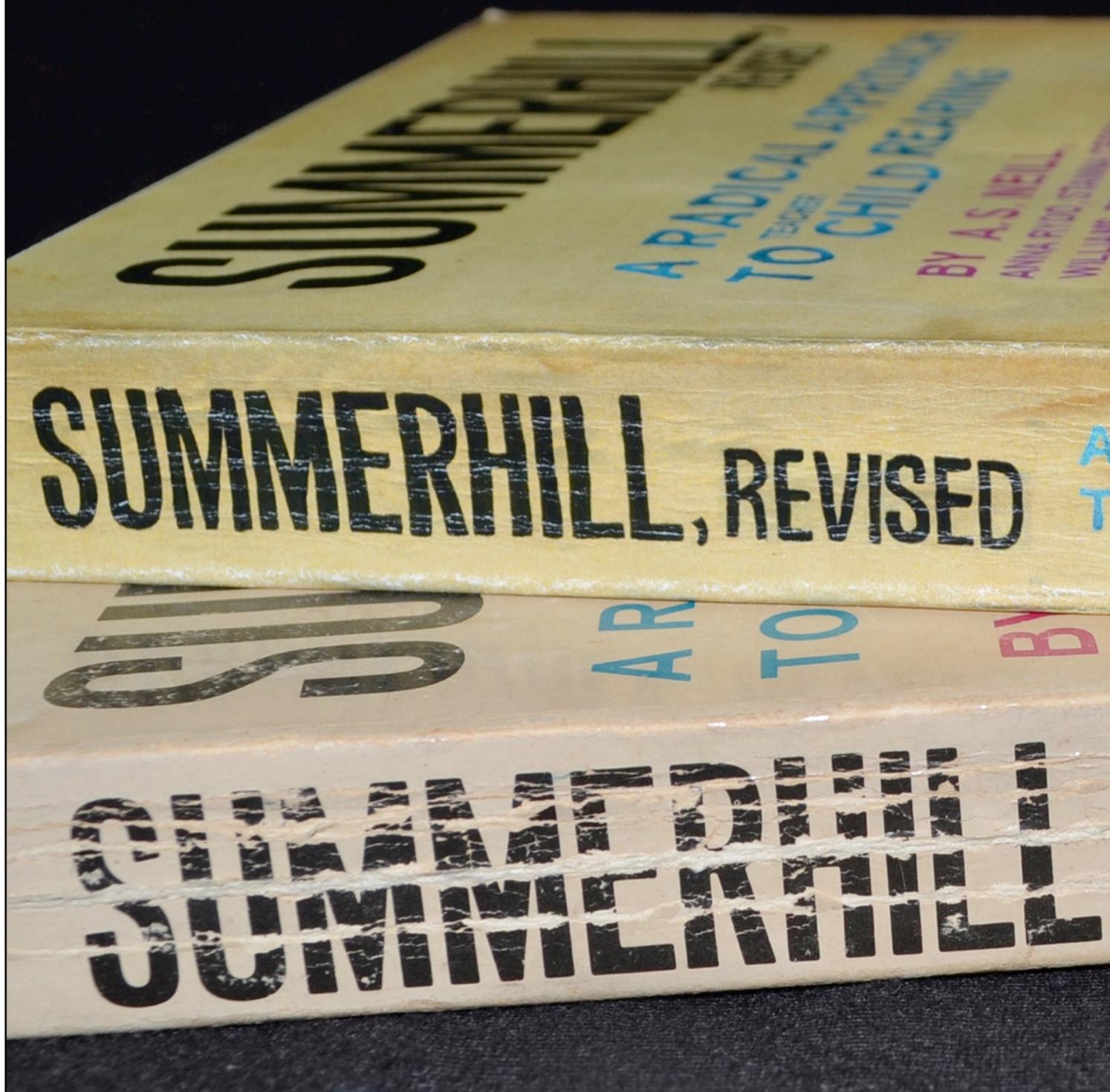


**RADICANT ART TEACHER EDUCATION**

RITA L. IRWIN  
ADRIENNE BOULTON-FUNKE  
NATALIE LEBLANC







### Summerhill, Revised

In the fall of 2010, we were invited by the Art/otography Research Collective at the University of British Columbia to act as artists-in-residence for the Teacher Education Program. For a period of three weeks, we occupied the Art Education Curriculum and Instruction class with 26 teacher candidates. Our task was to initiate a project that could model an art practice as pedagogical experience.

We chose to examine A.S. Neill's controversial Summerhill: A Radical Approach to Child Rearing, which chronicles the unorthodox opinions of Scottish educator Alexander Sutherland Neill on topics ranging from needlework to nudity. This once bestseller has greatly waned in popularity, evidenced by the numerous copies available through Amazon for less than 99 cents. Still, despite its sinking value, the text maintains its status as a classic of education theory.

