways (Level 4) Creative Arts is a bridging programme at MIT which enables school leavers with no formal qualification, and students wishing to return to education and training, to develop core learning skills. Delivered across one semester the programme scaffolds learning skills in Creative Arts contexts to prepare students to progress into higher level study. The presentation will survey recent iterations of this Certificate, outlining fundamental components of the programme that equip students with a range of digital, practical, and theoretical literacy skills that platform their learning. This programme is focused on delivering learning skills relevant to the broad field of contemporary creative arts that span from practical art disciplines to performing arts and creative writing. The broad scope of practice focus that a student cohort can have necessitates the delivery of a strongly student-centred model. The approach is established in two first term courses. 'Learning Success' is focused on developing student literacy and familiarity with the demands of tertiary level academic systems and critical language. In the concurrent course, a 'Group Project', the rationale is that students begin to make creative work every day and that this work is presented and discussed at eight weekly sessions. Developing student thinking and making work is 'positioned' through discussion and research. Individual projects establish a creative platform for cross-disciplinary exchanges in group projects. This student-developed resource forms the basis for portfolio preparation and progression into the degree at Level 5.

CHRISTINA JEFFEREY

***The role of Tautai Contemporary Pacific Art Trust in supporting secondary and tertiary art students of Pacific heritage* ROOM: WG803**

Tautai Contemporary
Pacific Arts Trust, Auckland

For over 25 years Tautai, a charitable trust, has played a significant role in supporting the development of contemporary Pacific artists and art in Aotearoa New Zealand through a broad program of art-related events, activities and exhibitions. In 2000, the first Fresh Horizons three-day workshop was held for secondary students of Pacific heritage. Conducted by experienced artists of Pacific heritage, held in tertiary art institutions, and assisted by tertiary students who are also Pacific, the aim was not to persuade young people to become artists but to encourage them to continue their education by entering into tertiary study, to increase their self-confidence through the experience, to meet others who with similar backgrounds, and to introduce artist/tutors to whom they can relate and perhaps see a future they may not have previously thought possible. Further support for tertiary art students with Pacific heritage is provided through a program that includes liaison personnel, a four day art road trip to a major art event outside Auckland, an annual exhibition by students at all five tertiary art institutions, and a professional development day to assist senior students to prepare for life after art school. This presentation will show something of the range of activities of Tautai and suggest how its strong connections with a wide range of artists of Pacific heritage could be utilised by art educators.

SARAH PROBINE

The visual arts as a learning tool in an early childhood setting

ROOM: WG907

Manukau Institute of
Technology, Auckland

This paper reports on a small-scale research project in which I am currently engaged. The project was informed by my role as an early childhood educator in the visual arts. In current times early childhood education practices are strongly underpinned by sociocultural theories but, in contrast to this, visual arts practices in many settings continue to be informed by developmental perspectives or by strongly teacher-directed approaches. In some early childhood settings which have developed rich practices in the visual arts, these are used as an integral part of children's learning. The aim of my research is to investigate the connections between teacher pedagogy and children's engagement in the visual arts when used as a tool for learning. The setting for the fieldwork study is an early childhood setting influenced by the Reggio Emilia approach. This approach, which is shaped by socio-cultural perspectives, is offering opportunities for me to examine context as a dimension of the visual arts as a learning tool. Data has been collected through reflective diaries created by the teachers, and through observing children's art making processes and products. The process of researching teacher beliefs and values, as well as children's art making within the same setting, is allowing a clearer understanding of the link between teacher knowledge and practice and how this affects children's learning in the visual arts. This paper will be illustrated with examples of data collected at this stage of the project.

MIKE PORTER

Digital culture in the 21st century classroom: Harnessing game technology to engage students in cross-curricular projects

ROOM: WG809

Media Design School,
Auckland

Can students be as excited to learn about WWI as they are about playing the latest Xbox release? Is it possible for games to develop creative thinking and artistic skills? Children and teenagers become absorbed in computer games without needing any encouragement and for many, their interest in gaming can take precedence over their study commitments. Rather than discourage their enthusiasm, gaming can be a powerful tool for teachers to boost engagement levels and create a passion for learning within the classroom.

WENDY BURNE

Auckland Museum

This presentation introduces ways in which different projects have used games to enhance engagement levels and develop successful cross-curricular projects. Gaming devices have been utilized to develop student's motivation for learning within different situations and peak learning interest and motivation through using digital tools. Example projects include a collaborative endeavour with Auckland Museum to use the popular game Minecraft to develop understanding of WWI Gallipoli, and another where students worked together in a team environment to develop their own arcade games. The projects show ways in which creative students see the relevance of their artistic skills in different areas, including being an integral part of game development and developing digital resources for multiple applications. The projects also highlight the importance of students working in teams, using project based learning as a springboard to understand the importance of different skills and valuing the significance of both creative and technical thinking. The cross-curricular nature of the projects, utilizing physics, computer science and technology, social studies and history are discussed, with the intention of providing ideas on how to incorporate these learning strategies in a range of different classroom environments.

SLOT 7: CONCURRENT 30 MINUTE PRESENTATIONS: 2.00 – 2.30pm

SIMON McINTYRE

Senior Lecturer, Visual Arts,
School of Art & Design,
AUT University

Exhibition practice as a learning platform

ROOM: WG701

INGRID BOBERG

Senior Lecturer, Visual Arts,
School of Art & Design,
AUT University

This presentation explores the potential of exhibition practice as a dynamic learning platform. It encompasses both real and virtual exhibition sites and will focus on two Visual Arts projects for senior degree students. Both projects take students beyond their usual habit of working as individual artists and into the world of collaboration and professional practice. This type of expanded practice encourages risk taking while placing an emphasis on collaborative thinking and management skills. One project involves students working as a group to curate, install and manage a cohesive exhibition in one of the university's galleries. The second asks students to create a virtual exhibition with five artists, including themselves, in a site or gallery of their choice. Contextualising their work in relation to their chosen artists is critical to the success of this project. Both projects require students to identify a theme, utilise curatorial strategies and encourage collective thinking.

DONNA TUPAEA-PETERO
Head of Arts Faculty,
Alfriston College; Co-Chair
Toi o Manukau Inc. Society

Community projects and flexible curriculum design: Catalysts for engaging Māori learners

ROOM: WG803

NIGEL BORELL

Associate Curator Māori,
Auckland War Memorial
Museum; Co-Chair Toi o
Manukau Inc. Society

Toi o Manukau, based in Manukau, South Auckland, was formed in 1993 as a non-profit incorporated society to develop and promote Manukau's Māori arts and culture with a commitment to the cultural, educational and economic growth of Māori in the community. Their commitment to Te Tiriti o Waitangi is acknowledged through their close working partnership with Auckland City Council. Toi o Manukau is committed to the development and the well-being of Māori arts and artists in Manukau and continues to cultivate creative expression through its events, exhibitions, and cultural projects on a local, national and international level. This paper discusses a number of community and youth-focussed initiatives that have successfully engaged Māori youth as active participants in the arts. It serves to provide a template from which others may develop their thinking and ideas around engaging and raising the achievement of Māori through community based and community focussed initiatives. Resources reflecting outcomes will be made available to participants.

DR RUTH BEER

Trading routes: Trading places in Canada's remote northwest

ROOM: WG803

Professor of Visual Art,
Emily Carr University of Art
and Design, Vancouver,
British Columbia, Canada.

In this presentation our research and the creation of an interdisciplinary art, design and new media project, titled *Trading Routes: Grease Trails, Oil Futures* (2013-2017), will be discussed. This federally funded (Social Sciences and Humanities Research Council of Canada) project addresses cultural and environmental issues related to the extraction and transportation of natural resources (oil) from inland tar sands and the Pacific coast. It is concerned with perspectives of Aboriginal and non-Aboriginal artists, educators and researchers on the benefits and risks of controversial proposed oil pipelines, particularly in rural regions of Canada's northwest. Our project title refers to routes coastal First Nations peoples used for trading "grease", rendered oil from the tiny oolichan fish that were once plentiful, providing sustenance and was an important cultural and economic natural resource. Proposed pipelines for moving bitumen from inland tar sands for shipment to global markets traverse much of this same geographic landscape and contested terrain. Through the production of artwork, and stories of participants and of artist/researchers based on site-observations, interviews and workshops, this site-determined project aims to draw attention to the significance of oil industry development on geography, culture and community in this remote region and draws on national debates connecting cultural heritage and visions for the future. *Trading Routes* looks to the transformative potential of art education and contemporary visual arts with its expanded field of socially-engaged art practices and exhibitions as encounters for informal learning as powerful ways to represent complex conditions, to build awareness and to contribute to intercultural relations.

NOEL IVANOFF

Are we in strife? The role of the MFA in the twenty-first century art school

ROOM: WG809

Whitecliffe College of Arts
& Design, Auckland

In her recent article “Let’s start a new art school” in *Art News* (Autumn 2014), the artist Judy Millar questioned the efficacy of contemporary art schools, given the cost of study and the increasing pressure on institutions to produce graduates that are “industry ready.” The MFA degree is a good place to take a close look at some of Millar’s concerns, given that it is considered the terminal degree for visual artists – the degree that gives them a critical awareness of their practice, and prepares them for life as a professional artist. The exponential growth of MFA programmes is also part of an ever-expanding suite of Masters-level degrees. Most MFA programmes pride themselves on providing generous studio space for students to work in, and a wider environment of critical discussion and exchange. But in reality, how often are these spaces inhabited? How often do people actually get together and interact with their peers and with wider networks? Is the low-residency MFA an alternative that addresses Millar’s questions? Or is it simply a variation on an already problematic theme? Using Whitecliffe’s low-residency MFA as a case study, I will address current conventions, along with the role of the written dissertation or exegesis. I will ask whether these conventions are really relevant to high-level art, or whether they’re simply a legacy of the “validating evidence” required by accreditation bodies and the broader academy.

SLOT 8: CONCURRENT 30 MINUTE PRESENTATIONS: 2.30 – 3.00pm

SONYA LACEY

Not your name – art schools and online anonymity

ROOM: WG701

Whitecliffe College of Arts
& Design, Auckland

Anonymity is shown to increase participation and encourage risk-taking within online communities. Studio-based visual arts and design courses place great value on both these qualities and are often identified within assessment rubrics as indicators of an excellent creative process. So how can anonymity be co-opted as a positive force into a studio programme when authorship and personal responsibility for artistic decisions are considered essential to measuring a student's success or failure? While there has been previous debate about the problems and benefits of anonymity in relation to pedagogical feedback and assessment procedures, there is less research focusing specifically on its relevance for the field of art education, and similarly, few researchers consider its relevance earlier in the process of creative production. This presentation looks at case studies from online scenarios, offline historical examples and some recent cases of student-initiated collective practice. From these, it extrapolates models applicable to studio learning environments, with the objective of improving levels of participation and creative risk-taking. The presentation also considers the ways in which ideas around anonymity overlap with other strategies to disrupt singular authorship, such as collaborative or pseudonymous practice, and the challenges these positions pose for academic frameworks.

INGRID BOBERG

Senior Lecturer, Visual
Arts, School of Art &
Design, AUT University

Exponential learning: Photography students on camp

ROOM: WG803

DIENEKE JANSEN

Senior Lecturer, Visual Arts,
School of Art & Design,
AUT University

This presentation explores how dislocation and total immersion can operate together to provide active learning opportunities, self-responsibility and the shaping of artist identity within an art school situation. The context, activities, encounters and observations are based on the experiences of a group of students engaged in an intensive, off-campus photography camp in the Central Plateau. It discusses how disruption and change can provide art students with the opportunity to broaden perceptive capabilities, challenge rationale and reconsider personal attitudes as progression is made toward positive educational and personal outcomes. Student interviews and focus group discussions are reflected upon to present an analysis of this immersive learning experience from both students’ and lecturers’ perspectives. The strategies used in this study can readily be translated to different levels of educational curriculum and different orientations with regard to site.

