

Walking and Talking Public Pedagogies

November 28-29, 2019

Footscray Melbourne

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Kathy Waghorn Mark Harvey, val smith, Christina Houghton Alexandra Bonham Saskia Schut: *1. Whau Conversations: Korero: Tahi e Rua*

Kathy Waghorn Mark Harvey, val smith, Christina Houghton, Alexandra Bonham, Saskia Schut, Kathy Waghorn, Mark Harvey and guests: *2. Whau Conversations: Hikoi*

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Abstracts

Jane Bartier: *Points of departure – manoeuvring certainty*

Presentation and walking with Jennifer Murray-Jones: *Simultaneous Realities of Place*

My paper will consider the markers of my walking and I will propose that the movement of walking sits within the practice of making (looming and yarning) provoking ways of certainty into explorations of uncertainty and creating paths for learnings.

I loom where I walk and I use materials at hand that leave a mark to my reimagining of this air. Knotted hay bale twine left in paddocks form new fencelines with boundaries to enact another order of territory. This place, where I live has 57 acres deemed on a title from the narrow lens of empire and unceded by Warrawung peoples. It has stories of the couture quality of the possum skin, directional scar trees and particles circulating with more language than ever written down.

On this land there is an eroded ditch, thought of as a creek. Walking here keeps me alive to enquiry and acts as a site for my ongoing unravelling of an affected engagement with the life and ill-health of the river. From a visit to Yeodene Swamp, the headwaters of the Barwon River west of Melbourne, what is hidden was revealed in a very felt and literal manner. That walk – a site visit, was a group activity from landcare. In that action, walking in the bush, with people new to me I was immediately co-located in time and space to experiences of hidden boundaries and locations, depths and histories and life forces that peep out, leak out and explode on to the surface of this earth.

Biographical Note

I am currently undertaking a practice-led research PhD with Deakin University at Geelong. My practice utilises looming and walking as movements for my enquiry. I weave with materials at hand, particularly discarded farm wires and twines that form artefacts. These are markers of the understandings and misunderstandings of *time/space* within my own certainties. These certainties shift with the experience of the open space and intricate world

of living things. I walk by myself to enact the questions arising from when I walk with people. This practice developed when I lived in Spotswood where the *derive* of the industrial world prepared me for a different life at Winchelsea.

Roseanne Bartley: *Postcards from the Ring Road*

Effective through a wayfaring allegorical approach, a makeshift peripatetic storytelling methodology I refer to as *facilimaking*, my practice-based research configures an alternate spatial ecology for jewellery as the means to activate live, ornamental, socio-material assemblages amidst the urban milieu.

Actions of *facilimaking* emerge within collaboration and congeal within the makings of accessories (human and non-human). Activations of these supplementary forces are prompted by accoutrements (affective material things such as instructional prompts and strap on selfie sticks), and emerge in response to 'vibrant matter' (Bennett 2010) such as detritus on the ground or solar effects of the sun. Initially, the aim of *facilimaking* was to trouble – stir up, make cloudy and disturb – the passivity of jewellery's inanimate givenness and to activate subtle shifts in the way we humans intra-act with materials, time and space within the urban milieu. Encouraged by Jane Bennett's idea for revising operative notions of matter, life, self-interest, will and agency' (2010, ix) *facilimaking* began to enact processes and practices of ornamentation differentially – amplifying abstract, under-acknowledged, or facile expressions of jewellery, and activate 'people' and 'thing' materialities in less vertical (hierarchical) socio-material arrangements.

In a twenty-minute performative lecture, I propose to tell of *Postcards from the Ring Road*. This project re-imagines the foundations of jewellery and its primary association with our becoming human through a peripatetic process of silhouette casting. This process was furthered through an iterative guided urban walk that enacted a paleo-fantasy, a narrative that destabilised what is considered as jewellery, and how we and it are meant to behave. In experimenting with the supplemental affect of ornamentation, my research reconfigures the socio-material agency of jewellery, and destabilises the subject centered ontological certainty and as such I will elaborate on how our collective ability to enact becoming human maybe activated through unfamiliar and unexpected means.

Biographical note

Roseanne Bartley is a Melbourne based artist, writer and educator. She works across a range of material, text and social platforms to explore the affective agency of jewellery. Her work explores jewellery as both doing and thing, an ornamental agent through which to activate anew human and more than human ecologies. Roseanne was awarded a doctorate from the School of Architecture and Urban Design at RMIT (2018).

Gen Blades: *Walking with 'others': an eco-pedagogy in practice*

Thinking about walking-with 'others' brings an eco-ethical resonance to practices of movement in outdoor environmental education. Walking-with 'others' is described in this presentation as a critical reflexive movement between what "I" reveal and the other-than human, other human, ecologies of things or, in other words the critical relationships

innerwise between persons and their *outerthings*. There two aspects to this that will be presented as a 'case study' of a walk as/in the scape from my home to town.

One way is describing moving through/with space and time on foot that arises out of an 'affecting/sensing' body contingent of human, other-than human, spatial and temporal relations. The second is the different affordances of a particular scape walked through/with. Both aspects are prerequisites or 'ecological' precursors for formalising knowledge generation that is generative of a walking eco-pedagogy. This approach disrupts some of the orthodox ways of bushwalking adopted in outdoor environmental education practice.

Somatic understanding is prioritised that makes present 'otherness' through the overlap of aesthetics and affectivity and is described as eco-somaesthetics. The prefix 'eco' signifies a non-anthropocentric, or ecocentric, disposition in this inquiry. This brings a 'new' language to outdoor environmental education curriculum design. It is an engagement with the world and otherness that pays attention to the subtle inclines underfoot as well as the gaps in between each step, the unknown. This sensitivity of walking and engagement not only acknowledges the place and presence of others, but also contributes to, and allows space for, their flourishing. In general, the revaluing of environmental ethics and ecopolitics in education are important steps in this ecopedagogy.