A.S. Neill's Summerhill School (founded in 1921, and still running) operates similarly to many art education programs today, where self-directed and intrinsically-motivated pupils choose their own research topics and modes of expression. The text encouraged us to consider the ways that Summerhill's doctrine of individualism, free will and self-regulation might parallel perceptions of the contemporary artist figure and emerging ideals of self-directed art education.

This residency could perhaps be seen as another manifestation of an educational turn in contemporary art making. While pedagogical strategies move into artistic and curatorial practices, this collaborative experiment shifted our network back into the space of an actual classroom. The project is another example of those blending roles of artist and teacher, and sought to underline the pedagogical potential inherent in art processes.

Our collective efforts are represented in this book, Summerhill, Revised. We were interested in using the original book to incite various modes of learning, including unexpected lines of inquiry. It became our conversation starter, scholarly manual, readymade sculpture and fieldtrip guide, leading us on excursions to the Rasmussen Bindery and The Summerhill Retirement Residence in North Vancouver.

In the spirit of Summerhill School's disregard for convention, private property and academic standards, we took marginalia as a form for rethinking its content. Each student was given a copy of Summerhill: A Radical Approach to Child Rearing and encouraged to write in the margins, draw on the pages and create any kind of handmade revision to the text. It is the assembly of these modified pages that form Summerhill, Revised.

Helen Reed and Hannah Jickling, January 2011



Social Sciences and Humanities  
Research Council of Canada

SUMMERHILL, REVISED  
A RADICAL APPROACH  
TO CHILD REARING

/40

# SUMMERHILL, REVISED

## A RADICAL APPROACH TO <sup>TEACHER</sup> CHILD REARING

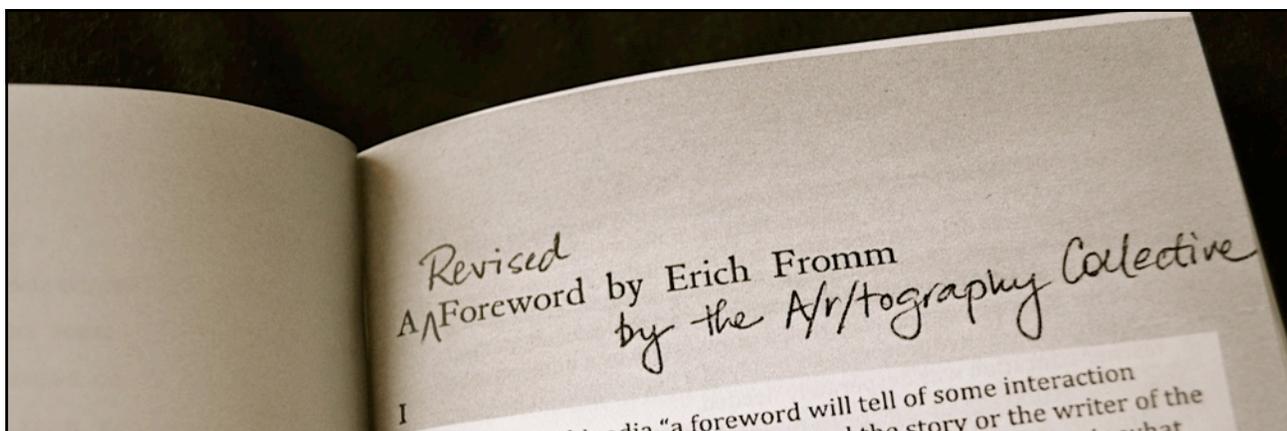
BY A. S. NEILL,

ANNA RYCO, STANNA CERMAKOVA, CLAIRE WILLIAMS, ESTHER SHOOP, GILLIAN SMITH, HEATHER TOOMER, JAMIE SMITH, JESSICA MILLIKAN, JOANNA JEDRZEJCZYK, JONATHAN LORNE, JUDY LEUNG, JULIA LIM, KAY PHAM, KT ZYDEK, LANDON SHANTZ, LINDA CHEN, LINNA SONG, LYNDSEY GANTERT, MARK MITCHELL, MEHRAN MODARRES, PETER SHIN, ROXANNE GAGNON, SAFI ARNOLD, SHANA AZ MACKAY, SHIRLEY CHAN, ZAC PINETTE, RITA IRWIN, DONAL O DONOGHUE, STEPHANIE SPRINGGAY, ADRIENNE BOULTON-FUNKE, NATALIE LEBLANC, HEIDI MAY, VALERIE TRIGGS, HELEN REED AND HANNAH JICKLING.