NATHAN SUNIULA

Wall to wall beginnings: Learning to be yourself again

ROOM: WG809

MIT (School of Secondary-Tertiary Studies), Auckland

During the past four years I have been teaching art at a unique secondary-tertiary environment at Manukau Institute of Technology (MIT). Most teachers are faced with this enduring question during, and possibly from the onset of their teaching endeavours: How do you engage and teach students with an impeded mindset of education and educators, to realise and understand their own way of learning? Four years ago I accepted a unique opportunity to prepare an art project that could engage students. The project was based on Papua New Guinea war shields. Each student had to design and create their own personal shield, which then had to be hung on the walls of an enclosed dwelling space at the School of Secondary-Tertiary Studies. The shield project was taught to a group of year 11 students for a period of 6 to 8 weeks. My presentation will be centred on the evolution and development of the shield project, its impact on various types of learners, as well as its influence on the culture of the school over several years of delivery.

SLOT 9: CONCURRENT 120 MINUTE WORKSHOP / PRESENTATIONS: 1.00 – 3.00pm

**NIGEL ROBERTS,
PAULA TAAFFE**

Eastern Institute of
Technology (EIT), Hawke's
Bay

A new way of seeing: How to teach an Arts and Design Course using a project-based learning approach

ROOM: WG126

In 2013, ideaschool at EIT Hawke's Bay introduced a new project-based learning Arts and Design degree. This programme was redeveloped over the previous two years from a traditional art school model into a 21st century project-based learning programme. The redevelopment work was undertaken by the Visual Arts and Design team at ideaschool, led by Head of School Dr Suzette Major, consultant Dr Elly Govers and Programme Coordinator Nigel Roberts. This presentation outlines how project-based learning was applied in a specific course. Moving beyond the theoretical and philosophical arguments about the benefits of project-based learning, this presentation specifically addresses the 'how': how to teach Arts and Design studio practice using a project-based learning methodology. Specifically, it draws on the experience of a Level 5, 15-credit project entitled *Ways of Seeing*. This four-week project encouraged students to critically engage with different ways of representing ideas through the lens of paint, photography and moving image. Through outlining what content was covered and how it was taught using such a 21st century approach, this presentation offers insights into the application of project-based learning within the context of arts and design education.

IONA MATHESON

Lopdell House Gallery,
Auckland

Casting the net: Gallery in transition

ROOM: WM501a

For the past two years Lopdell House Gallery's education team have focused their attention on a wider community audience while awaiting the completion of a new gallery development. This transitional time has created new opportunities through outreach programmes, workshops and collaborative projects that have taken place off-site in the community. Through relocation, the team has expanded and diversified its audience participation with new innovations. Among them is the Art in a Box programme which has the gallery travelling to the school instead of vice versa. Although this was initially designed for primary schools, it has served as an outreach resource for professional development to early childhood educators, primary school teachers, and new immigrant adult students. The approach has been inspiring and challenging and has engendered collaboration and culturally inclusive programmes. This workshop is designed to inspire and up-skill educators through a hands-on sculptural workshop with a focus on active, community engagement. It will give participants the skills required to deliver a 3D clay class, resulting in a sculptural form of an imagined character using specialist air-dry paper clay. It will be delivered in our Art in a Box style, which will be beneficial for gallery educators working in a transitional situation, other educators who have provisional circumstances and need to be portable, and primary/ECE teachers. Participants will be inspired by the talented sci-fi/fantasy artists from the *White Cloud Worlds* publication to craft a sculptural character.

EVAN WOODRUFFE

New Vocabularies: Developing drawing's exploratory nature to bring about new outcomes in painting.

ROOM: WM501b

Product Marketing and
Training Manager, Paintbox
(a Division of Gordon Harris
Ltd)

This workshop will focus on drawing, which is commonly seen as a working-out process, a preliminary to creating a finished painting. This working-out stage, with its inherent uncertainty and exploration, provides an important set of criteria for moving painting into fresh visual territories. Both the speed of execution and its separation from the "masterpiece" have given drawing a great momentum over the last five years, especially in the tertiary environment. New vocabularies are blurring all divisions between what was once considered a study and a finished work. Using a diverse array of materials, this workshop looks at ways that drawing can explore painting concerns. By working from three themed still-life tableaux, each with a set of materials that match the theme in some manner, the participants will be encouraged to combine notions of doubt and dissatisfaction with traditional drawing skills, to arrive at an image that is intriguing and new. The themes are Organic, Synthetic, and Domestic. Participants will learn contemporary approaches to image-making: effective results in a limited timeframe; modern methodologies; artist models; appropriate for final presentation boards. They will be working on prepared papers and boards with drawing and painting materials (all supplied).

MANDY JAKICH

Encouraging Creativity through Painting

ROOM: WM501c

Teacher, Auckland Art
Gallery

This workshop is informed by my experiences of teaching children, at years 1-8, in the studio at Auckland Art Gallery. Because programmes last for only 60 minutes, I constantly ask myself these questions: how can I encourage children to be creative, to explore and experiment freely, to use their imagination, to show their individuality and take risks during this short timeframe? How can I adapt the thematic art making programmes in the studio, which run alongside our Gallery sessions, to allow children to create their own ideas and responses but still within a framework that develops skills, techniques and understandings? I appreciate that classroom teachers have similar issues of restricted amounts of time, limited materials and pressure to make clear links in visual art with other parts of the curriculum. In this workshop I will share some ideas that seem to be working well and will no doubt continue to be modified and developed. In the workshop we will explore the creative process through:

- exploring and experimenting with tools, materials and techniques and different ways they can be used
- looking closely at an abstract work, identifying things you are reminded of then creating your own interpretation of this
- exploring a visual arts technique to encourage story writing
- reflecting on how these processes could be used in your classroom and how it could encourage creativity in your students

GRAHAM HALL

Multi-block woodcut using one colour black

ROOM: WE501e

Teacher, Wanganui High
School

This workshop will take teachers through the techniques and processes of cutting and printing a successful multi-block woodcut. Teachers will be shown how to achieve: Failsafe registration; Transferring information onto blocks; Using tone to develop pictorial space; How to sharpen and maintain those cheap chisels found in the grey tote boxes in all art rooms; Produce a successful print; How to safely handle transparent oil based ink; Print/paper etiquette. Because of the nature of the workshop, and the constraints of time, the key block (information block) will need to be cut prior to participating in the workshop. An instruction sheet/video will be provided.

3.00: Afternoon Tea

FOYER: WG201 / WG128-129

3.30: New Zealand Artist Keynote Address

Keynote Speaker: Billy Apple, *A Model Artist: Billy Apple in Conversation with Christina Barton*

Keynote Speaker Day One: Billy Apple

ROOM: WG403



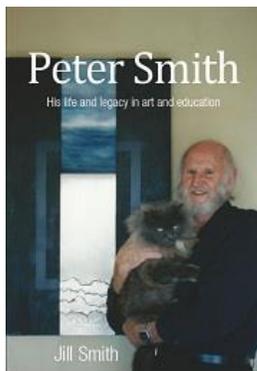
Billy Apple is a conceptual artist who, since 1962, has engaged in a multifaceted practice that has seamlessly woven together his life and his work. Along the way he has ceaselessly exploited the latest technologies whether this is offset printing, xerography, neon and laser light, sound recording, digital photography, or genetic profiling; and utilised every imaginable medium from the traditional means of painting and drawing, to high-tech materials like plastics, passivated steel, manufactured products, even his own body. He is an artist for whom the idea is central and he 'outsources' his production by calling on the expertise and skills of others. Apple's way of working is crucially dependent on the connections he makes with technicians, manufacturers, retailers, art buyers, curators, writers, scientists, marketers, even food producers, wine growers, and racing car drivers. He is unique for the model he sets of the artist who embeds himself in society, who nevertheless is committed to making meaningful art that will have lasting significance. How he works and what motivates him will be the subject of a conversation between the artist and Christina Barton, an art historian with a long-standing interest in and knowledge of Apple's extraordinary life and career.

Christina Barton's research, teaching and curatorial practice focus on her interest in post-1960s' New Zealand art; draw on her knowledge of contemporary art and theory, and build on her ambition to create a variety of platforms for thinking about art and its histories. She has gained her knowledge from many years of first-hand contact with the New Zealand and international art scene, through her work as an academic, as a curator working in public art museums in Wellington and Auckland, and as a writer and commentator.

4.30

Book Launch – '*Peter Smith – His Life and Legacy in Art and Education.*' By Dr Jill Smith

FOYER: WG201



Peter Smith was one of New Zealand's most influential art educators. During his 50-year career as a well-loved teacher, role model, mentor, and leader in educational policy he elevated the status and value of New Zealand art education to both national and international acclaim. He helped develop and draft the country's first national art curriculum, introduced the education system to the new and uncharted territory of internal assessment and external moderation, and trained scores of secondary school art teachers.

To know Peter's life and legacy is to understand the evolution of art education in New Zealand from World War II to today. It is an inspiring account of how one teacher/artist's journey helped change a nation's educational landscape.

DR JILL SMITH is principal lecturer in visual arts education in the School of Curriculum and Pedagogy, Faculty of Education, The University of Auckland.

5.30

Exhibition Opening of *'Toitu'* by Blair Kennedy



ROOM: WM201c

Toitu is an exhibition of work by artist and art educator Blair Kennedy. The three-screen projection work was the culmination of his Master's degree. In this series of work his scrutiny is turned to one specific site in Dunedin that of the estuary of the Toitu stream, latterly known as the Triangle Garden and now named the Queens gardens after a commemorative statue of Queen Victoria placed there. The layered temporal discourses are used to explore personal issues of change and transition, loss and erasure, and layers and fragments, against wider issues of post-colonial concerns and the place of figurative painting in a contemporary setting.

Exhibition Opening of 'Student Art from the Auckland Region'

ANZAAE 2014 invites you to celebrate the creative talent of a representative sample of some of Auckland school's art education programmes. The work on display showcases folios from a range of levels and disciplines, and features exemplary achievement on the part of our youth.

The creative mind-sets, hearts, talents and future of our young people, and this country, are the very context of this Conference. As well as being inspired, we invite you to use this showcase of work as an opportunity to reflect and discuss your current programmes with colleagues, and consider how what you are hearing presented at conference might impact on the way we operate as leaders in art education.

The ANZAAE Committee warmly thanks the various schools who have so generously made their work available for viewing.

Day Two Programme of Events

8.30: Registration Opens **FOYER: WG201**

9.30: Arnold Manaaki Wilson Memorial Keynote Address
Keynote Speaker: Ngahiraka Mason: ***Cultural Awakening***

Keynote Speaker Two: **Ngahiraka Mason, *Cultural Awakenings***



ROOM: WG403

Ngahiraka Mason (Ngāi Tūhoe, Te Arawa and Ngāti Pango) is the Indigenous Curator, Māori Art at Auckland Art Gallery Toi o Tāmaki. Her curatorial interests strongly relate to old knowledge and new understandings within indigenous sites of knowledge to generate awareness of the value of culture. A trained fine artist, curator, writer and cultural historian she obtained her MMVA (First Class Honours) from Massey University.

Our constantly changing world throws into relief the importance of leadership through cultural awakening. In the gallery and museum sector future directions are a point of tension because there are recurring themes in the work of artists that ask for a cultural awakening in education, art training, practice and interpretation. Cultural awakening was a platform that the late Dr Arnold Manaaki Wilson promoted through his experimental educational program called Te Mauri Pakeaka. This address will propose some provocative ideas to move forward and strengthen leadership through cultural awakening within the education and arts field.