Biographical Note

Genevieve Blades is an Honorary Associate with the Department of Outdoor Environmental Education, La Trobe University, Bendigo, Australia. Her current areas of interest include environmental values and ethics, outdoor environmental eco-pedagogies, cultural responses to Australian land, and sustainability education. Gen has taught and researched in these areas both in Schools and at the Tertiary level. With a lifetime love of exploring places on foot, her PhD on walking as sensory, embodied practice in nature was completed recently.

Janet Bolitho: *In the footsteps of Jane Jacobs in Fisherman's Bend*

Urban activist and commentator Jane Jacobs described herself as a 'foot' person. She developed her influential thoughts and insights about cities from close observation of the streets of her neighbourhood. If you want to know a place, she said, you've got to get out and walk.

Jane's Walks are held in cities throughout the world in the first week of May to continue her work. The free walks are citizen led and invite people into conversations about the cities.

Fisherman's Bend is the largest urban renewal project in Australia. At present, the area is extremely hostile to walking, the antithesis of what Jacobs would have considered a good city street. It is imagined in the future as a place where walking underpins and connect neighbourhoods and communities.

Janet Bolitho has led Jane's Walks through Fisherman's Bend over the last five years, introducing people to a place they do not know. These walks bring the plans and the aspirations out of the planning documents and down to the ground level. It is a very different way of engaging with urban planning and change. Walking the present, uncovering the past and imagining the future in the company of other walkers generates

conversation and understanding. Janet will talk about the value of bringing the Jane's walk approach to areas in urban change.

Biographical note

Janet Bolitho is immersed in the changing places of the lower Yarra in Melbourne. A former councillor and mayor of the City of Port Phillip, she has a passionate interest in local history, and how landscape, policies and politics shape places. She explores this terrain on foot and on her website [Port Places](#).

Jake Burdick: "Walking is Still Honest": Public Pedagogy and the Loving Act of Ignoring Power

For Alexandra David-Neél and Lily Gair Wilkinson, two 20th century anarchist-feminists, walking was an opportunity to move oneself into the places that were previously proscribed via ideological, material, and temporal boundaries. On one of her more expansive walks, David-Neél

nearly died on the treacherous walk to Lhasa. Asked why she would take on such a daunting journey, she flippantly replied, because "it was there and the bureaucrats said not to" (M. Foster 1987, 13). She further emphasized, "I wanted to show what the will of a woman could do" (M. Foster 1987, 185). (Ferguson, 2017, p. 710)

These walks were, as David Graeber (2011), an Al Jazeera writer would claim almost 70 years later, "a matter of acting as if the existing structure of power does not even exist. Direct action is, ultimately, the defiant insistence on acting as if one is already free" (para 10). Taking these women's powerful example as a starting point, this paper is located at the intersection of public pedagogy, the conceptualization of education via anarchist thought, and an approach to the concept of *love* as rooted in a psychoanalytic ethic. Within the piece, I discuss the approaches that David-Neél and Wilkinson took up in their activist work and compare these approaches to contemporary activist/anarchist public pedagogies, specifically including the work of the Rolling Jubilee and the Invisible Committee. These examples serve as a collective effort to illustrate how these divergent, resistant modes of educative action are funded by a complicated, but firmly ethical, conceptualization of love – a love that takes the form of unerring responsibility for the Other writ large, the radical externality of the self, at the risk of ego investments. The piece concludes with questions regarding rethinking institutional pedagogies via these idea(l)s in an effort to revivify education toward a public good.

Biographical Note

Jake Burdick is an Assistant Professor of Curriculum Studies at Purdue University. Jake is the co-editor of the *Handbook of Public Pedagogy* (Routledge), *Complicated Conversations and Confirmed Commitments: Revitalizing Education for Democracy* (Educators International Press), *Problematizing Public Pedagogy* (Routledge), and *The New Henry Giroux Reader* (Myers Education Press). He has published work in *Qualitative Inquiry*, *Curriculum Inquiry*, *Review of Research in Education*, and *Review of Educational Research*. His research interests include public and popular sites of education, activist studies, and community knowledge and perceptions of education.

Karen Charman and Mary Dixon: *The pedagogue as educative agent*

Arendt writes (1998.p.185) “ ... we can best isolate the agent who set the whole process into motion; and although this agent frequently remains the subject, the “hero” of the story, we never can point unequivocally to him{them} as the author of its eventual outcome”

This paper examines The Knowledge Project and Pop up School through the work of Hannah Arendt and Nancy Luxon. Through these two theorists the Knowledge Project is understood as not the introduction of a knowledge base but rather a particular mode of existence held within a community. The form of a Pop Up School represents knowledge/s. This has meant that at the event itself contributors have realised the particular knowledge base they hold through pedagogical enactment. This paper offers a dynamic theorisation of public pedagogy. Here the pedagogue is understood as educative agent (Arendt, 1998) and knowledge is a constitutive and dynamic function of public pedagogy.

This locus of the pedagogue is congruent with Arendt’s (1988, p. 184) notion of the agent, “...in the twofold sense of the word, namely, its actor and sufferer, but nobody is the author.” As such nobody is the absolute arbitrator of the knowledge/s. Instead the pedagogue enacts the relational through which the knowledge is considered. Action in the Arendt sense of the word is pluralistic so therefore the standing in which the knowledges are held and the direction or action taken from the knowledge is always multifaceted. We apply these ideas through occurrences at the Pop Up Schools.

Biographical notes

Karen Charman is the founder of the Public Pedagogies Institute. She is the editor of the Journal of Public Pedagogies as well as one of the lead researchers in the Public Pedagogies Institute. She is also a Senior Lecturer at Victoria University and Course Chair of the Bachelor of Education Studies. Karen’s work centres around knowledge, power, memory and community.

Mary Dixon is treasurer of the Public Pedagogies Institute. She is also an Associate Professor in Pedagogy at Deakin University. She has been one of the lead researchers in Public Pedagogies Institute signature project, The Knowledge Project since its first iteration in Footscray in 2016. This work has had further iterations over 5 suburban locations in Melbourne. This project has generated and continues to generate local curriculum documents and scholarly articles.