*With a Foreword by*

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ART/OTOGRAPHY COLLECTIVE

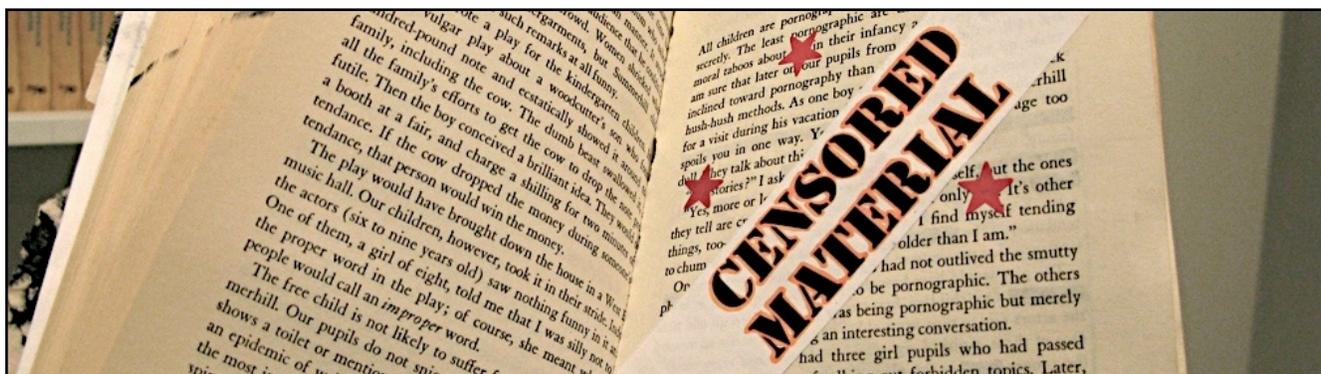




## **RADICANT ART TEACHER EDUCATION**

This brief visual and textual essay explores a recently completed a/r/tographical research project entitled “Becoming Pedagogical through A/r/tography in Art Teacher Education,” an artist-in-residence project within a secondary art teacher education program. Using Bourriaud’s (2009) notion of radicant practices we ask new questions of art teacher education. In particular: a) How do we conceptualize the time or duration of the research process? b) How do we conceptualize research that entails and exercises our perception of sight? These questions align with Bourriaud’s description of contemporary artists as radicants who are adding and selecting ideas to reimagine the roots of their ideas. The first question helps us understand radicant research practices as creative durational events (Deleuze, 1991) where percept, affect and concept form a triadic relationship to produce new knowledge,

actualized in the real through intuition. We also examined how research entails and exercises our perception of sight. The second question encourages complicated conversations around how we might perceive spaces for learning. In doing so, we examined the need for openings and closures as spatial/temporal ideas that permeate pedagogy. In summary, this brief visual and textual essay examines several research encounters and considered the radicant movement of temporal and spatial knowledge produced in the encounter with Becoming Pedagogical. This research has the potential to advance knowledge in a/r/tographical inquiry, art education and teacher education and most significantly for research and scholarship examining the impact of research and the way in which knowledge is produced in and through the a/r/tographical encounter in research.