10.30am Morning Tea **FOYER: WG201 / WG128-129**

SLOT 2: FEATURED PRESENTATIONS: 11.00 – 12.00pm



DR JILL SMITH. Principal Lecturer, Faculty of Education – Curriculum and Pedagogy, University of Auckland

ROOM: WG404

Culturally inclusive art education: Research as a catalyst for empowering change

This presentation focuses on culturally inclusive visual arts education and how research can inform pedagogy. It reports on how the findings from two research projects are being used as a catalyst for empowering pre-service teachers to be culturally inclusive in thought and action. The aim of the first project, positioned within the reality of New Zealand's progressively diverse school population, was to discover how art teachers' understandings of the ethnic diversity and cultural differences of their students were reflected in pedagogy, and the extent to which those practices were shaped by personal and professional influences. A follow-up project, informed by findings from the first, was to discover why an 'Asian' dimension was notably absent in programmes given that 'cultural diversity' is cited in national curriculum as one of the eight principles that embody beliefs about what is important and desirable in education for students. The findings from both studies highlighted a range of issues about the intent, extent and quality of culturally responsive practices in visual arts education. This prompted me to develop a scaffolded approach using five theoretically-informed strategies requiring 'reading', 'thinking' and 'doing', to empower pre-service visual arts teachers to engage in 'being' culturally inclusive. Each strategy builds on the other. 'Locating themselves' is followed by a 'critique of national curriculum policy'. The third strategy, 'developing a pedagogical stance', is followed by 'acquiring knowledge of culturally inclusive practices'. The presentation will feature examples by pre-service teachers of the fifth strategy, 'applying theories in visual arts education practice'. Visual arts education is an ideal vehicle through which all students can find their voice, and gain understanding of the voices of others. Using research to inform pedagogy can potentially make a difference and empower pre-service visual arts teachers, individually and collectively, to be culturally inclusive when they become teachers.

NIGEL BORELL

Associate Curator Māori, Auckland War Memorial Museum; Co-Chair Toi o Manukau Incorporated Society

ROOM: WG702-703

Contemporary Māori art: recent trends and contributions

When we track the history of contemporary Māori art, it is generally understood that the origins are in the 1950s and 60s with the Tovey generation of Māori art specialists in schools. These Māori Modernists offered a broader expression of art that was extremely contemporary, yet quintessentially Māori. The 1970s witnessed the rise of the protest movement and the collective Nga Puna Waihangā whilst the 1980s was a progressive decade notable for the rise of the Māori woman's art movement. The 1990s was the era of the Young Guns: art school trained contemporary artists successfully 'making it' in the minds of art critics and mainstream dealer galleries throughout the nation. The 1990s were also significant for a shift in tertiary arts education with the creation of Māori focused art programmes supported by Māori arts forums nationally and regionally. Today the graduates from these programmes are active in the visual arts sector throughout the country. Distinct from the generation prior, these artists are focused on 'the collective' and seem to be motivated by a different set of priorities. This presentation offers a practical investigation into some of the recent graduates and contributors to contemporary Māori visual arts over the past five years. Who are these artists, how do they operate and what is their work addressing? This paper will offer some insights into recent trends with a view to informing and updating what is taught in the classroom.



DIENEKE JANSEN

Senior Lecturer, AUT
University, Auckland

Documentary photography and video: returning to the real

ROOM: WG801-802

Over the last two decades there has been renewed engagement with documentary practices within the contemporary art world. On the back of its historical contestation of truth, reality, and ethics, and the unravelling of its representational position, it has become one of art's most significant inclinations. This re-energised engagement speaks of our time, not only regarding modes of technology but also the need and desire to communicate, represent and share narratives. This presentation will discuss the unmasking of documentary as a construction, and the reshaping and creating of new kinds of histories and realities. Through a drive-by of contemporary art engagements with documentary photography and video, it aims to discuss this rich terrain in relation to motivations, provocations and possibilities.



MAX GIMBLETT - Artist

ROOM: WG908-909

The ANZAAE 2014 conference committee are honoured to have Max Gimblett included in this year's conference proceedings. As an artist whose life experience and work enquires into and embodies the deep heart of creativity and the essence of life itself, Max Gimblett is one of this country's most renowned artists. **In addition, he now regularly and generously gives his time and experience to others as an educator in his art form and practices.** Max is a true kaumatua within the collective body of not only NZ artists, but the world's esteemed artists. To experience Max's work, is to experience works of wonderment - work that is at once both extraordinary and familiar, both known and unknown. Max's works seem to hover with a foot in two worlds: they are at once simple, accessible, beautiful objects which declare their materiality and origin, whilst at the same time bearing witness to a transcendent state and place of pure being. This presentation is a screening of the inaugural ANZAAE 2014 conference address that Max Gimblett offered as a forerunner to ANZAAE 2014 in Auckland last month.

DR ROBIN WOODWARD Senior Lecturer in Art History, Undergraduate Adviser Art History

ROOM: WG126

Overlooking the Obvious: Contemporary Public Art in Auckland

Connections, culture and creativity - how do we communicate these ideals through art? The most obvious form is public art – obvious, universal and so 'in your face' that it is easily overlooked. So, what about the unique nature of this urban intervention? In the 1950s and early '60s, with new materials and technologies facilitating the building of taller and taller skyscrapers, planners looked to something to enhance the new urban landscape. What better than sculpture? Public art became larger and more attention-seeking as it took on the role of relieving the 'sameness' of the new inner city streetscape. And as its role evolved, so too did its form. There was a move to populate cityscapes with works that carry some specific connection to their environment. Now, public art has developed into something of a status symbol of the state of cultural and intellectual activity in a city. As Auckland struggles to brand itself – as the City of Sails or the more official 'First City of the Pacific' - public art is increasingly drawn into the picture. Internationally, public art is employed as a signifier of place or as a key feature of urban regeneration (or rejuvenation) of a location. This pattern is well established in Auckland City. The Wynyard Quarter and the waterfront are dotted with new public art, low key but popular pieces. Wellesley Street has recently had its turn. Albert Park, Myers Park and the Domain are all sites of current contemporary art projects. The Learning Quarter is part of the Micro Sites public art initiative (thirteen small artworks) that the city has developed in conjunction with The University of Auckland and AUT. Otahuhu is the site of the National Memorial to David Lange, and in Papatoetoe, Regan Gentry has transformed the RSA building into one of the country's newest expressions of culture and connectedness. Public art is alive and well in Auckland City.



12pm

Lunch

FOYER: WG201/ 128-129

SLOT 3:

CONCURRENT 60 MINUTE PRESENTATIONS: 1.00 – 2.00pm



DONNA TUPAEA -PETERO

Head of Arts Faculty, Alfriston College; Co-Chair Toi o Manukau Incorporated Society

ROOM: WG404

The role of middle managers in raising Māori achievement

Tupaea has spent 19 years teaching career in secondary schools in South Auckland. She has worked in various roles which include leading a learning area and working along staff as a Te Kotahitanga facilitator. She is a contemporary practicing Māori artist and, as such, is an advocate of Māori achieving success as Māori. In this presentation Tupaea addresses issues facing an educational climate where middle managers in schools are often grappling with initiative fatigue. She asks questions such as: how we can ensure that Māori achievement is prioritised and remains at the forefront? What does it mean for Māori to be educationally successful as Māori, and how do we provide opportunity for them to reach their full potential in our visual arts learning area? This presentation explores, and seeks to address, these big questions and offers examples of shared practice, implemented processes and strategies that are culturally located, and that work towards increasing responsive and accountable leadership practices. Tupaea discusses how a shared and co-constructed approach in working with staff can provide opportunity to collectively develop staff capabilities, and how it can challenge them to reconsider personal attitudes to promote collegial staff buy in.

GEOFF HARRIS

The tail that wags the dog: The relationship between teaching, assessment and moderation

ROOM: WG126

National Moderator at New Zealand Qualifications Authority

Have achievement standards become a de facto curriculum? All too often it seems the chase for credits and subject endorsement means that NCEA has moved from an assessment tool to the primary planning concern. How can we put the New Zealand Curriculum back at the forefront of programme planning? This presentation explores alternative ways to consider the relationship between course design and assessment outcomes.

SLOT 4:

CONCURRENT 60 MINUTE PRESENTATIONS: 2.00 – 3.00pm

BLAIR KENNEDY

Toitu, the journey towards a MFA exhibition

ROOM: WG801-802

Head of Art Department, Kings High School, Dunedin, Practising Artist

Kennedy's painting practise explores the tension and duality between the static image of the painted surface and the projected moving image. Works are made in multiple mediums, each offering a different perspective of the same central concern. In each, the stationary frozen nature of the painted surface acts as a counterpoint to projected moving image. Kennedy's studio practice is centred on a series of handmade animations that utilise imagery from his selected site. Historic photographs and traditional drawing methods are used to create a series of painted works and animated studies that utilise many of the conventions and understandings more commonly linked to moving image traditions. In this series of work his scrutiny is turned to one specific site in Dunedin, the estuary of the Toitu stream, latterly known as the Triangle Garden and now named the Queens Gardens after a commemorative statue of Queen Victoria placed there. The layered temporal discourses are used to explore personal issues of change and transition, loss and erasure, and layers and

fragments, against wider issues of post-colonial concerns and the place of figurative painting in a contemporary setting. This presentation will offer a context for discussion around moving image used in the classroom from a painting perspective.

DR RITA IRWIN

Art Education as Radicant Practice

ROOM: WG126

Associate Dean, Teacher Education, University of British Columbia

In this paper I explore the etymological root of the word curriculum or currere alongside two derivatives, excurrere and incurrere. Examining the interpretations of these words leads to re-imagining the potential for 21st century learning opportunities. Weaving through these notions is Bourriaud's proposition for a radicant practice among contemporary artists – a practice in which one's roots are always in motion, across contexts and always in translation. Excurrere and incurrere, or excursions and incursions, are proposed to be ways of understanding how radicant learning encounters may be enacted through an artistic methodology called a/r/tography.

SLOT 5: CONCURRENT 30 MINUTE PRESENTATIONS: 1.00 – 1.30pm

AMIRIA PUIA-TAYLOR

Painting for the People, Auckland

ASHNA MAHARAJ

MIT Faculty of Creative Arts Student Intern, Auckland

People connecting creativity is culture

ROOM: WG808

The presentation sets out to introduce the foundations of 'Painting for the People' and its core values. 'Painting for the People' is a community based mural arts initiative that creates awareness about socio-political issues relevant to communities, drawing on identity and reinstalling positive change and ownership. The core values of community, kaitiakitanga, creativity, education and the culture of Mural Arts will be examined and project outcomes will be shared and discussed.

ROSS LIEW

Founder & Director of Cut Collective, Creative Director of If These Walls Could Talk

If these walls could talk: Exploring the work, the creative process and community of New Zealand street art practice through the production of a 6 episode web series.

ROOM: WG801-802

This presentation will introduce a series of online webisodes which have been designed, in part, as a resource for education around contemporary street art practice in New Zealand. At Cut Collective we have a community of artists working at an international level who are collectively developing a strong vernacular to contribute to the global dialogue. Six of these artists are the subject of the web series. There is particular focus on the creative processes employed by the artists, and an effort is made to establish a context that examines the engagement between the artist and the community and the artworks' relationship with the community they appear in. This presentation will establish the line of inquiry adopted by the series and examine this as a model for future research and study around street art. It will address some of the crucial characteristics of examining a street art practice and the artists working within the field.

**CHRIS VERBURG,
ANTHONY CHIAPPIN,
JERRY GULL,
DEAN MORONEY,**
Ideaschool, Eastern Institute of Technology (EIT), Hawke's Bay, NZ

Designing and launching a new brand for an art and design school within a tertiary environment: The ideaschool story ROOM: WG809

The brand identity of an arts and design school should reflect the creative spirit of that school. However in most tertiary institutions, art and design schools are marketed under the institutional brand of the ITP, University or PTE within which they operate. That institutional brand typically needs to be sufficiently overarching to cover all myriad of subjects taught on campus from trades to nursing, tourism to social sciences and so forth. The risk of this approach is that the specific creative voice of the arts and design school gets lost. This presentation outlines how this dilemma was addressed at EIT through the development of a brand specific to the arts and design school. The rebranding of the School of Arts and Design began in 2010, drawing on the thinking of prominent arts educationalists such as Sir Ken Robinson (2010), Fisher & Williams (2004), Pink (2005), Wilkinson & Pickett (2010) and McLeod (2010), and in response to the rapidly

changing world that students are now being educated into. The School of Arts and Design repositioned its philosophy to be based on three key pillars: creativity, convergence and collaboration and the new brand including a new school name was launched in November 2012. This presentation outlines the development and implementation of the rebranding strategy for the School of Arts and Design, which is now called ideaschool, and reports on its success.