Meg Cotter and Richard Dove:

A walk through justice-The Wyndham Citizens’ Academy

Wyndham Community & Education Centre has led a new community based project in 2019 which aims to introduce newly arrived community members to Victoria’s justice system. The eight-session program enables participants from different culturally and linguistic diverse communities to visit and go inside places such as the courts, police stations, prisons etc. and meet with and talk to the people who work within our justice system. The project is funded by the Community Safety Network, a Victorian government initiative that aims to create safer communities.

Two short videos were made documenting the impressions of participants from the first program.

2 minute trailer <https://www.youtube.com/watch?v=s6MqKp19t2c>

20 minute video <https://www.youtube.com/watch?v=qxGwjPpxagg&feature=youtu.be>

Presenters: Meg Cotter and Richard Dove from Wyndham Community Education Centre. Participants from the program will also be invited to attend.

Biographical Notes

Meg is an adult community education practitioner that leads many adult education projects and curriculum development at Wyndham CEC.

Richard worked for many years as a Multicultural Liaison Officer in the Victorian Police and now works as a Settlement Services Coordinator who works closely with many refugee communities in Wyndham.

Mick Douglas & Ben Landau: *generative constraints and the potential of learning walking talking*

This performative presentation will transform into a workshop inviting optional participation. We will analyse and extend from a performance artwork to engage conference participants in a lively walking discussion on the pedagogical potential of generative constraints that incite curiosity, embodied questioning and emergent learning.

We depart from 'Container Walk', a public interactive durational performance artwork series that creates constrained conditions in which a sole performer walks and talks for the open-hours duration of multi-day arts festivals within the confines of an open-sided shipping container. The curious public negotiate forms of interaction with the scene encountered, and with the performer, whose speech enacts a simple language game. The engagement between performer and public unfolds ever changing dynamics. The exchanged dialogue, spatial movement, pattern and rhythmic energy of the artwork is in constant flux, loosely following the curiosity and questioning that emerges as hours and days pass.

Walk into a shipping container. Walk nowhere. Walk time. Walk with anyone and everything. Walk the industrialisation of global trade. Walk pattern. Walk rhythm, walk repetition, walk variation, walk difference, walk turbulence. Walk transformation. Walk the distance from me to you. Walk and talk with the meter of walking shaping the alliteration of talking and the alliteration of talking shaping the meter of walking. Walk the here and now. Walk imagination. Walk desire. Walk politics. Walk aesthetics. Walk meditative action. Walk curiosity, walk intrigue, walk anger, walk wonder, walk longing. Walk the potential of socially engaged art.

Walking the 'non-place' (Marc Augé) of a shipping container elicits reflection on global capitalism. For 'Public Pedagogies', we invite conference participants to experience how the generative constraints of movement and language correspondence learnt through this artwork can activate speech, listening, and embodied thinking. We will collectively invoke and enact desirable kinds of transmissive qualities for how we conduct learning through walking and talking.

Biographical Notes

Mick Douglas makes socially engaged art and performance installations, curatorial initiatives and performative writings. The 'Container Walk' series emerged from his performance at Wellington's Performance Arcade in 2013. His projects are presented internationally in public domain situations, festivals and gallery contexts, and locally at MONA and numerous Melbourne Festivals. He curated 'Performing Mobilities', the Australian contribution to the Performance Studies International PSi#21 2015 global project Fluid States. Writings are published in JAR (Journal of Artistic Research), Performance Research, Architectural Theory Review and numerous books. He is Associate Professor of Transdisciplinary Creative Practice at RMIT University School of Design. mickdouglas.net

Ben Landau is an artist making socially engaged art projects, and undertaking PhD research at RMIT School of Design investigating 'Platform Productions'. He performed 'Container Island Walk' for Mick Douglas at Hobart's MONA FOMA in 2017. Ben uses design research to analyse systems, and artistic methodologies to tamper with them. He constructs experiences, objects and performances which are interactive or invite the audience to participate. His actions deconstruct social, political and cultural assumptions to spur agency within the audience. Ben uses hacking, detournement and satire to break from accepted norms. benlandau.com

Josefina Dumay: Walking and Writing *Caminante en Nueva York*

In 2018, I received a grant from NYU Abu Dhabi to spend the summer in New York, walking and studying the tradition of the flâneur. I spent two months walking in the city and reading and writing about walking. I was inspired by writers like Virginia Woolf, Rebecca Solnit, and Lauren Elkin, and empowered by the countless people who used walking as an engine, including Aristotle with his Peripatetic school, and Rousseau. My research culminated in my thesis project, *Caminante en Nueva York*, a work of non-fiction that uses walking as its governing theme to construct a moving portrait of the city of New York and, through recurring flashbacks and musings, of other cities I lived in.

In *Caminante*, walking is portrayed as a way for traveling through time and space, for meeting new people and for navigating reality while staying offline. Whenever the eye meets something new, it fixates on it to understand it through multiple lenses. It's the author's memoir of her time spent in New York, and a collection of walking propositions for thinking and using the city. One reader wrote, "Josefina's book is an extraordinary meditation on the self and its relationship to the world, which in this case involves, but is not at all limited to, the city of New York."

For the *Walking and Talking Public Pedagogies Conference* I'm interested in giving an informal presentation on the process of writing a book that relies heavily on walking as its methodology. My idea started with putting one foot in front of the other, and the entire process of discovering what it was I wanted to say and how evolved with each physical step. I want to talk about walking as a metaphor for the writing process and as a tool for creation.

Bibliographical Note

Josefina Dumay is an accomplished young Chilean writer. She graduated from NYU Abu Dhabi, and studied at NYU New York, NYU Shanghai, and NYU Florence. In her writing, she

attempts to develop complex theories and academia in an accessible way by trusting in story. Her writing ranges from autoethnographies to travel writing feature pieces, to personal essays on Sartre's theories of writing and Walter Benjamin's ideas on translation, to memoir, and poetry. Her most recent project is *Caminante en Nueva York*, a book about walking in New York which she started writing for her NYU Abu Dhabi thesis project.