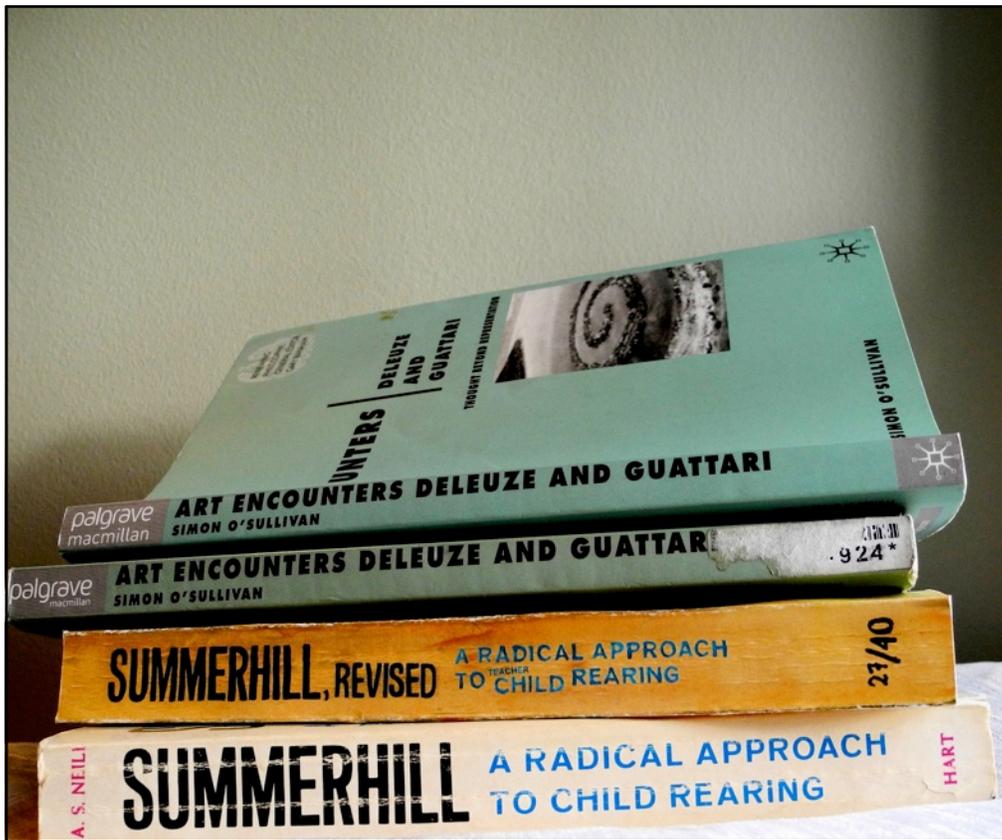
## FORMACIÓN RADICANTE DE PROFESORADO EN EDUCACIÓN ARTÍSTICA

Este breve ensayo visual y textual explora un proyecto de investigación recientemente realizado titulado “Becoming Pedagogical through A/r/tography in Art Teacher Education,” (Devenir Pedagógico a través de la A/r/tografía en la Formación de Profesorado en Educación Artística) un proyecto que introduce un artista en residencia en un programa de Educación Artística de Educación Secundaria. Usando la noción de practicas radicantes de Bourriaud (2009) nos preguntamos nuevas cuestiones sobre la formación en Educación Artística. En particular a) ¿Como podemos conceptualizar el tiempo o duración de proceso de investigación? b) ¿Cómo podemos conceptualizar la investigación que implica y ejercita nuestra percepción de la visión? Estas preguntas se alinean con la descripción de Bourriaud de los artistas contemporáneos como radicantes los cuales agregan y seleccionan ideas para re-imaginar las raíces de sus ideas. La primera cuestión nos ayuda en la comprensión de las practicas de investigación radicantes como acciones de

duración creativa (Deleuze, 1991) donde la percepción, el afecto y el concepto forman una relación trídica para producir nuevo conocimiento, que se hace real a través de la intuición. La segunda cuestión alienta complejas conversaciones alrededor de como podemos percibir los espacios de aprendizaje. Al hacerlo, se analizó la necesidad de apertura y cierre como ideas espaciales / temporales que impregnan la pedagogía. En resumen, este breve ensayo visual y textual indaga en los varios encuentros de la investigación y considera el movimiento radicante temporal y espacial del conocimiento producido en el encuentro del Devenir Pedagógico. Esta investigación tiene el potencial de aportar conocimiento a la indagación a/r/tográfica, en la educación artística y en la formación de profesorado y mas significativamente en los estudios con el objetivo de analizar el impacto de la investigación y del modo en el que este conocimiento se produce en y a través del encuentro a/r/tográfico de la investigación.







## ADRIENNE: HOW DO WE CONCEPTUALIZE THE TIME OR DURATION OF THE RESEARCH PROCESS?

This question relates to the diffractive nature of how and when knowledge is formed. It is key to understanding how types of knowledge formed in research fracture and reassemble with other knowledges, including memories and recollections as well as future desires. Rather than a linear, progressive notion of time, Deleuze (1991) suggests that time is a durational event; a relational experience, which draws our virtual recollections and memories and our future desires into the present moment. Within this psychological duration, percept, affect and concept form a triadic relationship to produce new knowledge, actualized in the real through intuition (Semetsky, 2010). Deleuze (1994) argues that difference is formed during the intersection

of perception and affection in duration, contracting the virtual in the real making these psychological events amenable to change through the active encounter with perceptions. This change or shock to thought is subsequently actualized in the 'real' through intuition, thus creating the potential for new concepts by disrupting our representational perceptions. Intuitive knowledge formed during research fragments and assembles as partial and incomplete with other assemblages in radiant fashion, re-mapping and assembling memory and knowing in a dynamic fashion. When research is conceptualized as a durational event, the potentialities to re-inhabit memory and to provoke new thought become expansive.



The artistic intervention described in the previous section was implemented in the methods course that I was teaching and was designed to “work with art education teacher candidates and instructors in an effort to rethink notions of teaching, learning and art” (Irwin & O’Donoghue, 2012, p. 221). As the instructor of the course, I became resistant to the intervention implemented in the course and this resistance ran the risk of performing a counter shift, reifying my perceptions of what I perceived was possible within the course. This resistance was formed as the artist residency entangled my desires to rethink notions of teaching, learning and art within the overwhelming structures of teacher education that conformed my practice, including teacher candidates’ expectations, hierarchical power structures and tools of instructor surveillance and assessment. In the uncertainty of knowing produced in the encounter and through the ongoing research process, I began to question this resistance and how knowledge and knowing are provoked rather than stratified through research.