ANDREA SELWOOD

Time-based art: A classroom model

ROOM: WG803

Senior Teacher, Visual Arts,
Te Aho o Te Kura Pounamu
– The Correspondence
School

This presentation holds relevance for the classroom by linking to the time-based art component of the NZ Visual Arts Curriculum which was added in 2007. It references the NCEA achievement standards, specifically the ‘.5’ internal concerning a one-off ‘resolved work using cultural conventions’ available to students working at Levels One, Two and Three. It is timely that the new e-portfolio submission option now provides for art in video format, a DVD electronic alternative to the A1 board, folio examination of the NCEA Level 3 external, NZQF. I will refer to and unpack aspects of Time-based Art, the CD and DVD ROM teaching resource which was produced by Learning Media, commissioned by Ministry of Education and subsequently distributed to NZ schools. I was a participant and contributing advisor, artist model and practising teacher in the formulating of this resource. One of the messages to reinforce to an audience living with popular culture is that ‘people and place’ remains universally constant in formulating personal identity and making of art. Part 1 focuses on making the time-based art work. Part II shows the exhibition presentation and installing the artwork for audience interaction.

SLOT 6: CONCURRENT 30 MINUTE PRESENTATIONS: 1.30 – 2.00pm

AURELIA IRENE ZATTA

Creatively redressing experiences of relocation and dislocation

ROOM: WG808

The Corelli International
Academic School of the
Arts

In my recent MFA I examined and addressed contemporary relocation/dislocation issues and experiences. In this presentation I will present the theory I covered that fits in with notions of being relocated and dislocated in today’s context and the art practice that I developed in response. I assert that the present is an unsettled context—a ubiquitous state of continuous rapid change and exchange across transnational arenas of culture, society, politics and economics. Anthropologist Arjun Appadurai suggests it is within these transnational arenas that contemporary people have formed an affiliation and feel they no longer connect with the nation state but are part of a wider evolving global community. The nation state has been replaced and today’s individual has relocated to a transnational one. However, flux defines today’s transnational world and philosopher Hubert Dreyfus sees this ongoing change as disruptive and responsible for creating universal unsettledness. Literary theorist, Edward Said, suggests that those who relocate and experience dislocation compensate for uncertainty and disorientation by creating new worlds to regulate. I propose that the contemporary artist—a member of this unsettled context—applies Said’s concept and through an art practice creatively redresses the situation. I will discuss the artwork I generated as reparation for contemporary unsettledness and show images of selected works and expand on the significance of the *National Geographic* magazine in my practice as a paper source; a book unit; a geographical reference and as a signifier of an exotic and diverse transnational world. My work as creative compensation reveals no clear rectification or utopian order but reflects the unsettledness that instigated it and the mundane, unromantic aspect of facing unsettledness and getting on with everyday life.

JULIA ORAM

Building student literacy capabilities in art and design education

ROOM: WG801-802

Design and Photography
teacher, Epsom Girls
Grammar School.

To achieve success in tertiary art and design education, it is necessary for students to be proficient at reading written and visual information. Art and design students frequently lack self-efficacy in reading for academic purposes, an issue exacerbated in tertiary education by the often-demanding texts presented to students for theoretical papers, or as readings to inform their studio work. This presentation discusses my experiences and the outcomes of using Participatory Action Research to establish strategies which can enable art and design students to become more proficient, motivated and self-efficacious readers of academic texts. This method is activist in approach and works to empower the community or its representatives by working collaboratively and reflectively. The action research process, reported here, involved six one-hour sessions with a group of students to explore and discuss new and established strategies for reading academic and theoretical texts. To establish the success of the action research process, pre-and post- tests were carried out using Bandura's (1997) self-efficacy scale in conjunction with interviews and the use of diaries. What emerged as most beneficial to students, and contributed to an improvement of their self-efficacy, was the facilitation of academic reading as a group, rather than as an individual process. The dynamic nature of small group discussion around their reading, where students could discuss theoretical ideas, deliberate on new art and design vocabulary and collaboratively examine and solve issues, enhanced their understanding and enjoyment of the texts. In this presentation I argue that it was the collaborative and reflective nature of the Participatory Action Research process that proved to be the most constructive strategy for developing academic reading capability.

JON BYWATER

Methodology in a studio art setting: The artist's relationship to discipline in academic writing

ROOM: WG809

Lecturer, Elam School of
Fine Arts, University of
Auckland

If a methodology (via Latin from the Greek *methodos*) concerns the 'pursuit of knowledge' (from *meta-* (expressing development) + *hodos* 'way'), then the question of method in art practice is illuminated by art's relationship to the broader issue of knowledge production. This presentation will examine the student artist's relationship to discipline in writing for an academic context—particularly in a postgraduate setting, where this concerns an exegesis or the 'written component' of a thesis—as a test case for the application of standard academic conceptions of 'methodology' to studio practice. It will argue that an artist's unique relationship to knowledge provides a framework for the proper understanding of methodology in relation to a student artist's research, contra the adoption of supposedly 'methodological' templates sometimes borrowed uncritically from other disciplinary frames.

LYNNEMAREE PATTERSON

Becoming part of the solution: bringing art education and ecological responsibility together.

ROOM: WG803

Whitecliffe College of Arts
& Design

"The technology we need most badly is the technology of community – the knowledge about how to cooperate to get things done." – Bill McKibben. The current hybridization of art, activism and design can and does contribute to viable solutions to the crises facing the planet. Although students know they are part of a complex, contradictory system, they are increasingly seeing themselves as part of an activist solution to ecological challenges. Art schools however, have been slow to develop curriculum that reflects these changing attitudes. Our challenge, as educators, is to listen to students and rethink factory-style indoor programming to enable students to co-create learning environments that address sustainability concerns while ensuring practical outcomes. It is hard to define and implement, and it is difficult to teach. Even more challenging is the task of reorienting an education system to view sustainability as a compelling issue of our times. How do we move from "just talking" to being action oriented? Are there ways to combine art practices and processes with other disciplines to work toward a thriving planet? If so, what are they? Looking at a range of recent student projects at Whitecliffe College of Arts & Design, and new curriculum designed to address questions of sustainability and ecological responsibility, I will highlight how the role of the educator is to broaden a student's worldview, immerse them in living projects, develop strands for co-operation and prepare them for an academic and professional future with an earth-centred awareness at its heart.

SLOT 7: CONCURRENT 30 MINUTE PRESENTATIONS: 2.00 – 2.30pm

BOBBY HUNG

Understanding the influences of visual culture on tertiary student's art making in New Zealand and Hong Kong

ROOM: WG404

This presentation reports on a research project aimed at understanding the influences of contemporary visual culture on a sample of visual arts students studying at two tertiary art institutions in New Zealand and two in Hong Kong. Students live in an image-saturated era, thus an investigation of the participants and their visual landscapes in these nations offered a comparison for understanding the impact of their visual surroundings on their art making processes and art works. I was born in Hong Kong but have grown up in New Zealand. The research inquired into how visual culture has influenced the students directly and whether it informed the teaching programmes offered at the four different tertiary art institutions where they studied. The research offered self-reflection for me as an artist / teacher / and participant-researcher, and for the student research participants, art educators and the wider art education community. Researching the impact of visual culture in a fast changing globalised world, and its implications within the expanding nature of visual arts, provides opportunity to generate new knowledge and offer possibilities for change in art making and professional practice. Within the topic of visual culture, there is already an extensive body of literature that supports the shift to the term visual culture art education. Although this research only featured a small sample of participants, it is clear that educators need to prepare their students for critical engagement of their visual surroundings.

KEZIA FIELD

Using Pinterest as a global citizen in the classroom

ROOM: WG808

Art teacher and Acting
HOD of Visual Art, Columba
College, Dunedin

This will be an informal presentation on the simple ins and outs of setting up a Pinterest account. It will focus on how to use Pinterest as a digital pin board for teaching practice and how senior visual arts students may use it as a tool to collect, compile, explore visual culture, and locate artists models and themes as starting points for their individual visual arts propositions. The presentation will also discuss how to use Pinterest to create and maintain dialogue between teacher and student within the context of a NCEA programme. The presentation will be using Pinterest and PowerPoint format and a possible short workshop, where participants may be taught the basics of how to use Pinterest with examples of Level 2 & 3, Scholarship folios and the workbooks. (This is dependant of availability to Wi-Fi access and computers to do this). Teachers are invited to bring tablets, laptops and smart phones to experiment with Pinterest.

PRUE MacDOUGALL

Artist -Teacher- Artist

ROOM: WG809

Practising Artist

In this presentation I start with my first memory of art as a student artist, to my transition to being a teacher, and the transition from being a teacher to becoming a professional artist. I will discuss how that has influenced and changed my teaching style. As a printmaker I navigate the art world, the conferences and residencies available to artists, and I try to bring that information back to the classroom. I like to help my students to think about how to create work as an artist, not as a student, by introducing and discussing with them the opportunities that are on offer.

NANSI THOMPSON

The Incubator Project: Engaging young adults in art gallery spaces

ROOM: WG803

Auckland City Council Arts
and Culture, Auckland,
New Zealand

The aim of this presentation is to demonstrate that providing space and opportunity for young adults to participate on their own terms in gallery spaces and programmes enriches both their artist experience along with our galleries and institutions. Getting young people into galleries, particularly at ages 16-25, can be a daunting task. They can find it an abstract and sterile environment and not part of their world. They do not wish to be merely shown art in the gallery, they want to participate. Interested in finding ways to get young people engaged, and in response to a workshop held with Waiheke High School students in 2011 during my role of coordinator of the Artworks complex, I conducted an experimental project called INCUBATOR: Young Artists Hatch! This week long residency allowed students complete freedom to work with a space and explore the process of their engagement and ownership of the space, beyond the end product. The positive results in terms of youth engagement and community response, was that when I became Gallery Coordinator at Franklin Art Gallery in Pukekohe, I set out to see whether this was a 'one-off' response pointed to something missing and needed in our galleries and institutions. As a result, The Incubator Project 2014, was held over a 4 week period in the Community Gallery of Franklin Art Gallery. Catering to a different demographic of student this project also exceeded expectations in terms of the engagement and ownership that took place. These two case studies, along with international examples of unjuried and uncensored art participation, show how little is actually needed to tap into the enormous creative resources young people can contribute to our galleries or institutions.

SLOT 8: CONCURRENT 30 MINUTE PRESENTATIONS: 2.30 – 3.00pm

EMMA ROGAN

100 Days Project

ROOM: WG404

Graphic Designer, Auckland

As a graphic designer, creativity is my bread and butter. One of the most challenging parts of the design process is not knowing what problem the next project will present. At the start of any project is a period of 'not knowing' – of waiting for ideas to come and like any designer, I have had to develop a creative process that would take me from this state of ignorance, to a resolution – every time. In 2011 I became interested in how I could further my own learning as a professional designer, and work on improving my creative process. After reading about a task called '100 Days of Design' that students of Yale School of Visual Arts undertook each year (under the tutelage of veteran Graphic Designer Michael Bierut) – I decided to embark on my own 100 Days Project. I thought it sounded challenging enough to test my abilities as a creative person, and it might also be fun to see if others would want to do it with me. Now into its fourth year, over 1000 people have embarked up the 100 Days Project over the past 3 years with me. I will share a selection of the projects and participants, as I now try to discover why this particular project holds so much appeal to so many different people, and what the outcomes can be, when you undertake to repeat yourself for 100 days.