Bilquis Ghani: *Kabul, Tale of two cities*

Kabul's streets pulse with the tension of chaos and the optimism of its inhabitants. While Dickens' seminal work, *A tale of two cities*, referred to Paris and London, I use the reference here to indicate the two competing sides to Kabul, Afghanistan. The streets of Kabul betray both the physical and emotional legacies of conflicts in recent years. Among the rubble of barely standing buildings and ruptures of culture, bloom moments of creative expression. Kabuli public art as public pedagogy sees the intersection of activism, education, and creative expression. This paper will look at how two sources of public art are creating transitional spaces within the city. One, a young female graffiti artist named Shamsia and another, a group called Artlords consisting of young men and women, set out to make sites of contestation and deliberation. As such, artists consider themselves engaged in impacting social change and fostering civic engagement. The incidental and ephemeral publics that encounter them and their work as they pass are invited to engage with the work and the process of art making. The site thus employs visual and performative tools to nurture discursive moments in which citizens can engage with the increasing politicisation of their city. The product of these contact zones is expressed as the becoming of counterpublics in which alternate ways of being are explored. The paper will present the aspirations of these street artists and their art practice, arguing that it is a form of public pedagogy. They reflect the hopes and fears of the inhabitants who simultaneously love and fear their city.

Biographical Note

Bilquis Ghani is a PhD candidate in the final months of her thesis at the University of Technology Sydney. Her research interest reflects the marriage between the sociology of art and southern theory. She is currently looking at cultural production in contemporary Kabul and its role in reconceptualising gender and society in a context of conflict. When Bilquis is not working on her PhD, she works at the university's Social Impact Team at the Centre for Social Justice and Inclusion as the Social Impact Practitioner. In 2010, Bilquis was the co-founder of the Refugee Art Project, an initiative responding to increasing political and social backlash against asylum seekers and refugees. The project uses art as a way of bridging the real life experiences of asylum seekers in and out of Australian detention centres and the Australian public.

Greg Giannis: *one step and I am elsewhere*

I am interested in the journeys, many of these on foot, undertaken by displaced peoples of the world, refugees, asylum seekers, migrants of all walks of life. I am currently conducting a walk that constitutes the first leg of a larger journey from the northern border with Albania to Lesbos, a journey undertaken by a group of Albanian migrants I encountered during a walking residency in Lesbos in 2008. The final leg of the journey will involve walking from

the port in Mitilene, Lesbos to my parent's villages, where I encountered the Albanian families.

The work is a tribute to all displaced persons that seek to return to their birthplaces (including my now deceased parents) and this yearning to 'return' which never leaves, and their right to do so. How is a land so ingrained in our psyche? Can walking the land give us some insight into this predicament. What form can the 'talking' take? I will present a reflection on this project which I am in the middle of now as I write this proposal. All my walks involve the creation of counter-cartographies as documented here, <http://peripato.net> and tend to emerge from the processes undertaken.

Biographical Note

Dr Greg Giannis is an artist, educator and researcher that has been exploring the use of walking in his creative practice since 2005. He has conducted walks in Australia and internationally including the 2015 Havana Biennale. Most recently he undertook a residency in the Prespes region of Greece with Made of Walking V.

Melina Mallos: *Bakhtin and A/r/tography: Exploring Greek Migrant Youth Identity through New Media*

In the 21st century, transnational migration is increasingly commonplace alongside the proliferation of new media. Adolescent migrants are especially well versed in new media, and their interactions allow insights into identity representation and negotiation. We know from current research that a sense of self is likely to be affected and interrupted when migrating to a new country, but we do not know the ways young people with transnational identities, negotiate, shape and are shaped by new media. Using a Participatory Narrative Inquiry approach (Kurtz, 2014) and arts-based research methods (Levy, 2009), this research will explore how Greek migrant youths living in Melbourne use new media to communicate and describe their identity. In sharing deeply personal narratives, what do the participants learn about new media's role in their identity formation?

The implications for these reflective narratives, and shared identities to be disrupted and re-imagined through the act of talking and artmaking, will be explored in this informal presentation. What possibilities open up when youth are active collaborators in research, given the opportunity to voice their narratives and observe the impact on their peers? An exploration of the Greek and English language choices of the participants in shaping an understanding of Greek migrant youth identities will be explored. This presentation will advocate ways of bringing together the arts, education and community to enable identity narratives to be told for the first time. Does the sharing space created impact the youth migrants' identity in generative ways? What does the shared interconnectedness of their stories enable? The transmission of such knowledge by youth to the public sphere will be an exciting avenue advocated in this presentation.

Biographical Note

Melina Mallos is a second year PhD Candidate in the Graduate School of Education at the University of Melbourne. For 15 years, she developed education programs for diverse audiences at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA). Melina holds a Bachelor of Education in Early Childhood and a Master of Education (Research) through

the Queensland University of Technology (QUT). In 2010, she was awarded a prestigious Queensland-Smithsonian Fellowship to investigate object-based learning at the Smithsonian Early Enrichment Center in Washington D.C. In 2015, Melina published her first bilingual children's book, *Catch that Cat!* situated on the Greek island, Kythera.

Jennifer Murray-Jones: *Simultaneous Realities of Place*

Presentation and walk with Jane Bartier *Points of departure – manoeuvring certainty*

This paper will explore the power of place from the perspective of an Aboriginal woman.

As I walk, I feel I am not alone as this is no wilderness or virgin bush, it has been shaped and maintained for over 120,000 years by our people. This place is not my Country, that is on another river Dhungala (Murray River) yet I feel the presence of the Wadawurrung people. I visualise their camps along the Parwon (Barwon River).

Walking through this Country creates a narrative. I am a visual thinker and I draw on this narrative, influenced through tacit knowledge and epigenetic responses. Embodied practice where our experiences of our world have affect to emotion, perception, movement and time all central to our experience.

As I walk I feel the grasses brushing past my legs, I hear the sounds of the Country, the birds, distant cockatoos. Was that a Platypus? I struggle with time in this place, where I know the spirits of those past are with me. We are parallel. A child may have been born here, generations fished these waters, caught Eel and possums for dinner and canoes came from the bark of the big river gums, as scars can be seen. A scraper tool found bares the patina from years of use, it is honed to fit comfortably in the hand, I wonder how many Possum skins were scraped and cleaned with this.