Through dialogue with participants and researchers I mapped rather than traced my areas of uncertainty and looked to the unease created in the encounter to provoke new ways of understanding my resistance to the residency and to the research process as a whole. This research process created the

conditions for an encounter with my perceptions of researching and teaching and provoked movement through and from my understandings of curriculum, pedagogy, and knowledge formation. The duration of the research event fractured forming and reforming my practices as a teacher and as a researcher. It drew my expectations and assumptions from my time as both a secondary teacher candidate and teacher and my desires for teaching into the present for reconsideration. In this research duration, the disruption lacked the form of a single rupture and became diffuse. Rather than a simple psychical event this encounter assembled with my perceptions of teaching and researching practices. Like the tendrils protruding from the radican strawberry plant, my intuitive knowledge shifted and provoked difference in my perceptions through movement and reform. As a radican participant, I continue to remain in a constant state of differentiating, actualizing the virtual in the real through intuitive knowledge, forming and reforming connections, while negotiating the landscape creating the radican difference in kind, a difference, which defies prediction and replication. My interest in this defiance and the ethics of disruption extend from my experience within this research but continually fragment and reassemble within the duration of this research as an intravention informing intuition, guiding my own practices as a researcher. The time of research that engages in a disruption is expansive and fragmented, provoking opportunities to know differently.

# School of Life CV

## School of Life CV

Produced by Becoming Pedagogical Artists-in-Residence: Helen Reed and Hannah Jickling

With Artist-Researcher-Educators: Rita L. Irwin, Donal O'Donoghue, Stephanie Springray, Adrienne Boulton-Funke, Natalie LeBlanc, Heidi May and Valerie Triggs.

In cooperation with the 2010-2011 secondary art education students in the teacher education program at UBC: Anna Ryo, Stanna Cermakova, Claire Williams, Esther Shoop, Gillian Smith, Heather Toomer, Jamie Smith, Jessica Millikan, Joanna Jedrzejczyk.

Jonathan Lorne, Judy Leung, Julia Lim, Kay Pham, Ki Zydek, Landon Shantz, Linds Chen, Linna Song, Lyndsey Gantert, Mark Mitchell, Mehran Modarres, Peter Shin, Roxanne Gagnon, Safi Arnold, Shanasz Mackay, Shirley Chan, and Zac Pinette.

Becoming Pedagogical through A/rtography in Teacher Education aims to enact, develop and problematize becoming pedagogical in a teacher education program. This research study is funded by a Social Sciences and Humanities Research Council of Canada Grant.

September, 2010



## Claire Williams

Art and Theatre Technician at UBCO

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E: claire@arted.ubc.ca

### Experience

World Traveller, European Vacations (Israel, Italy, Greece & Croatia) - 2008  
Lifelong love to be alone in airports and take flights for hours on end and not go crazy.

Surfer, Noosa, Australia - 2006  
Suffered through many sessions which taught me to trust myself and then how to live a laid back lifestyle.

Taunt, Capri / Napa, CA - 2006  
An amazing food and wine region where I gained an understanding of food/culture/history and the importance of locally sourcing and growing organic.

LiSA, Sillings Inc. / Gilman - 2009  
My brother came home from Oxford Road and begged me how to make great dance without music.

Camp/Counselor - 1994 - 2004  
Having led a trouble-making camper, I thought I knew all the tricks. Oh, how much I learned.

Clowner, Williams Family Adventure, Toronto & Kenya, Africa - 1998  
Lived abroad myself and the birds I can pick my body and mind to.

Best Friend, Herbster Niggler, Atlanta, GA - 1987 - 2001  
She taught me how to be my shoes, stretch my legs, make friends and how to deal with being a nerd and me.

### Education

University of the Witwatersrand (previously Wits) - 1985 - present

Youngs' Child College, Montreal, QC - 1983 - present

### References

Available upon request.

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### EDUCATION

University of British Columbia, Kelowna, BC  
Bachelor of Arts (Honours) in Psychology  
Developed an annual award program with a concentration on not caring. 1994

University of Waterloo, Waterloo, ON  
B.A. in Psychology  
Thesis on Art, Culture, and Postcolonialism. 1998