DR KING TONG HO

On not saying no: Approaching the culturally unfamiliar in art and design communication

ROOM: WG808

AUT University, School of Art & Design

The paper reviews three recent New Zealand art and design postgraduate research projects from Chinese students with an East-West cross-cultural content. It explores the expositional potentials and challenges of communication in contemporary art and design practice. It addresses the two barriers of language and culture in the works and investigates how the knowledge of the work can become more transformative in art and design education. This paper proposes that in the classroom, the cultural ideas from students that may be unfamiliar should not be dismissed easily, and 'do not attach any special value to difference or the negative knowledge' (Zhuangzi, 369-286 B. C., All Things are Equal as cited by Zhang, 2005, pp. 6-7). Instead, it should be perceived as an opportunity and as a way of unfolding the knowledge of cultural others. This will encourage students of today's cultural diversity to experience and explore the unfamiliar and the differences within their peer group. This paper therefore suggests that cultural difference is not a barrier, but an opportunity.

VERONICA GARCIA LAZO

Thinking through the visual: Using images as a critical thinking tool

ROOM: WG809

Doctoral student, Faculty of Education, The University of Auckland.

This presentation focuses on how students' critical thinking skills can be developed through images. It features the findings of my masters research in 2012, and how the findings are being used to inform my current doctoral research. My research is founded in an awareness that students live in an image-saturated era, and on the need to support thinking through visual literacy, including a much broader domain of visual representations. A critical finding from the previous study is how the two year 13 students who were involved in that enquiry, were encouraged by their teachers to become critical thinkers and how the students perceived what they had learnt. This has motivated a deeper examination across years 9-13 of the factors that occur across these years which promote and develop critical thinking through the visual. Conclusions I drew from the previous research established that national curriculum and achievement standards, flexible programmes and assessment standards with a student-centred approach, the inclusion of visual literacy, and a reflective perspective are critical for enabling thinking. A qualitative paradigm and the theoretical framework of a/r/tography, an arts-

based research method, which privileges both text and image, underpin my research. The theoretical framework of a/r/tography, which allowed me to gather and interpret data through visual means as a coherent form for validating the visual as a critical enquiry tool, is being used again. This method also enables me to visually represent the findings through metaphors that integrate the participants' voices, and my own interpretations, through images.

JAMES MANNING

Wall to wall beginnings: Learning to be yourself again

ROOM: WG803

Senior Lecturer, Bachelor of Creative Technologies (Game Art) Media Design School, Auckland, New Zealand

This presentation will provide an overview of the thesis, preparation, execution, and initial qualitative results gathered from developing and maintaining an online, group-authored web log for students currently studying game development at Media Design School. Many scholars provide account of the multiple challenges facing educators in the 21st Century (Jenkins 2009; see also Robinson 2011; Thomas and Seely Brown 2012) and the potential radicalisation of educational systems brought about by employing “digital game-based learning” (Prensky 2001) and “gameful design” (Deterding 2012; see also Gee 2003; Sheldon 2012; Zagal 2010; Squire and Jenkins 2011). With these discussions in mind, this paper presents and overview of how a group-authored, online community blog was developed in order to tackle some of these concerns head-on, whilst encouraging game development students to participate in—and assess the value of—critical discussion and debates pertaining to digital games and videogame culture in general. Contrary to what may be considered as familiar territory for digital game enthusiasts (using online discussion forums and other social media), initial findings suggest that even when leveraging “participatory media” (Bowman and Willis 2003), motivating students to engage with critical issues as practitioners remains an ongoing challenge. Further, this paper highlights some of the problems encountered whilst designing a suitable framework to assess three key aspects—to what extent students participate, how they value their own contribution, and how they value the contributions made by others—whilst offering potential ways to develop these methods further.

SLOT 9: CONCURRENT 120 MINUTE WORKSHOP / PRESENTATIONS: 1.00 – 3.00pm

CHARLOTTE GRAHAM

Naku te rourou nau te rourou ka ora ai te iwi – Sharing Practice and Process

ROOM: WM501c

Practising Artist

Charlotte Graham has featured in numerous exhibitions throughout New Zealand, and internationally. She is one of a generation of Māori artists who draw on their tribal heritage in order to explore critical issues that affect New Zealand society such as racism, indignity and land rights. Recently her work explores notions of politics and healing. In this workshop presentation Charlotte will present a selection of works from her personal artistic practice offering an insight into the way in which she employs a range of media. This will be followed by a hands-on mixed media workshop where Charlotte will share and teach aspects of her art making process.

EVAN WOODRUFFE

New Acrylic Languages: exploring current trends in acrylic painting.

ROOM: WM501a

Product Marketing &
Training Manager, Paintbox
(a Division of Gordon Harris
Ltd)

Acrylic use has more often than not followed the painting methodologies of oilpainting, yet acrylic paints possess unique properties that allow radical departures from traditional techniques. New surfaces and viscosities allow artists to change the painting vocabulary by doing away with gesso surfaces and a reliance on “paste” colour. Latest tendencies in contemporary painting show this move away from traditional approaches to materiality in favour of a full investigation into surface effects. Using a range of unique acrylic grounds, this workshop will demonstrate a clear break from the usual gesso-on-canvas preparation. Working on these surfaces with soft and fluid colours with both quick and slow drying times, we will explore the current trends of staining, bleeding, blending and dripping colour before using paint skins and heavier accents to emphasise the surface materiality. Workshop students will be encouraged to allow the materiality of varied acrylic tools to be in service to itself rather than another object. Workshop students will learn contemporary approaches to image-making: effective results in a limited timeframe; modern methodologies; artist models; appropriate for final presentation boards.

GREGORY BENNETT

3D Motion Capture Workshop

ROOM: WG212

AUT University, Auckland,
New Zealand

This workshop provides a practical introduction to motion capture technology in AUT University's new Motion Capture Studio. The ability to track 3D movement data from performers, moving objects and cameras in 3D space, and to then record and/or stream this data into virtual space, and to apply it to virtual actors and objects has revolutionized many aspects of 3D animation, visual effects, and gaming production, as well as disciplines beyond the entertainment industry such as biomechanics, gait analysis, and virtual ergonomics. The recent introduction of cheaper options for motion capture systems has also made this technology more accessible to smaller businesses and educational institutions, and there have been notable examples of its uptake in more experimental modes such as dance and technology practitioners. This workshop aims to give participants an overview of the technical production pipeline for both capturing the movement of human performers for use on digital characters, and how a virtual camera can be utilized for the digital production pipeline and 3D previsualisation. The session will also demonstrate how 3D previsualisation can be an effective pedagogical tool for developing skills in filmic storytelling. In addition it will look at the possibilities for pushing the boundaries of its application through performance, live data streaming and experimental 3D art practice.

**FRAN ALLISON &
FRANCES HANSEN**

Drawing towards

ROOM: WE501

Manukau Institute of
Technology

This workshop is targeted for delivery at secondary school level. It will provide a ready to use format for teachers, when introducing students to basic drawing and jewellery making skills and thinking. The workshop is designed to use minimum equipment and resources. It begins with the deconstruction of a small flower or plant (provided). The various components are arranged formally and photocopied. Further experimental approaches with rearranging, elimination, repetition, overlay, scale change, colour play, mirror image and positive-negative explorations through the photocopier will be navigated. Drawings on a variety of papers such as tracing paper, coloured paper and gridded paper, will be undertaken to investigate the more formal concerns of composition and layout. The second part of the workshop (the afternoon) involves the simple lamination and cold joining of the multiple drawn components and the bringing together of these into one piece of jewellery. Students engage with the body, an appropriate site is chosen (neck, ears, chest, wrist, ankle ...) and possible attachment methods are demonstrated. Complex moving jewellery pieces are completed.

EMMA McLELLAN

Manukau Institute of
Technology- Lecturer in
Creative Arts/Artist

MATT LEWIS, 'Live to
Print', Screenprinter-
Sustainable Ink
Manufacturer

Sustainable screen printing in the classroom and beyond**ROOM: WE714**

This workshop presentation will demonstrate educational screen printing using innovative, sustainable and non-toxic plant-based inks for paper and board. These inks are developed as a natural alternative to traditional plastic or oil inks with the aim of environmental care, sustainability and ease of use. The water-based ink is odourless, quick to clean up and allows more 'open' printing time - making them ideally suited to classroom pace from early education to tertiary levels. The practical demonstration will focus on the advantages of using this ink in classroom teaching by printing with hand cut paper stencils and very low-tech equipment available in many classroom situations. This hands-on session will introduce the ink developed by the co-presenter Matt Lewis from 'Live to Print'. Emma and Matt will discuss properties, applications, printing techniques and the advantages for student printmakers, teachers and practitioners. The result of the ink's unique print qualities is the superior allowance for slower, more considered and experimental ways of printing. More advanced topics such as mixing and colour matching and other unique effects will also be covered. Printing processes and techniques will be demonstrated then participants will have the opportunity to print sample images and discuss aspects of interest. There will be supporting data sheets, process handouts and relevant product information.

DR PAUL CULLEN

AUT University, Auckland,
New Zealand

Sculpture: Making Space**ROOM: WL Level 3 Wet Lab**

Space is a fundamental part of sculptural thinking and historically one of the defining elements of sculptural practice. Building on the expanded field of sculpture that has developed over the past fifty years, contemporary artists continue this interest in space in varied and often surprising ways. Using case studies as exemplars, this workshop will explore some of the ways contemporary sculptors engage with ideas about space. The workshop will propose ways of working sculpturally which are inexpensive and require minimal technical facilities and skills. No prior experience or special skills will be required as the workshop will be particularly focused on simple methods and improvisation. Participants will also be given a tour of the Art and Design 3D Labs. A bibliography and recommended artist list will also be provided.

ANA TER HUURNE

Art Teacher, Marcellin
College, Auckland

MALIA TURKETO

Teacher, Marcellin College,
Auckland

Maori Creation and Inter-disciplinarity: art, paint, clay, blind contour drawing and body sculptures**ROOM: WM501b**

An inter-disciplinary approach allows a wider range of students with different ages and learning needs, such as kinaesthetic to fully participate. This workshop will integrate a variety of mediums and art disciplines to form an organic and cohesive whole. It will explore and experiment with clay and paint as mediums which link with the idea of the formation of the earth and sky. Taonga Puoro music (traditional Maori Instruments) and sounds from the native New Zealand bush will accompany this reflective exploration. This will be followed by body movement exploration of the weight and shape of rocks. The Maori creation story of Ranginui and Papatuanuku is then introduced with artworks such as Robyn Kahukiwa's Papatuanuku. A collaborative and experimental period will follow where each group is given a particular part of the narrative to explore and develop a group sculpture. Each group will have an opportunity to model while the rest of the class does blind contour drawing of each part of the narrative. In this way a range of experimental drawings and paintings will be developed which will correspond to a part of the narrative. Workshop participants will collaborate and organically develop their movement and art work in a supportive and relaxed atmosphere.

5.00 pm

AUT ART & DESIGN ACADEMIC VISION: CREATE/CONNECT/TRANSFORM

ROOM: WG201

**AUT ART & DESIGN
ACADEMIC VISION:
CREATE/CONNECT/TRANS
FORM**

7.00 pm

Join us in an informal night of Motown vibes, good company, a light dinner and refreshments. Be entertained by the Motor City Family Funk - a nine-piece Motown revue based in Auckland. They are a top-shelf band with an uncompromising policy of sharp suits and sharp tunes.

**FUNK FIESTA: Conference
Social Event –**

Gus Fisher Gallery, 74
Shortland St, Auckland

7.00pm	Doors Open
7.30pm	ANZAAE Award for Outstanding Contribution to Art Education in NZ
7.45pm	Light Dinner n Dessert Platters
8.30pm	Motor City Family Funk
10.30pm	Bar Closed

Day Three Programme of Events

- 8.30 Registration Opens **FOYER: WG201**
- 9.30 Elwyn Richardson Memorial Keynote Address
Keynote Speaker: Welby Ings ***Beyond performance: creativity, signature and disobedient thought***

Keynote Speaker Day Three: Welby Ings, Professor Art and Design Postgraduate Study and Graphic Design, AUT, Auckland ROOM: WG403



Welby Ings is a professor in Design at AUT University. He holds a Ph.D. in Applied Narratology and is an elected Fellow of the British Royal Society of Arts. He publishes and speaks widely on education, and has been a consultant to many international organisations on issues of creativity and learning. Welby has been a consultant to many international organisations on issues of creativity and learning and is himself a multi-award winning designer, film-maker and playwright. In 2001 he was presented with the New Zealand Prime Minister's inaugural, Supreme Award for Tertiary Teaching Excellence, and last year he was awarded the AUT University medal for his contributions to teaching and research. He is an outspoken critic of formulaic and dehumanised systems of learning.

