

Place-Based Art Education

CIA TEACHER WORKSHOPS Spring 2022
Instructor Name: Anna Chapman
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Saturday, April 2
9:30am-12:30pm, 1-4pm



Course description:

Place Based Art Education has the potential to renew and strengthen cultural identity while building community and working towards sustainability. In this workshop teachers will be introduced to the concept of place-based art education. We will discuss sustainable art materials, local relationships, and curriculum content. In the first half of class we will review related concepts, theories, practical strategies and resources. In the second half of class we will workshop strategies to implement place based art education in participant specific contexts.

Course Goals:

Critically evaluate your relationship to materials as art educators. Establish familiarity with natural and synthetic approaches to making art supplies. Cultivate awareness of the transformative potential of holistic and self-determined approaches to art education.

Materials

- Writing journal
- Pen/pencil

Syllabus

9:00 Welcome & Discussion

- Introductions & discussion prompt

9:45 - 10:30 Presentation & Discussion

- Concept of place-based art education
- Bioregionalism
- Local relationships
- Curriculum content

10:30 - 10:45 *Break (15 min)*

10:45 - 11:45 Presentation & Discussion

- Sustainable art materials

11:45 - 12:00 Resources

- Review of resources + suggested reading list

12:00 - 1:00 *Lunch Break*

1:00 pm Writing Exercise

- Defining your PBAE goals
- Assessing potential relationships, regional demographic, and local issues
- Creating a plan

2:15 pm *Break (15 min)*

2:30 pm Sharing & Feedback

3:50 pm Closing

- Take-aways and curiosities

Suggested readings

Downloadable PDFs will be provided to participants

Clover, Darlene. *Toward Transformative Learning, Ecological Perspectives in Adult Education*, 2002. Palgrave.

Gablik, Suzi. "Connective Aesthetics." *American Art*, vol. 6, no. 2, Rizzoli International Publications, Inc, 1992, pp. 2–7, <https://doi.org/10.1086/424147>.

Hilary Inwood. "Mapping Eco-Art Education." *Canadian Review of Art Education, Research and Issues*, vol. 35, Canadian Society for Education Through Art, 2008, p. 57–.

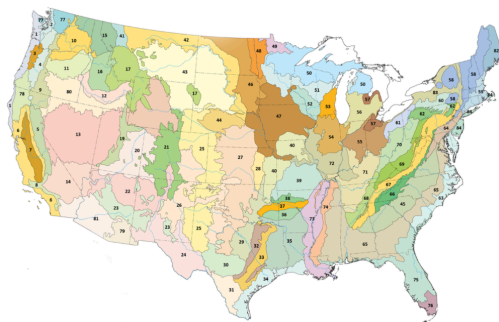
Hooks, Bell. "Chapter 1: Engaged Pedagogy" *Teaching to Transgress : Education as the Practice of Freedom* . New York: Routledge, 1994. Print.

O'Sullivan, Edmund, Amish. Morrell, and Mary Ann O'Connor. "Chapter 1: The Project and Vision of Transformative Education" *Expanding the Boundaries of Transformative Learning : Essays on Theory and Praxis* . 1st ed. New York, N.Y: Palgrave, 2002. Print.

Examples from presentation:

Place-Based Practice: Bioregionalism

Bioregionalism addresses the interplay between the individual, the community, and the environment. On an individual level, the hope is to expand one's ecological cultural identity.



Eco-Art Ed Characteristics

- Developing **awareness** of and **interaction with environmental concepts** and issues, such as conservation, preservation, restoration and sustainability.
- **Creative, affective, and sensory** approaches to ecological and environmental education.
- Promotes an understanding of the **interdependence** and **interconnectedness** of all things

(pg. 58, 62 *Mapping Eco-Art Education*, Inwood)

The Social Turn



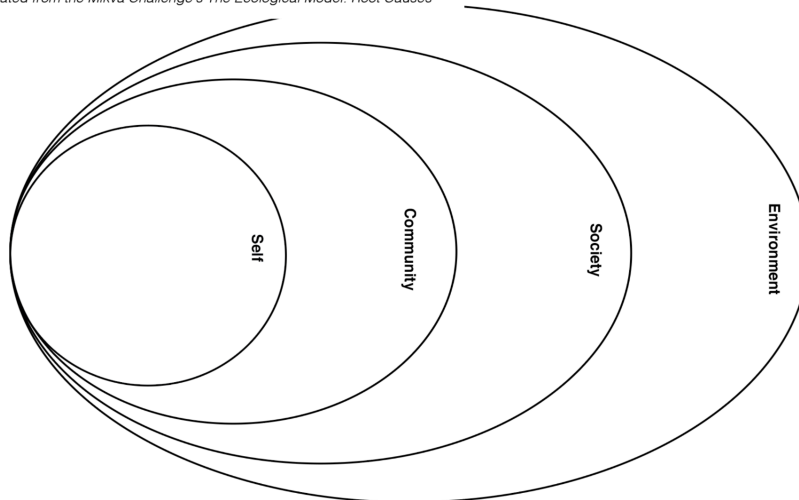
Decolonize This Place, 9 Weeks of Art & Action, at the Whitney Museum, NY (1)

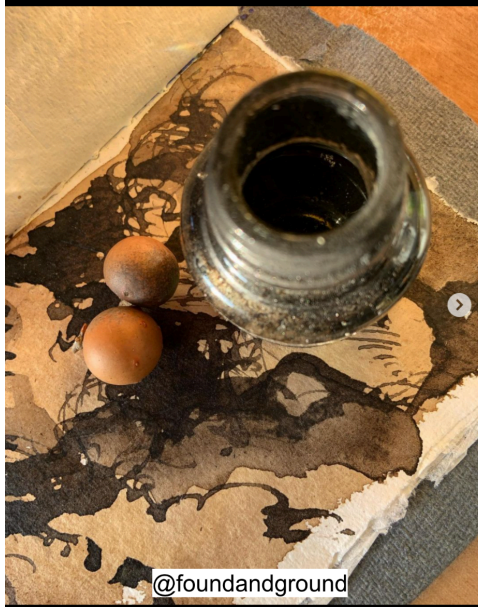
The *Social Turn*, a term coined by art historian Claire Bishop, denotes the emerging shift within the art world toward the social sphere. this shift is not necessarily a new art movement, but rather a new social order that emphasizes participation, challenges power, and spans disciplines . The point is not to destroy art, but exercise the capacity for art to blur into the everyday. To *participate* in life. Art might be becoming the place to learn civics.

Nato Thompson, *Living as Form* (a survey of socially engaged art of the last 20 years)

The Ecological Model

Adpated from the Mikva Challenge's *The Ecological Model: Root Causes*





Oak Gall Ink

- Oak gall extraction + Iron (Rusty water)
- Used in Magna Carta, Book of Kells, etc.
- Permanent
 - “Darkens for first 500 years”

egg tempera *egg yolk + pigment*

- Drain yolk sac
- Add vinegar
- Keeps for 3-4 days in fridge
- Suggested:
 - Equal parts yolk:pigment
 - Water to dilute
 - Vinegar to cut smell and preserve