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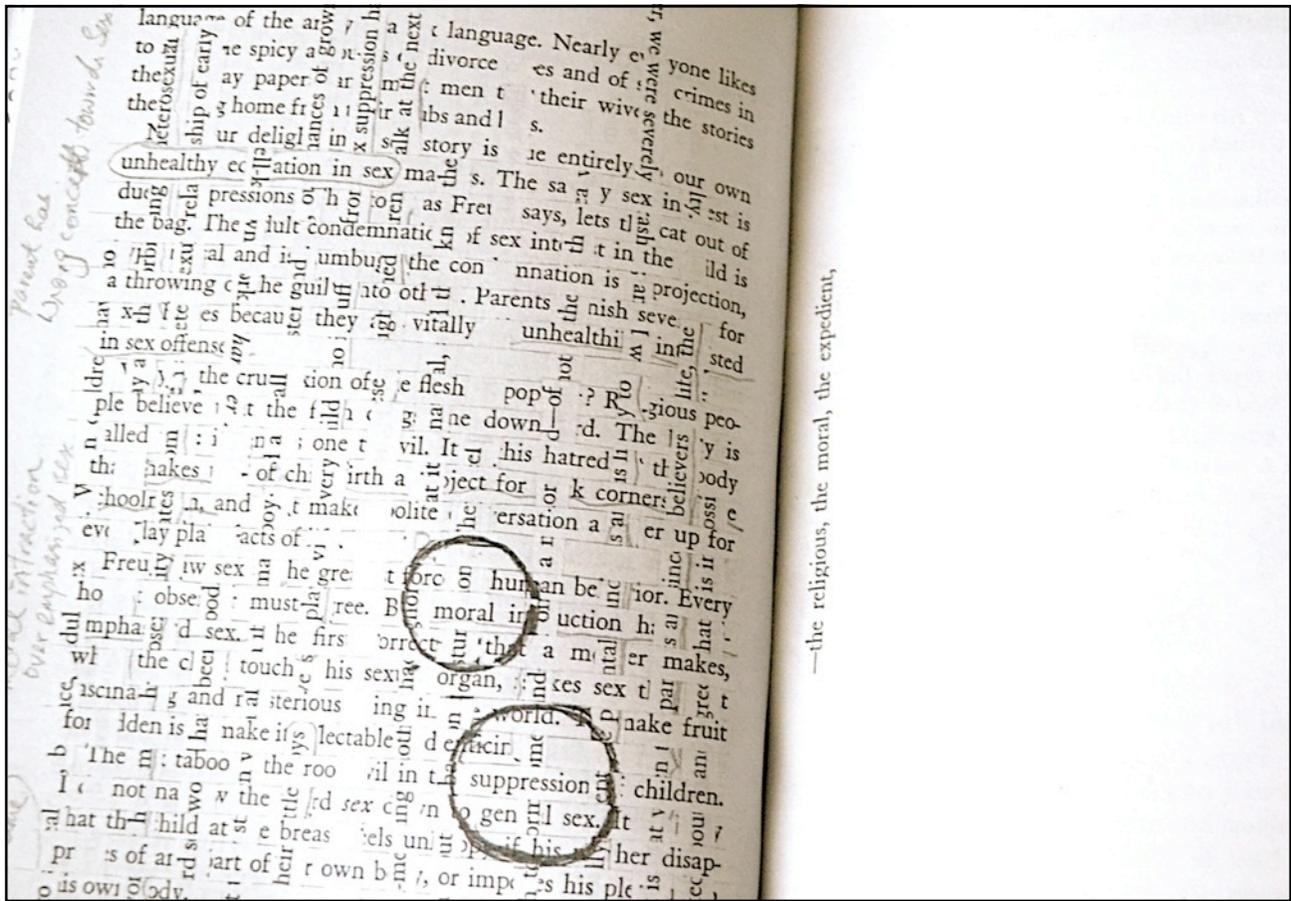
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**NATALIE: HOW DO WE CONCEPTUALIZE RESEARCH THAT ENTAILS & EXERCISES OUR PERCEPTION OF SIGHT?**

After the three-week intervention, part of my role in the research process was to read through and analyze the teacher candidate’s daily anecdotal feedback for their ‘Curriculum and Pedagogy: Secondary Visual Art’ course - the course in which the intervention took place. One intriguing theme to emerge was that many of the teacher candidates found there to be a lack in closure for each project and for the overall experience with the artists in residence as a whole. Closure, thus became a concept for me to question further.

I began to reflect on how I utilize closure in my lessons and the role that it plays in learning. As a method that helps students to organize information that was covered during a lesson, I acknowledge how it can place what was covered into a more meaningful context. During the closure of a lesson, I likely present a brief summary, provide an overview, or lead class a discussion. It is here that I look for areas of confusion or try to reinforce important points. I will also look for areas in which I can hinge future lessons upon.

... t c ... a ... i ... v ... p ... s ...  
... it  
... la ... u ... , l ... c ...  
... r ... r ... i ... t ... l ... I ... r ...  
... l ... l ... t ...  
... f ... s, b ... n ... c ...  
... t ... c ... l ...  
... a ... g ... a ... S ... c ...  
... a ... y ... c ... i ...

Because eating provides a great deal of pleasure in childhood, it is too fundamental, to ...  
... a ... w ... l ...  
... y. ... e ...  
... table manners ...  
... e freedom to be himself. ...  
... t ... l ... v ... t ... y ... s ...  
... l ... later on in adolescence.

Food is the most important thing in a child's life, much more important than ...  
... s ... d. ...  
... n ...  
... y ...  
... l ... s.

...  
...  
...  
...

I began to question whether closure can bring forth an apparent danger. In drawing reference to Barthes' (1974) infamous text entitled *S/Z*, the act of closing can bring with it a state of being closed, which associated with singularity, is a denotative structure that resists alternate readings and multiple interpretations. This, however, led me to think about the role that closure plays in psychoanalysis. Required for the resolution of transference, trauma, or the death of a loved one (Strachey & Dickson, 1993), generally speaking, it can be an effective method of making sense of an event - something that is required in order for us to move on. Since many of the teacher candidates demonstrated the desire for a feeling of finality or resolution after the intervention occurred, does this mean that they didn't understand the intervention? That it lacked pedagogical significance? That as their instructors, we failed?