Beyond performance: creativity, signature and disobedient thought

At the beginning of the nineteenth century the verb 'to create' was rarely used. It was accepted at that time that what human beings did was rationalise, rearrange, construct and identify divine patterns. However, with the development of the Romantic period and its resulting emphasis on individual genius, certain individuals (including artists and writers) began to use 'creativity' to describe their thinking process. However, creativity is an unstable and messy phenomenon. While we find it scattered through schools' aspirational documents it can be institutionally challenging. It requires both teachers and learners to trade beyond experience and more significantly, to operate in something more complex than an assumption that marking what is performed describes what has actually been learned. Currently a dichotomy exists between conventional emphases on performance, adaptation and task completion, and the heuristic, transactional, failure embracing, non-documentable nature of creative thinking. As education systems work to emphasise assurable levels of performance they pose problems for art and design teachers who seek to grow innovative, intellectually disobedient thinkers. To be effective, these students *must* trade beyond experience; both the experience of their teachers and that of sanctioned knowledge. As a consequence, their educational journeys become unsafe, unstable and unassurable,...and therein lies a problem

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10.30: Morning Tea **FOYER: WG201 / WG128-129**

SLOT 2: FEATURED PRESENTATIONS: 11.00 – 12.00pm



CHRIS BRADDOCK Lecturer, School of Art + Design, AUT University, Auckland, New Zealand

ROOM: WG908-909

How has performance influenced visual arts?

This illustrated paper discusses the ways in which modes of performance have profoundly influenced contemporary visual arts with an emphasis on how performance art engages with sculpture and installation practices. Performance practices—and notions of ‘performativity’—privilege ideas of art as process and as operating within temporalities of *unwitting* participation and so on. This paradigm shift is driving much pedagogical and research thinking in art schools and art history departments around the world. This paper takes a close look at key artists from New Zealand and Australia who engage with performative installation practices. These will include David Cross, Alicia Frankovich and Laresa Kosloff.



JILL TALBOT & JENNINE PRIMMER, Big Fat Smile

ROOM: WG702-703

"I Can't Draw Hands": What to do when your staff say, "I'm not creative"

Creativity is considered one of the most important leadership qualities for success, according to policy makers, educators and the CEO's of many international organizations. So why is it that today, many teachers in charge of inspiring our future leaders lack confidence in their own creativity? Where does creativity fit in the context of the early years education? Is it viewed as a poor relative of literacy and numeracy? The creative language of visual art is one of the most powerful and expressive tools utilized by young children within the early learning years, but as leaders and educators do we provide the most effective scaffold for this enrichment to occur? This presentation will examine the premise that there is need for change in pedagogical practice. As educators we believe that vital and effective engagement in the process of creativity is as central to learning as is literacy and numeracy. *We know that* children learn through exploration, experimentation and discovery, and have developed programs for educators and staff which ignite their capacity for similar learning opportunities. Leadership shown through the development of the Big Fat Smile Creativity Project, and the Artist-In-Residence Program over the past six years, has resulted in the growth of inclusive, innovative and engaging teaching practices now in place within the organisation's many Early Learning Centres. Artists and teachers within the organisation have displayed the vision and courage necessary to instigate change, and in developing a program which leads both staff and children on a journey through the expansion of their own creative awareness, have achieved a pedagogical shift in educational practice which empowers all involved, as it develops inclusive communities of creative practice and learning in each centre.





MICHAEL PAREKOWHAI Professor Fine Arts, University of Auckland, New Zealand

ROOM: WG126

From Henderson's Vallery to Venice's Canalazzo, 2011

It's a sharp balancing act engaging audiences as a New Zealand artist as well as contemporary artist when exhibiting internationally. Michael Parekowhai will talk about making his Venice Biennale project and how he responded to a variety of influences and aspirations, from the 1960's New Zealand film Don't Let It Get You to the garden of a Venetian palazzo. Along the way there was politics to be negotiated and monies to be found. The result was On First Looking Into Chapman's Homer, an exhibition with a unique tour history – Henderson, Venice, Paris, Christchurch, Wellington. Michael Parekowhai's exhibition history spans two decades and includes the Venice Biennale, Italy (2011), the Asia-Pacific Triennial, Australia (1999, 2006-2007). The Gwangju Biennale, Korea (2004), and the Sydney Biennale, Australia (2002). Educated at The University of Auckland, he works across the disciplines of sculpture, installation and photography. Conceptual drivers for Michael's research include: the ambiguities of identity, the shifting sensitivities of historical memory, the value of aesthetics, the appropriation and assimilation of an artistic cannon, the significance of biculturalism and the fluid relationship between art and craft

TIM CROUCHER

Lecturer, School of Media Arts, Waikato Institute of Technology, Hamilton, NZ

ROOM: WG404

The Wonder and Loss of Familiar Places; some pictures and a talk about a painting project that might traverse culture.

This presentation will be of interest to teachers, regional artists and audiences engaged in cross cultural exchange and community and to both domestic and international students studying Art. This presentation will outline my illustrated reflections on 3 projects which involve my making paintings that are motivated by my responses to travel in India, China and NZ. The most substantial: a two year project in painting that resulted in two exhibitions; one in Waikato Museum in Hamilton NZ and one in XLY Museum of Modern Art in Chengdu, China. The exhibitions included bodies of painting by myself and Xu Ze, an artist and teacher in Chengdu, China. The second, resulted in exhibitions in Christchurch, Wellington and Hamilton and the third, under development is planned for a show in Te Manawa Gallery, Palmerston North in 2015. I will describe the social and professional conditions in which these projects arose, their conceptual frameworks, show images of works from each project and exhibitions, consider the implicit and explicit dialogues between the works and make some reflection on the effects of this work on my perceptions of China, India and NZ. "The exhibitions will contribute to communities of learning and practice in Art as influenced by the 'internationalising' of Art and Education in NZ. The work will implicate both western and Chinese conventions of landscape painting. The dialogue in the exhibition will reveal modes of image making affected by the cultural origins of each artist, while reflecting commonalities of cultural memory and metaphor across cultures." I can consider the possibilities of these projects as a model for artistic practice that moves beyond an individuated and disinterested artistic practice to one that integrates every-day, exotic, and intellectual aspects of life in artistic practice.



12.00: Lunch

WG201 / WG128-129

SLOT 3: CONCURRENT 60 MINUTE PRESENTATIONS: 1.00 – 2.00pm

HUNIA DEAN

Deep South senior art programmes

ROOM: WG126

HOD Art Department, St Hilda's Collegiate School

The purpose of this presentation is to provide secondary teachers with some approaches towards linking learning across senior levels within NCEA programmes. This will be a power-point presentation that focuses on NCEA and Scholarship painting and photography programmes at St Hilda's Collegiate School, Dunedin. The presentation will focus on individual based student propositions and programmes, at Years 11-13. The links to learning across these year levels will be discussed, as will senior proposition starting points, the importance of contextualising work, use of artist models, establishing and maintaining student interest, creating a dialogue across photography and painting practice and some approaches towards Scholarship. This presentation will include analysing selected samples of student work and discussing the approaches taken by the student and teacher in the development of work.

SLOT 4: CONCURRENT 60 MINUTE PRESENTATIONS: 2.00 – 3.00pm

DI SMALLFIELD

National Co-ordinator(Arts)
Secondary Student
Achievement Contract
Facilitator (Arts) Team
Solutions, Faculty of
Education, The University
of Auckland.

Teaching as inquiry to inform and improve Secondary student achievement

ROOM: WG126

To build the capacity of Visual Art Secondary Middle Leaders, Teachers in Charge and Teachers, in order to lift achievement for all visual art students through effective teaching and learning strategies such as 'Teaching as Inquiry'. Inquiry is an examination of your teaching practice - what and how you are doing it and why? What is the effect on your teaching? Where is the under achievement? Why is this important to spend time on? Which group of students will be affected? What theories do you have about why this is so? What data helped you to identify this issue or crisis? What does the research recommend? What do successful practitioners recommend? What data will be used? How do you measure success? Finding a mentor/coach to determine what you will be doing to change things. Teaching and Learning reflection: What happened as a result of your inquiry and actions? What have you learned as a result? What are the implications for you as a teacher? What are the next steps? The purpose of this paper is:

- To promote the idea of building teacher capacity around effective practices at both junior and senior levels at secondary school to improve student engagement and assessment outcomes.
- To inform teachers of models of 'Teaching as Inquiry' - Years 7 - 10 and NCEA L1 – 3
- Teaching as Inquiry Exemplar x1 (Senior Secondary)
- Teaching as Inquiry Exemplar x1 (Junior Secondary)
- To create a shared understanding of particular aspects of the process of 'Teaching as Inquiry'

SALLY FAUSETT

Specialist Subject Leader-
Visual Arts, Albany Senior
High School

SLOT 5: CONCURRENT 30 MINUTE PRESENTATIONS: 1.00 – 1.30pm

SEAN KERR

New Technologies in Art – A presentation by Elam School of Fine Arts Senior Lecturer Sean Kerr

ROOM: WG404

Senior Lecturer, Elam
School of Fine Arts,
University of Auckland

In this presentation Sean Kerr will present a selection of works from his personal artistic practice offering a window into the way contemporary artists employ a range of new technologies and use the internet. Kerr is a digital artist whose interests lie in the emergent area of new media technologies, incorporating internet art, installation and sonic practices, but with a particular focus on the expectations and effects of interactivity. His practice recognises the instability of media art—looking back to recreate previous works, exploiting the juxtaposition of past and present to illustrate potential trajectories between works. Previous works have created ill-mannered scenarios and included misbehaving machines that pay tribute to communication theory as well as slapstick comedy, exploring social and technological dynamics. Kerr is currently a candidate for DFA at Elam School of Fine Arts. He has produced two books focusing on his work, “Bruce is in the garden, so someone is in the garden”, and “Pop”, both published by Clouds Publishing.

ANDRE SAMPSON

Building student resilience and risk-taking through accepting mistakes

ROOM: WG701

In my artistic practice as a painter and printmaker the ‘mistake’ is a catalyst for some of the most exciting creative outcomes. Mistakes are intrinsically bound together with risk-taking and a fear of failure. In my teaching I have observed that one of the biggest limitations on a students’ ability to generate and develop ideas, and progress confidently is a crippling fear of failure. These students usually have a predetermined outcome in mind, as well as belief in a brutal self-critic. They have a negative view of mistakes, perceiving them as failures rather than opportunities for success. In this session we will consider these questions:

- How do we shift from a view of ‘mistake as failure’, to ‘mistake as opportunity’?
- How do we promote a culture risk-taking and a preparedness for failure?
- How do we enable our students to be self-reflexive?
- How do we promote a classroom environment where mistakes are valued rather than dismissed?

CHRIS BARRY

Art expeditions outside the classroom

ROOM: WG803

Govett-Brewster Art
Gallery

The Govett-Brewster Art Gallery educators have been homeless for the last 18 months as the gallery building is closed for 2½ years for earthquake strengthening and construction of the adjoining Len Lye Centre. With the help of New Plymouth’s CBD and environs, art tours roll on. Schools are discovering that art is all around them. It is not always easy, but using your community spaces as an art gallery definitely pays off. Nothing beats learning by doing and nothing improves understanding like actually being there. During the process of ‘doing art’ on the streets, in the bus station, at the marae, in the park and under the bridge... students start piecing together what it means to participate in their community. Classroom learning takes on new depth and creativity is suddenly given new directions. Using the Govett-Brewster Art Gallery education team experiences as examples, this presentation aims to inspire teachers to take the lead and head out and about on focused art adventures in their local areas.