I sense the presence from the opposite bank, where Karngan Mission was established. The remnants of an old wooden bridge lay rotting in the water. They tried to superimpose a Euro-schema over what was once the lifeblood of its people. This narrative is then translated through my visual responses.

Pedagogically, culturally inclusive curriculum is essential if we are to move forward from a colonial perspective.

Biographical Note

My arts practice is based in the image through the use of paint on canvas. I am a traditional basket maker, I also work with textiles. I have had a lifetime of association and connection with the bush and have a great interest in Indigenous plants. I am a Yorta Yorta / Baraparapa woman and live in the town of Winchelsea. I would respect Aboriginal protocol in consulting Traditional owners before my research begins. My Thesis was titled, *'Indigenous Families Beyond the Voids of Colonial History'* practice-led research, culminating in an exhibition at William Mora Gallery in 2017.

Robert Pascoe and Chris McConville: *Walking Footscray*

Footscray is one of the suburbs treated in an undergraduate history subject at Victoria University, entitled *Histories of Immigrant Australia*, based on students walking through

several inner-suburban neighbourhoods of Melbourne. This paper describes the four stages through the subject has gone in our efforts to develop a 'pedagogy of walking'. (1) A predecessor subject, which was offered under the title *History and Memory*, invited participants to draw mental maps of Footscray. Here the walking was remembered walking. Aspects of this mapping included the war memorials and other street statuary. (2) In the first iteration of *Histories of Immigrant Australia*, walking through central Footscray involved the recording and mapping of commercial signage. (3) Footscray was then divided into three separate walking tours, namely, Footscray Park, Footscray Town, and Footscray West. The urban 'imageability' theories of Kevin Lynch were deployed to analyse how successive waves of immigrants viewed this urban landscape. (4) To this matrix of understandings was next added Google mapping in order for students to begin to more precisely locate themselves in the act of walking.

In this paper we propose that the sensory experience of walking supported by reflexive adaptation of Lynch and other theorists directs students towards a deeper, more nuanced understanding of history and cultural identity. Through the several iterations of this unit of study we have been able to observe and assess increasingly complex levels of reflection and inquiry amongst participants, as well of course seeing how students have acquired sophisticated technical skills, most of them unavailable in a classroom setting.

Biographical Note

Robert Pascoe and Chris McConville have been teaching and researching at Footscray Park campus of Victoria University, on and off, since February 1984. Pascoe has written on urban themes in the 'placemaking' of Italian immigrants and in his textbook, *World History*. McConville's *Aird's Guide to Melbourne* remains one of the essential guidebooks for that city's flâneurs. Their current joint project is an international book, *How to Read a City*, based on their interpretation of 12 neighbourhoods (including Footscray) worldwide.

Debbie Qadri: *Walking to find street art and opportunity: the roles of walking for street art - audience and artists*

I walk through Melbourne as if it is a canvas. Parts of it are already painted and I am the audience, and at other times it offers up blank space as an opportunity to join in. Walking is an integral aspect of discovering street art, as well as finding opportunities for placing it. This presentation, will share learning from walks in Australia and Europe, exploring how artists and audiences apprehend relationships between walking and public art.

Biographical notes

Debbie Qadri is very interested in public art, and participates in the field as an artist with her own practice, a maker of public art with communities and as a researcher. She currently works at the Devonport Regional Gallery, Tasmania.

Shalin Raye: *"Unmasking" Oppression: Feeling, Emotions, and Embodied Knowledge through Art-Making*

This proposal is for an interactive workshop, based on a paper and dissertation research, that examines how arts-based educational research (ABER) might take up emotions and embodied forms of knowing through art as a method, as data, and as an activist site of

pedagogy for anti-oppressive education for the larger community. This art project will consist of painting/crafting on cardstock masks that symbolize an “unmasking” of oppressive forces in our local community and revealing how oppression *feels*, asking passersby/viewers who walk past these masks to become witnesses, and to come, literally, face-to-face with the oppressive experiences of others. The art moves as spectral faces throughout the city, confronting passersby.

This unmasking is intended to be active, mobile, and embodied, and holds the potential for participants to generate art as embodied knowledge, created within an academic space, and shared with an activist purpose of educating and transmitting knowledge within the surrounding community. This workshop uses art as a research bridge to communicate emotional experiences of oppression in ways that language sometimes cannot fully articulate. If accepted, I am prepared to apply for permissions in the city of Footscray to display these publicly if needed, and for any IRB approval as necessary. I can also simply present a paper based on past research on this kind of workshop, that highlights the potential for arts-based research to serve as an activist site of public pedagogy.

Biographical note

Shalin Lena Raye is a doctoral student in Curriculum Studies, in Purdue University’s Curriculum and Instruction department. She earned her Master’s degree in English from Radford University in 2003, and has been teaching in higher education ever since. She has taught courses in Multicultural Education, Gender and Sexuality in Popular Cultural, literature, and composition. Her current research focuses on the role of affect and emotional forms of knowledge as it relates to social justice education, arts-based research methods, and public pedagogy

Maureen Ryan: *Intergenerational Maps Gallery Sunshine Everywhere*

The Intergenerational Maps project draws together older and longer term residents in the Brimbank Council area of Melbourne, Australia with younger residents who have lived in the area for a shorter time.

The older participants are active members of the local U3A and have been involved in their neighborhoods over many years, supporting and protesting against many of the changes that have occurred. The younger participants are family groups drawn from a local kindergarten that has provided artwork for Gallery Sunshine Everywhere exhibitions every year since the gallery’s establishment in 2007. In these family groups there are parents as well as children who were part of early Gallery Sunshine Everywhere exhibitions, those currently involved and those even younger. The older and younger groups come together to visit particular parts of Brimbank, share their ideas, thoughts, knowledge about the area, take photographs, listen, look, as appropriate collect leaves and more. They then all work with an artist in a day’s workshop to develop their “Intergenerational Maps” for subsequent display in a Gallery Sunshine Everywhere exhibition and as part of this conference presentation.