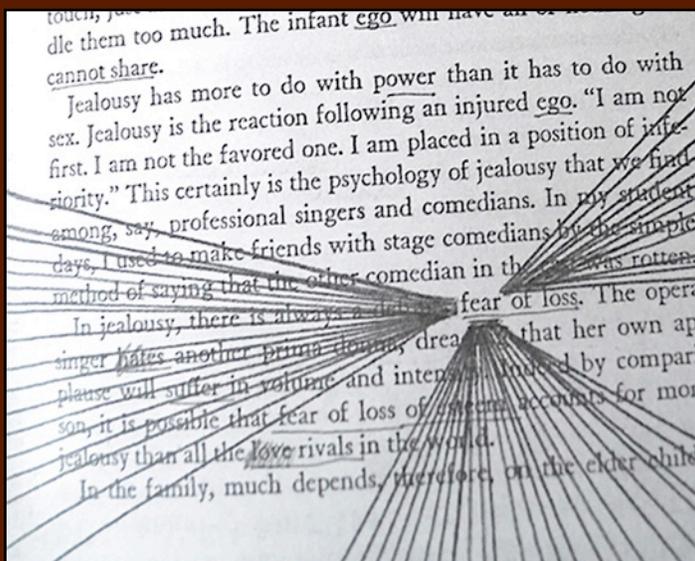
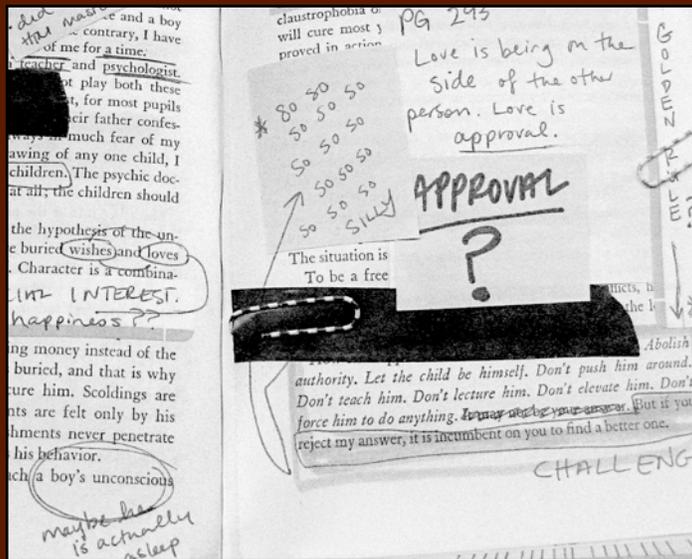
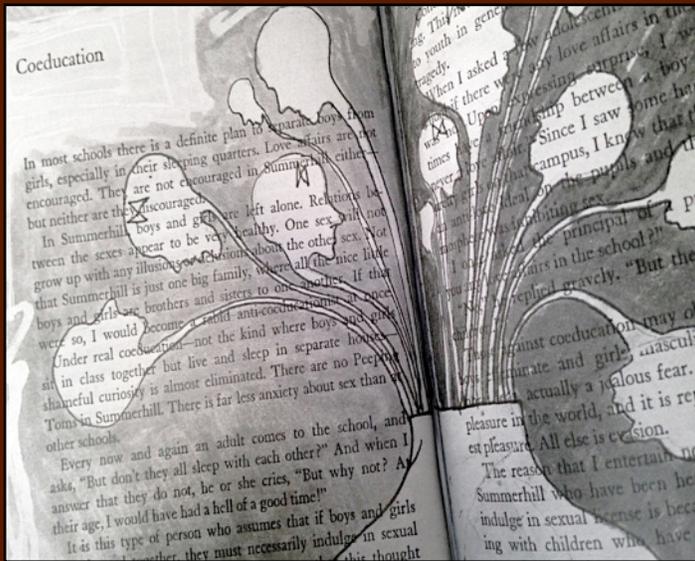
As an instructor, researcher, and subject under investigation, I was actively searching for my own grains of closure. As such, the research asked that I look at my multiple roles and shifting identities throughout the project. It entailed that I engage in the process as a learner and that I remain open to potentialities that emerged and changed along the way.

In gestalt theories applied to perception, closure is a principle for ordering sense data. It refers to how the eye, if given enough information, will complete the way incomplete lines, shapes, forms, or even colors and see things as being whole. For example, it will 'finish' a broken arch, or 'correct' a faulty square. In doing so, it makes things comprehensible. The gestalt principle of closure holds that there is an innate tendency of perceiving incomplete objects as being complete even if or when part of the information is missing (Arnheim, 1954).