PAUL JUDGE

Co-Producer Don Driver:
Magician

Don Driver and Colin McCahon: An eco-critical perspective.**ROOM: WG808**

Don Driver (1930-2011) is considered to be one of New Zealand's foremost assemblage artists. In this paper we intend to explore some of the threads connecting his works, focusing on reading his assemblage sculptures and installations within the context of ecology and animal studies. From this perspective it is clear that Driver was engaging with the conditions of industrial capitalism on a number of levels, exploring the contemporary psyche, our relationship to the natural environment and the rituals of our anthropocentric culture. The visual aspects of Driver's local New Plymouth, an industrialized, international port, surfaced in his art and led to a preoccupation with energy, creating complex works that can be read as metaphors for the post-modern condition and with powerful premonitions of ecological crisis. His installation 'Burnt Out' at the Adelaide Festival Centre, 1985, addressed issues of weather and temperature increase, its effects on flora and fauna and its metaphorical connection to the human condition. His final work, Elephants For Sale, 2010, is evocative of our relationship with animals and deals with enormous questions such as the reality of extinction and the concept of our responsibility for life on this planet. Excerpts from the film 'Don Driver Magician', made by the presenters, will be used to illustrate the main points. Driver's work will be placed within the context of NZ art, specifically Colin McCahon and the work of Australian artists such as Rosalie Gascoigne.

JOE CITIZEN

Lecturer, Wintec, Hamilton,
New Zealand

Eye knew new: Navigating world views in panorama**ROOM: WG809**

The emergence of interactive 360° video technologies is frequently positioned as 'new' or 'innovative' – but is this really the case, and what might it mean for documentary practice in Aotearoa/ New Zealand? As an action researcher making a documentary project concerned with revealing the often hidden links between individuals and the creative communities they come from, to what extent can contemporary representational concerns be negotiated using interactive 360° video? By asking participants to co-create a panoramic scene that acts as a representation for their practice, I hope to negotiate the often complex terrain found at the intersections between realist codes and conventions, and notions of documentary truth. Can the performances of both participants and the viewers who navigate the panoramic space, help facilitate a better understanding of participants' creative practice? By asking participants to consider what connections could be made through the use of embedded mise-en-scene objects turned into hyperlinks, can participants begin to mediate how they, and their communities, might be encountered? Responses to this methodology have to date, tended towards conversations located in and around notions of 'newness', where I am frequently positioned as having expert knowledge of what may or may not be 'best.'

SLOT 6: CONCURRENT 30 MINUTE PRESENTATIONS: 1.30 – 2.00pm

GREGORY BENNETT

Art practice in the digital realm

ROOM: WG404

Lecturer, AUT University,
Auckland

This paper examines the relatively recent engagement of artists with high-end digital software tools originally developed for the creation of 3D animation and visual effects in big-budget feature film and gaming industries. The increased accessibility of these once prohibitively expensive software packages and their development towards artist/designer-friendly interfaces has seen a new generation of artists operating directly within the digital realm. Focussing on practitioners utilising 3D animation and interactive applications, these practices are considered as both explorations of new possibilities in representation and viewer engagement, which also build on established tropes and practices within experimental and avant-garde fine art and moving image traditions. Also examined will be digital art practice's status as a hybrid form (often drawing on an array of aesthetic influences from a range of visual and audio culture(s), from high to low, avant-garde to commercial, still to moving image) in its abilities for seamless incorporation, simulation and replication, while patterns of continuity in form, content and practice are also proposed. Gregory Bennett will discuss and locate his own digital art practice in this context, and also suggest some pedagogical approaches to meet the challenges of teaching within this developing field.

LESLEY KAISER

Multimodal bookworks in tertiary graphic design: Bridging the analogue/digital divide.

ROOM: WG701

Lecturer, AUT University,
Auckland, New Zealand

The digital revolution of the twenty-first century has resulted in very rapidly changing perceptions of how we read, view and create books. It has led to a world-wide demise of many areas of craft-related learning and a reliance on readily available digital resources on the internet. This paper covers two main areas of research. The first explores how traditional book arts can be integrated with new technologies to create shape-shifting multimodal books that open up new creative opportunities, but which retain the best aspects of both analogue and digital formats, from pop-up books to eBooks. Combinatorial approaches were implemented in the undergraduate Bachelor of Design - Graphics degree at AUT University in a number of papers, and the traditional book bindery (which is one of the finest in the Southern hemisphere) was upgraded to accommodate new approaches. The second and related area of investigation explores how primary research can be incorporated to extend student learning. Both traditional literacy and digital literacy are needed to equip students with creative research skills to meet the rapidly changing needs of the future. The overall aims are to re-discover and preserve what is valuable from the past while renewing and re-vitalising knowledge in formats that bridge the analogue/digital divide.

CATHY WARDEN

Sharing your knowledge: Why you must, and how this may be achieved

ROOM: WG803

Visual Arts Educator

This presentation is primarily aimed at primary, intermediate and middle school teachers of art. I will focus on the importance of sharing your passion for art teaching with your colleagues, and discuss ways of mentoring other teachers in informal and formal settings within your schools. I will also explore and demonstrate using social networking (in particular using a Facebook page as an example) as a tool for disseminating information and art teaching resources to teachers. It is hoped that the presentation will be interactive, in the sense that exchanging ideas and experiences will be encouraged and welcomed. Participants are encouraged to review The Art Table on Facebook before (or after) attending the presentation and feedback is welcomed at this session.

<https://www.facebook.com/TheArtTable1>

KIRI TURKETO

Māori students in visual arts education – Realising potential and achieving success

ROOM: WG808

Deputy Principal,
McAuley High School,
Auckland

The issue of indigeneity remains at the forefront of my personal and professional life. As an indigenous person, and active member of the art teaching community, I am aware that there are very few Māori art teachers in secondary schools today. Due to the small number of Māori teachers working with Māori students taking art, the subject is inevitably taught by teachers of many ethnicities. As a Māori art teacher, I am aware that art education for Māori students in the past was shaped by historical and political factors originating in colonisation, and that teaching and learning for Māori and Māori art have altered over time in response to socio-economic and political directives. While there is a scarcity of research data and literature on Māori student achievement in secondary school art education in Aotearoa-New Zealand, we now have more knowledge of how Māori students as a whole can achieve. The challenge to achieve educational success for Māori could mean the inclusion of Māori initiatives within art departments that encompass Māori pedagogy and epistemology. This implies a move which goes beyond the arbitrary renditions of the koru, through kowhaiwhai patterns, which dominated 'Māori art education' in the 1980s-90s. My research investigated whether art teachers have moved their students beyond replicating the 'koru' as a motif, and how far art education has come in terms of what it can offer Maori students to realize their potential and 'success in being Maori'.

SLOT 7: CONCURRENT 30 MINUTE PRESENTATIONS: 2.00 – 2.30pm

DR ELLY GOVERS

Govers Educational
Consultancy and Research,
Hawke's Bay, NZ

From the old to the new: Redeveloping a traditional arts and design degree into a 21st century project-based learning programme

ROOM: WG404

CHRIS VERBURG

ideaschool, Eastern
Institute of Technology
(EIT), Hawke's Bay, NZ

The world is changing fast, and on every front – technologically, economically, environmentally, socially. Part of our role as educators is to prepare students for this rapidly changing world where they will increasingly work in situations far removed from the 9-5pm, Monday to Friday jobs that the Baby Boomers generation became accustomed to. They will increasingly be required to solve problems that we don't even know exist, using technologies that haven't been invented yet. To meet this changing world, arts and design education needs to change. One solution to the challenge of teaching the 'student of tomorrow' is to adopt a project-based learning approach. This approach rests on teaching key competencies over multiple disciplines in a holistic manner. It places students within authentic real world settings and demands they fulfil a project within a particular timeframe and often in collaboration with others. This presentation reviews how the idea of project-based learning was designed and applied in 2013 to the Bachelor of Visual Arts and Design at ideaschool in Hawke's Bay. The impact of this change was so significant that EIT, Ako Aotearoa (National Centre for Tertiary Teaching Excellence), and Govers Educational Consultancy and Research agreed to collaboratively fund a project to research the implementation of this revolutionary programme. The presentation outlines initial findings of the research, with a focus on practical advice as well as real life stories that can be drawn from the implementation of the first year of the new degree in 2013. Such 'real world' experiences of redeveloping an 'old' arts and design programme to a 'new' project based learning programme may help other educational providers who are also considering adopting a project based learning approach in their art and design programmes.

MADLINE CAMPBELL

The home of Pounamu – An art teaching tale of hidden treasures from Poutini's waters

ROOM: WG701

Westland High School,
Hokitika

The purpose of this presentation is to inspire art teachers to share, relate, and consider new professional possibilities, particularly those working in professionally and geographically isolated small rural schools, of what is possible to achieve for students. Leveraging student ideas and agency, future-focused educational thinking, and the power of the virtual world through connections, collaboration, and community, will be the main content covered. This presentation will be conducted in a personal, relaxed, narrative style, and will leave space for others to tell their 'tales'. Elements covered will include:

- Professional creative isolation and the power of connection with online communities of practice
- Fixed versus growth mindsets, and tackling deficit thinking unique to the art classroom
- 'Risk taking' in art teaching and its associated professional 'tensions'
- Contextually located emergent instructional design in the art room
- Developing collaboratively constructed culturally responsive learning environments
- My story in the Visual Arts Guidelines – the 'Kahurangi Rito' classroom learning culture model

**BEVERLEY CLARK &
NICKY de LAOUR**

Between and Beyond: The place of the Visual Arts as a lived experience for children in the new entrant class room. ROOM: WG803

This presentation reports on our proposed research on children's Visual Arts experiences in four new entrant classrooms in the Auckland region. A number of children in the new entrant class will have moved from an early childhood education setting. In that setting, the Visual Arts Curriculum will have been driven by the Principles and Strands of Te Whāriki (Ministry of Education, 1996). In the new entrant classroom, the New Zealand Curriculum (Ministry of Education, 2007) becomes the dominant curriculum. The researchers are interested in how the child's voice is revealed through their visual arts curriculum experiences as new entrants to school, and how teachers view their role in teaching the visual arts. Our earlier research focused on how the child's voice is revealed through the visual arts within the early childhood context. This new research, to consider this within the school environment, offers further insights into children's expressions and into the environment: the frequency and extent of opportunity, the types of art experiences, the resources that are available, the teaching approach and the overall opportunities that the arts curriculum affords in the new entrant classroom. At this point we will report on what we have learned about how the visual arts are interpreted within the setting of the new entrant classroom through a literature review and an online, web-based search.

DEREK VENTLING

Working towards the light – of metaphysics, monks and materiality.

ROOM: WG808

Pinehurst School, Auckland

From the position of a graphic design researcher and secondary school art teacher, this paper reflects on learning through materiality and handmade thinking. Contemporary design research notes a renewed interest in analogue techniques (especially in letterpress and printmaking) as rich grounds for experimentation, providing opportunities for discovery in creative thinking. Furthermore, it suggests that an ensuing exchange between analogue and digital domains might lift levels of authenticity and personal expression. Drawing upon my recent practice-led Master of Philosophy thesis, I compare contemporary views on wisdom through making with the 13th Century metaphysical writings of Saint Bonaventure. Creatively considering the idea of illumination, I highlight its connection to a designer's scholarly endeavour, its influence on manual thinking, and the knowledge and awareness gained. Samples of recent Years 9 and 10 Graphics students' work show how similar approaches to handmade thinking may enrich students' creative processes. In concluding, the presentation invites a discussion on motivation and learning when materiality, illumination and expression are in a state of invigorating exchange.