Biographical Note

Maureen Ryan is Emeritus Professor in the College of Arts and Education at Victoria University and Director, Gallery Sunshine Everywhere. Maureen is committed to collaborative and

community focussed activities, learning and research. She continues to explore especially the relationships between youth, education and community, the partnerships possible, the skills and understanding that people working to create and build partnerships need and the particular ways in which arts and activity based projects can enable these things to happen.

Victoria Ryle: “Everyone is allowed in this book”: exploring the voices and languages of children in public places through micro-publishing in an a/r/tographical creative exchange

In this workshop, I introduce my doctoral research that I am currently undertaking through the University of Tasmania – A retrospective and prospective inquiry into children’s community publishing as transformative pedagogical praxis. Drawing on my creative practice of the last 30 years, including as founder of Kids’ Own Publishing in Ireland and Melbourne <http://kidsownpublishing.com/>, I explore the pedagogy of publishing books with children in their communities, through an a/r/tographical creative exchange. In this creative exchange, I invite participants to engage collaboratively in making a book related to the ways in which the voices and languages of children disrupt our own and others’ thinking about the public spaces we share. I am interested in how an a/t/ographical approach might generate discussion and yield insights into the value of 'making' as a means to share valuable ideas and inform creative practice.

In this interactive workshop, participants will actively engage in making a book collaboratively in pairs or small groups. To facilitate the creative exchange in the timeframe, I will provide a limited palette of art and collage materials. At the end of the presentation, we will ‘publish’ the participants’ books via a photocopier. As part of this creative exchange, I propose ending with a BookCrossing-inspired release (<https://www.bookcrossing.com>), in which participants will be encouraged to take a copy of our collaborative publications, walk and leave it in a public space to be picked up and read by others.

Biographical Note

Victoria Ryle, has pioneered publishing books by children through artist-led community partnerships, presenting on this practice worldwide. She founded Kids’ Own Publishing in Ireland (1997) and Australia (2003), and is currently undertaking a PhD at the University of Tasmania inquiring into children’s community publishing as transformative pedagogical praxis, drawing on 30 years’ experience as a teacher, facilitator, advisory teacher and teaching artist. Victoria is co-director of *all that we are*, a creative space for residencies and gatherings and connecting communities through creativity in Tasmania.

Jennifer A. Sandlin and Jayson Cooper: *Reconceptualizing pedagogy in the interest of publicness through Melbourne’s street art*

In this paper, we seek to further understand Gert Biesta’s pedagogy in the interest of publicness. Through an analysis of street art in Melbourne, Australia, we re-think pedagogies in the interest of publicness as being activist, experimental, and demonstrative, showing how these aspects can be problematised through a new materialist lens. In doing so, we begin to flesh out what we are calling a *pedagogy of intra-action*. We first briefly define street art, discussing how it has been presented as a democratising practice much in the spirit of Biesta. We then provide a brief historical overview of street art in Melbourne as

well as present some current issues surrounding it. Finally, we consider the phenomenon of street art with new materialist theories, using Karen Barad's idea of intra-action to re-think Biesta's ideas about how pedagogies in the interest of publicness are activist, experimental, and demonstrative.

Biographical Note

Jennifer A. Sandlin is a professor in the School of Social Transformation at Arizona State University. Her research focuses on the intersections of education, learning, and consumption, and on understanding and theorizing public pedagogy. Her current research explores The Walt Disney Corporation and the myriad ways its curricula and pedagogies manifest, and seeks to understand what it means to teach, learn, and live in a world where many discourses are dominated by Disney as a global media conglomerate. She is co-editor of the *Journal of Curriculum and Pedagogy* (Taylor & Francis). She most recently published *Paranoid Pedagogies* (Palgrave MacMillan, 2018) and *The New Henry Giroux Reader* (Myers Education Press, 2019), and was awarded ASU's College of Liberal Arts Zebulon Pearce Teaching Award in Spring 2018.

Jennifer A. Sandlin and Will Letts: *Public pedagogies of blackface: Postracial ideologies, 'unapologetic whiteness', and the production of white racial identity*

In February 2019, Italian elite fashion house Gucci created (and then pulled from shelves after public outcry) a (\$890 USD) black turtleneck sweater with a red lips-shaped cutout that the wearer could pull up over their nose and mouth; when in this position, the wearer appears to be in minstrel-style blackface¹. Also, in February 2019, a photograph from a 1984 Eastern Virginia Medical School yearbook began circulating on social media. The photo, featured on a page with the headline "Ralph Shearer Northam," showed a young man in blackface standing next to another young man wearing a Ku Klux Klan robe and hood². At first, Ralph Northam, Governor of the US state of Virginia, apologized for wearing blackface and appearing in the photo, and then later said he actually was mistaken, and that he was not in the photograph and had no memory of dressing in blackface³. While there were strong calls for Northam's resignation, he did not resign and is still currently governor of Virginia. In June 2019, Quartz Hill High School⁴ (70 miles north of Los Angeles) became the latest in a long line of schools⁵—both high school and universities—where white students have posted photos or videos of themselves on social media laughing, uttering racist slurs, and painting their faces black. In addition to individual students donning blackface, some universities have come under fire because students have hosted so-called "ghetto" parties where participants are urged to show up in blackface and racist costumes—a recent example among many occurred in 2016 at Fairfield University⁶ in Fairfield, Connecticut. And finally, in July 2019, Mark Char, a resident of Honolulu, Hawaii

1 https://thenewdaily.com.au/entertainment/style/2019/02/08/gucci-pulls-blackface-sweater/?utm_source=Adestra&utm_medium=email&utm_campaign=Morning%20News%20-%202020190208

2 https://www.washingtonpost.com/outlook/2019/02/02/troubling-history-behind-ralph-northams-blackface-klan-photo/?utm_term=.1530580090a7

3 <https://www.nytimes.com/2019/02/05/us/northam-yearbook.html>

4 <https://www.nbcnews.com/news/us-news/video-shows-california-teens-laughing-one-painted-blackface-n1023256>

5 <https://www.insidehighered.com/news/2018/10/29/halloween-approaches-another-university-faces-blackface-incident>