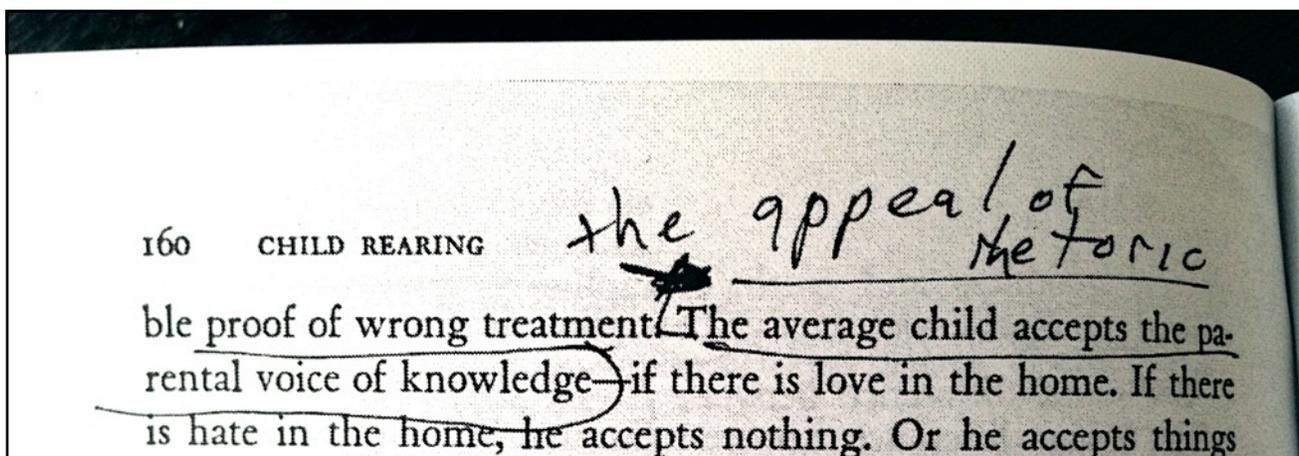
As with relational art practices (Bourriaud, 2002), the study was designed as a "context provider" (Kester, 2004, p. 8). In other words, it became an editing table that enabled temporary versions of reality which at times mirrored actual existence and at other times abandoned any illusions of legitimacy. Interpreting the events required that I take a detour - that I engage in a form of "mind-walking" that allowed me to enter into a "terrain of imagination" (Ingold, 2011, p. 196-197). These extensions, founded on an inward turn, drew me to the things that could not be seen and toward the things that I conjured as a result of what was. The presence of absence transported me out of the immediate world to a "world that bears the mark of infinity" (Bachelard, 1969, p. 183). It also temporalized my being as a coming between - creating a site, a location, and a space for which perceptible properties could be born and re-generated.

*Becoming Pedagogical* revealed that an artistic intervention can lack closure, which affirmed some participants' aversion to ambiguity while undergoing a process of uncertainty. This finding however, also allowed for another theme to emerge: that the intervention brought forth more questions and more reflections concerning how the teacher candidates were coming to understand curriculum, pedagogy, learning, teaching, and inquiry. Underlying this theme is an act of opening, or a state of being open. Meanings based on the teacher candidates' personal narratives became endlessly plural, allowing them to become active producers of meaning in which they created numerous, alternate, and possible states of encounter between each other, the program, and their changing perceptions of teaching, pedagogy, and contemporary art practices. These generated new meanings by erupting what was assumed, what was familiar, and what was closed.









### **RITA: HOW MIGHT WE CONCEPTUALIZE ART TEACHER EDUCATION AS RADICANT PRACTICE?**

Adrienne and Natalie's questions align with Bourriaud's description of contemporary artists as radicants by adding and selecting ideas reimagining the roots of their ideas. More specifically, as a way to understand radicant practices we imagined the concept of research as a creative, durational event (Deleuze, 1991) where percept, affect and concept form a triadic relationship to produce new knowledge, actualized in the real through intuition (Semetsky, 2010; Deleuze, 1991, 1994). Deleuze (1994) argues that difference is formed during the intersection of perception and affection, drawing on the virtual in duration and is subsequently actualized the 'real' through intuition, thus creating the potential for new concepts, by disrupting our temporal perceptions.

We also examined how research entails and exercises our perception of sight. Hoping to encourage complicated conversations around how we might perceive a space for learning, we examined the need for openings and closures, spatial/temporal ideas that permeate pedagogy. Perhaps ironically, this brief essay examines several research encounters and considered the radicant movement of temporal and spatial knowledge produced in the encounter with Becoming Pedagogical. This research has the potential to advance knowledge in a/r/tographical inquiry, art education and teacher education and most significantly for research and scholarship examining the impact of research and the way in which knowledge is produced in and through the a/r/tographical encounter in research.

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**We would also like to thank the Social Sciences and Humanities Research Council of Canada for the generous funding of this project.**

**Photographs depicted were taken by by Adrienne Boulton-Funke, Lyndsey Gantert, Natalie LeBlanc & Heidi May.**