CATHARINE SALMON

Sites of engagement: Sharing experiences of working with local architectural spaces for foundation learning

ROOM: WG809

Nelson Marlborough
Institute of Technology

Educational institutions reflect the structures and the impulses of society and could be described as heterogeneous places in which students can safely explore and expand knowledge. These learning environments are simultaneously 'interconnected with' and 'apart from' their communities and share commonalities with Michel Foucault's account of Heterotopia (1967). Foucault theorised that heterotopias are a particular set of relations - "*a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted.*" In recent years the Tertiary Education Commission has emphasised the importance of addressing the needs of 'at-risk young people', delivering 'skills for work' and increasing international ESL students. Tertiary institutions have always had to address a range of cultures, knowledge and skills in entry level courses but these government initiatives, with their allied reward or demerit funding and increasing fiscal constraints have intensified requirements. Foucault's theorising on Heterotopia and the government's tertiary sector aspirations provide a useful context for considering an ongoing project - a visual arts generic foundation course with multiple objectives. These objectives include linking theory with working methodologies, research approaches with embedded literacy and numeracy, and communication skills with peer and client working relationships. Engagement with the site is the point of departure; inventiveness is the aim.

SLOT 8: CONCURRENT 30 MINUTE PRESENTATIONS: 2.30 – 3.00pm

ESTHER HANSEN

Assistant HOD art
Pukekohe High School

VICKY MOORE ALLEN,

Head of the Arts faculty
Pukekohe High school

Scaffolding Drawing activities to develop thinking in junior and senior secondary art programmes

ROOM: WG404

Avis Newman said “drawing is a ‘theatre of gesture’, an animation of thought”. It can be challenging to link the action of drawing with “animation of thought” in students’ minds. They can struggle to realise the image they envision in their heads. This paper will explore a variety of drawing approaches for painting, printmaking and sculpture used at junior and senior levels and will challenge students’ ideas around what is a ‘good’ drawing. The presentation will also explore how a greater variety drawing processes can enrich student thinking, thematic development and developing students’ own personal drawing styles. Jeff Koons said “If you have an idea, you have to move on it, to make a gesture. Drawing is an immediate way of articulating that idea – of making a gesture that is both physical and intellectual.” Through a range of examples of student work from Pukekohe High School and a wide range of artist models and other sources of inspiration this presentation will explore the physical act of drawing and the intellectual aspects that can be developed in the classroom and how these can be scaffolded over students time at high school.

LEE DEVENISH

Waitakere College,
Auckland Secondary Art
Teachers Association,
Auckland

Course design beyond the classroom

ROOM: WG803

This presentation discusses techniques teachers can employ to engage students beyond the confines of the classroom. In 2013 I began to work with community organisations to enrich my teaching practise, as well as the broader curriculum offered to secondary school students. This was manifested primarily through ArtLinks, a conference I co-organised in December 2013 with the Auckland Art Gallery. I will share my new approach to course design in which I looked at opportunities outside the school and possible collaborations with other departments in the school. I aim to voice my impassioned plea for art educators to engage with community organisations, thus sharing a range of opportunities sometimes unforeseen to promote authentic learning for students. In 2014 I am inviting local charities into the design classroom to elucidate pertinent global issues, e.g. Trade Aid discussing trade injustice. As a part of the Auckland Festival of Photography I am collaborating with Corban Estate Arts Centre, presenting an exhibition of photographic work from West Auckland Schools. A large part of these sometimes untapped community resources is awareness. Many local galleries, arts organisations and charities want to engage with secondary students and are keen to devote resources into making this happen. For my students this means they have a memorable experience that motivates them to do well in class, and for me it means that I can use the local resources to provide rich experiences for students while I can take somewhat of a backseat and enjoy the learning experience as well. This presentation will encourage other teachers to take the leap and work with community to enrich their students’ and their own experience of secondary education.

DAGMAR DYCK

Which side are you on? Cultural iconography as a pictorial syntax.

ROOM: WG808

Teacher, Sylvia Park School,
Auckland, Practising Artist

Given my hybrid ancestry (Tongan/German) my presentation will use my own arts practice as a reference point in order to observe and explore how I situate myself as a person in the culture of another. How do I select, scaffold and promote the interpretation of cultural artefacts from other times, places and cultural contexts? What criteria do I use to select? Who is involved? More recently I have entered the education sector and hold a full-time art teacher role at Sylvia Park School in Mt Wellington. The school community is very diverse with a notably large Maori and Pasifika population. This presentation will also explore my hands-on work with the students and staff, the amazing results that we are obtaining, and my rationale for purposefully targeting Primary and Intermediate age students. My professional career as an artist has spanned close to two decades, with the entry point being at Elam in the early 1990's. This was a heady time for the 'niu' wave of Pasifika artists. However, the stark reality was that there were many stumbling blocks that could have easily prevented me from following my passion. Fast forward 20 years and I see the same pattern repeating itself. Artists of Tongan descent are hugely under represented across all genres of the arts. I seek to explore why this is and what can be done to change this picture.

ANDREW SIMMONDS

Opportunities and creative space for emerging artists

ROOM: WG809

Wintec, New Zealand

In this presentation I will share my experience as a young emerging artist, focussing on the work I produced while studying for my Honours degree. I will also share where I hope to go from there. The main focus for this presentation is the sharing of practice and experiences – what I have come to value in the world of study and the wider art community

SLOT 9: CONCURRENT 120 MINUTE WORKSHOP / PRESENTATIONS: 1.00 – 3.00pm

**MARTIN BENNETT &
JAY PRESSNELL**

Art teachers, Pukekohe
High School, Auckland

Moving communities

This workshop/presentation will have specific links to communities, social engagement, historical and cultural heritage, the use of technology within the classroom, as well reflecting on the impact of community projects both within school and outside. As well as being art teachers we have had the numerous opportunities to exhibit our practice within the Franklin community. 'EVOKE', a joint show in 2012 focused on audio/visual connections between the disciplines of photography, painting and moving image. This collaboration resulted in a commission by Franklin Arts Centre and Auckland Council to create a documentary to coincide with Anzac Day 2013 titled 'Eternal Vigilance'. The documentary centred on the region of Franklin during World War II and enabled us to create a historical piece which focused on the stories and places within the community. The overriding theme of this film was to create awareness for today's youth of heritage both with the changing environment and the changing of world issues and link the generations across the community. A community based project called '2inspire247' in 2011 enabled us to set up art projects within the community which focused on beautifying the environment whilst utilising the creative skills of a large body of students across a range of schools. A current project, 'The Nocturnal Mural Sessions', funded by Auckland Creative Communities, is the creation of murals in over a dozen schools across the Franklin district, created at night time with the help of students, teachers and families from each participating school, as well the 2inspire247 team. The workshop / presentation will focus on our collaboration as artists.

ROOM: WG212

SHELLEY RYDE

Head of Art, Diocesan
School for Girls, Auckland

How to survive teaching printmaking in the 21st Century - a practical workshop and demonstration for teachers

ROOM: WE501 & WE714

Every day there is a heartfelt plea from some beleaguered creative concerned committed frustrated enthusiastic educator somewhere out there.... But how do I use all that stuff? There must be a manual – right? And just how do I find out? This workshop / demonstration will cover some of 'Everything you have wanted to know about new print techniques and were too afraid to ask.' It will also include:

- Making printmaking easy and affordable.
- The photocopier takeover by the art teacher.
- How to use new printmaking techniques in combination with other technologies.

I will give you some answers based on a deep philosophic approach that begins with: Now What Will Happen If....? And the answer is: There is only ONE way to find out- LETS DO IT!

MONIQUE JANSEN

Printmaking as a Form of Mechanised Drawing

ROOM: WM501c

AUT University, Auckland,
New Zealand

This workshop will advocate for printmaking as an alternative form of drawing, as the processes explored are generally quick, responsive and improvisational. Print technologies like inkjet/laser printers, photocopiers, scanners and heat transfer methods; redundant technologies such as fax, typewriters, carbon paper plus traditional printmaking processes such as mono-printing, frottage, stenciling, and stamping are relatively accessible and can be utilised in an experimental way and incorporated into many other mediums. Printing in this way relinquishes some of the control students have over their images, so interesting and unexpected things can happen that help generate new ideas... this is how we can 'draw' or generate visual ideas using printmaking. This hands-on workshop will take place in the AUT Printmaking facilities and is suitable for all art teachers as these simple processes can be incorporated into any medium. No printmaking experience is necessary.

FIONA SCOTT

Oh no, not crayons again!

ROOM: WM501b

Art Specialist, Wairau
Intermediate School,
Auckland

This is a practical workshop for Primary and Intermediate teachers that will offer a variety of blending and etching techniques using crayons. Run out of budget or didn't have one? The humble crayon can be a versatile and innovative solution. As the saying goes, '*there is nothing new under the sun*' and crayons are a great example of this. What we refer to today as crayons have a history dating back to early Egyptian times. Since then, they have been used extensively, in some form or another, by many cultures in a variety of ways because they are accessible, portable, easy to use and inexpensive. This practical workshop draws on over fifteen years' art teaching experience to convey to primary and intermediate teachers a focus of line, pattern, colour, texture and revealing light. In so doing, I will be attempting to make a connection between the diversity of different cultural influences and the corresponding multiplicity of artistic creativity. The workshop will have participants try different crayon blending techniques and etching effects, demonstrating the juxtaposition between this inexpensive medium and positive achievable results. A number of suggestions will be offered on how curriculum themes can be linked through art generally, while specifically using this cost effective medium.

DIENEKE JANSEN

Evidence: analogue to digital photography

ROOM: WE722 Dark Room

AUT University, Auckland,
New Zealand

This workshop provides a hands-on photographic experience that starts with pinhole exposures and results in digital outputs. It hopes to enlist artmakers and classroom practitioners in the magic of analogue processes. It will focus on the learning that can be gained by engaging with the translation between old and new technologies in a manner that is easily accessible. This workshop invites you to investigate light as a material and the nature of its associated processes in both in analogue and digital form. Evidence and indexicality will be discussed as related ideas from which a project of work may be developed. All materials will be provided, but workshop numbers will have to be limited to 16.

ROSS LIEW

How to Street Art without the Street

ROOM: WW101 & WM Front of Building

Co-founder of the Auckland based art crew Cut Collective.

This workshop will use the following items as an opportunity to explore the ins and outs of street art execution.

- Process of creating multi-layer portraiture stencils.
- Process of freehand spray painting medium to large scale artworks.
- Technical aspects of using spray paint effectively.
- Opportunity to ask practical questions around the techniques, mediums and approaches used in contemporary street art practice.

SARAH DUTT

Cultural approaches in junior art programmes: Rangoli - art of India

ROOM: WM501a

Alfriston College, Auckland, New Zealand

This workshop is aimed at intermediate and junior school educators and offers an approach to engaging learners through sharing process and pedagogy. You will be presented with an approach to teaching Rangoli and its various cultural connections to create artworks in response to drawing and painting and the study of traditional Indian Ephemeral Design. The practical workshop will allow participants to work collaboratively to make a Rangoli, and then make individual works loosely based on Sarah's work and other contemporary artists who use glitter and pattern.

3.00:

Afternoon Tea

FOYER: WG201 / WG128-129

3.30:

AHO: CONNECTIONS / CULTURE / CREATIVITY – PERFORMANCE

ROOM: WG403

Making Voices: Creative practice in Manukau

A presentation by Grant Thompson of recent work from MIT's Faculty of Creative Arts students and graduates. The presentation focuses on creative works that articulate students' experience of life in Auckland's southern suburbs. The presentation will include performances by Dietrich Soakai and Kirsti Whalen as well as a screening of *In Silence* by Lole Kata, Millie Grant and Isaac Nonu.

4.00:

Poroporoaki – Closing Remarks

ROOM: WG403

A sneaky note to end our celebrations. The ANZAAE 'Te Aho I Muri Nei' Conference 2014 committee members owe a great debt of gratitude to our friend and colleague, Donna Tupaea-Petero. The mammoth task of bringing us all together to celebrate our uniqueness as Art Educators – must be acknowledged. Donna's hero-esque ability to problem solve, the solitary hours dealing patiently and calmly with people, the sharing of her intelligence and grace, have not gone unnoticed. Thank you Donna for the amazing effort and energy you gave freely to make this conference a reality. It was awesome! Nga mihi nui ki a koe e hoa. Me te aroha nui atu o mātou katoa. Mauri Ora!