6 <https://www.nytimes.com/2016/02/23/nyregion/off-campus-ghetto-party-condemned-by-fairfield-university.html>

who was recently found guilty of attempted murder because he stabbed 3 people in a road rage incident, showed up to court for his sentencing hearing in blackface to protest his alleged mistreatment by the criminal justice system. He stated, "Now this kangaroo court is trying to give me a life sentence for me trying to protect and defend myself against the attack from three guys—in essence, treating me like a black man. . . . And today, the reason why I'm like this is because I prepared myself to play my part in your kangaroo court, treating me like a black man, so today I'm going to be a black man."⁷

A quick Google search for news on blackface yields hundreds more similar examples from the last few years. Clearly—despite educational and activist efforts across the globe to raise awareness of the history of blackface and the ways in which it is deeply hurtful, such as the Netherlands-based activist group Stop Blackface!⁸—as *The Nation* recently declared, "white people can't quit blackface"! Williams⁹ asserts that ignorance of blackface's history, its deeply racist roots, and its current offensiveness is not the problem—the people continuing to enact blackface should and probably DO "know better." She also asserts that people do not continue to enact blackface because they "think it's funny." Citing Washington Post critic Robin Givhan, Williams asserts that "Blackface gets to the discomforting core of how black people are seen by the broader culture and how some white people see themselves". And, if it's a 'joke' (as sometimes the perpetrators claim), it is humor loaded with aggression, complete with the dare to "just try and make me stop". Blackface is a way to police social borders and to both diminish and appropriate black bodies.

In this conference paper we explore the continued fascination with performing and enacting blackface, analyzing the discourses and practices of contemporary blackface as a racialized public pedagogy. We explore how it helps produce white racial identity, how it perpetuates ideologies of postracialism¹⁰, and how it helps justify white supremacy. We also critically analyze positions from historians and performance studies scholars that focus on what Eric Lott has called the "love and theft" that were both apparent in at least very early forms of blackface. Schlueter¹¹ asserts that contemporary scholars of blackface in the United States¹² suggest that "antebellum blackface minstrelsy, though never beyond racism, was also often celebratory, insubordinate, even insurgent", but suggest that "as the form crept into the 20th century it mutated and ossified into something more simplistically and more damningly racist" (p. 164).

Following Cole and Davis¹³, in this project we are seeking to understand blackface's "persistent and problematic embodiments as critical sites for social action and intervention; as lacunae in which power relations were simultaneously established, unsettled, and reified; and as evidence of how social formations are thoroughly and viscerally racialized even as

7 <https://www.independent.co.uk/news/world/americas/blackface-road-rage-attacker-mark-char-hawaii-a8984546.html>

8 <http://stopblackface.com/about-us/>

9 <https://www.thenation.com/article/blackface-covington-gucci-virginia/>

10 Philip S. S. Howard (2018). On the back of blackness: contemporary Canadian blackface and the consumptive production of post-racialist, white Canadian subjects. *Social Identities*, 24(1), 87-103.

11 Jennifer Schlueter (2013). "How you durrin?": Chuck Knipp, Shirley Q. Liquor, and Contemporary Blackface. *TDR: The Drama Review*, 57(2), 163-181.

12 Schlueter here cites Eric Lott (1993), Dale Cockrell (1997), W.T. Lhamon (2000), and John Strausbaugh (2006)

13 Catherine M. Cole & Tracy C. Davis. (2013). Routes of blackface. *TDR: The Drama Review*, 57(2), 7-12.

they move recklessly and mercurially from theatre to cinema, novel to merchandise, music to cartoons, and television to the internet.” (p. 8). That is, given its persistence and prevalence, we challenge the pervasive “just for fun” narratives by closely examining the effects of such shape-shifting [or more accurately medium-shifting] moves on both the individual and cultural levels.

And finally, we engage with Lensmire and Snaza’s work, ten years later, who also take as their starting point Lott’s assertion that blackface contains both “love and theft”, and ask “What Teacher Education Can Learn From Blackface Minstrelsy”? Lensmire and Snaza state that blackface emerged from and helped reproduce social relations that White people have enacted with Black people and their cultural products, arguing that these relations must be understood as expressing not just “mockery and fear and theft” but also “attraction and desire”. They state that these relations help produce and express “an ambivalent White racial identity” and believe that teacher education and research seeking to understand White teachers’ racial identities conceptualize those identities in terms of “longing, terror, perplexity, shame, and magnanimity” (p. 421). They articulate four insights into White racial identity that they developed based on their analysis of blackface scholarship:

“We then develop four crucial insights into White racial identity provided by scholarship on blackface minstrelsy and its history:

1. This racial history is still with us, in us.
2. A pattern of White attraction to, and appropriation of, Black cultural forms has been vital to the production of White racial identity in the United States.
3. Conflict, a profound ambivalence, sits at the core of White selves.
4. Our racial history includes moments when White racial identities might have developed in the direction of crossracial solidarity, instead of toward a hardening of racial stereotype and division.” (p. 413)

We use these guiding thoughts to interrogate the relevance, helpfulness, or harm, of this perspective in our current highly racially charged social, political, and cultural contexts.

Biographical Notes

Jennifer A. Sandlin is a professor in the School of Social Transformation at Arizona State University. Her research focuses on the intersections of education, learning, and consumption, and on understanding and theorizing public pedagogy. Her current research explores The Walt Disney Corporation and the myriad ways its curricula and pedagogies manifest, and seeks to understand what it means to teach, learn, and live in a world where many discourses are dominated by Disney as a global media conglomerate. She is co-editor of the *Journal of Curriculum and Pedagogy* (Taylor & Francis). She most recently published *Paranoid Pedagogies* (Palgrave MacMillan, 2018) and *The New Henry Giroux Reader* (Myers Education Press, 2019), and was awarded ASU’s College of Liberal Arts Zebulon Pearce Teaching Award in Spring 2018.

Associate Professor Will Letts is the Acting Executive Dean, Faculty of Arts and Education at Charles Sturt University. His research is centred on the cultural studies of [science] education. He has recently co-edited with Steve Fifield *STEM of desire: Queer theories and*

science education (2019, Brill Sense) and is the co-editor, with Jenny Sandlin, of the *Journal of Curriculum and Pedagogy*.

Theron Schmidt, Felipe Cervera and Hannah Schwadron: *Mobile classrooms: towards a planetary performance pedagogy*

Performance pedagogy tends to foreground liveness, spatial and temporal co-presence, and somatic practice (Conquergood 2002; Springgay and Truman 2018). But as performance practices (and performance studies) have embraced more hybrid modes of experience, in which intimacy might be multiplied or transformed through mediation, or liveness distributed and dispersed through different kinds of encounter (Chatzichristodoulou and Zerihan 2012; Giannachi, Kaye, and Shanks 2012), how might performance pedagogy take on some of these dimensions?

This project is an enquiry into a distributed model of performance pedagogy, a collaboration across hemispheres between makers, teachers, and students in Australia, Singapore, and the USA. We are experimenting with different ways of walking together – sometimes metaphorically and sometimes literally – as guests and companions in each other’s classrooms and studios -- and also vice versa, in that we can take those classrooms and studios with us as we go about our daily journeys on different sides of the planet.

So far, this has taken the form of a series of provocations, mentoring, and asynchronous sharing over a series of months with a group of practice-as-research students in Singapore, and future collaborations of various dimensions are planned. While this work has so far been oriented toward the HE classroom, we are interested in disrupting the model of what a classroom can be, exploring an alternative to both the physical, face-to-face teaching environment and the distributed forms of self-directed online learning that are being championed by universities, and instead realising a vision for distributed teaching and tech-expanded play.

In this way we hope that the experiential and somatic values of performance might find new manifestations in a technologically distributed teaching practice, complicating the binary model of face-to-face versus anonymous multi-user, and instead create hybrid and multi-bodied ways of moving through and engaging with the world and its pedagogic and technological inequalities.

During this presentation, two of us will share critical insights of our process so far, highlighting their value not only for the established forms of pedagogies in theatre and performance, but also their potential relevance to larger conversations in pedagogic research on e-learning, telematic teaching, as well as the impact of the fourth industrial revolution and climate change on higher education. In parallel, the presentation will also illustrate our practice, with one of us interacting remotely, and using the opportunity as an experiment in itself, contextualised within the setting of knowledge transfer and sharing of an academic gathering.

Biographical Notes

Felipe Cervera is a Lecturer of Theatre and Performance at LASALLE College of the Arts in Singapore. His research interests are collaborative academia (teaching and research) and

the interplays between performance theory and astronomy. He is an associate editor of *Global Performance Studies* and *Performance Research*.

Theron Schmidt is a writer, teacher, and performer, currently working at UNSW Sydney. He is a co-convenor of the international Performance Philosophy network, editor of the journal *Performance Philosophy*, and associate editor of *Performance Research*. He is in the beginning stages of a long-term project on radical pedagogy and creative classrooms.

Hannah Schwadron is Assistant Professor of Dance at Florida State University where she teaches critical studies and choreography. Her research on the relationships between dance, humour, and politics animates her writing and performance.

Shweta Sheel: *Wall Posters as tools for Public Pedagogy and Political Socialization: a Study of Jawaharlal Nehru University Campus*

Expressions on walls through the medium of Graffiti and murals have been used by the artists as a form of self expression, critique and resistance. Such murals cater to a wider audience. Whereas, the political posters present in the context of the university are a special case as they exist outside the rigid structure of classroom (classes and curriculum), formal interaction and syllabus defined by the university. Confined by the boundaries of the university walls, these posters have a limited and targeted audience in comparison to the graffiti and murals in wider context.

These posters are pasted on the walls of corridors, canteens and outside school buildings. These are the spaces where students spend their spare time. The presence of these posters provides an opportunity for the passerby and the students to engage with the issues addressed by the student political organisations through pictorial and textual form. This paper intends to understand the existence of the posters in the university by exploring the following questions- How do students look at them? Can these posters be considered as a case for public pedagogy? If yes then how? As these posters are made by different students' organisations, can they be considered as tools for political socialization on the university campus? If yes then how? The research was undertaken for the purpose of M. Phil study about the political posters present in Jawaharlal Nehru University (JNU).

Biographical Note

Currently the author is a PhD scholar in Jawaharlal Nehru University (JNU) working to explore the areas and concept of public pedagogy and campus culture. She has been awarded M. Phil. for her thesis titled- *Political Socialization and Public Pedagogy through Wall Posters: a Study of Jawaharlal Nehru University (JNU)* in Educational Studies from Zakir Husain Centre for Educational Studies (ZHCES) to JNU. She has done MA in Education from School of Education Studies (SES) Ambedkar University Delhi (AUD).

Amber Smith: *How can our thinking on materials and process in contemporary art be realised through the act and purpose of walking?*

Walking and art have long been intertwined, much like collecting and art. As best put by artist Patrick Pound it is the notion of a *gathering of thoughts, through things*. It can then be surmised that walking and collecting (done in unison) are the process and method that provide the artist with the contextual and conceptual mechanisms for the acquisition and

subsequent display of these *thoughts*. Walking, is therefore not just physical steps, but steps in a process. A process and way of seeing that is unique to other art forms. A process that exists outside of Capitalist frameworks, Institutional structures or colonial agendas. An activity so human and yet one that as a conscious being, we know as much more than just *walking*. To walk consciously and with intention is uniquely human; it is the 'modality of lived experience'¹⁴. Therefore, within collecting practices, walking is a fundamental preparation of fieldwork required in the process of accumulation. This paper will look to the Amber Smith's practice as a guide to the serendipitous connection between walking and collecting as contemporary art practice; a way of seeing, a loss and control of outcomes, seeing the extraordinary in the mundane, the cross-section between the public and the private. What walking and collecting encourages the artist to do, is to see the world in a different way. As Rebecca Solnit wrote in her book *Wanderlust: A History of Walking*, walking 'is a state in which the mind, body, and the world are aligned, as though they were three characters finally in conversation together'¹⁵. Pedagogy, self-examination, autoethnography and self-reflexivity are as such embedded in the abstract and non-linear narrative surrounding walking and collecting art process. This informal and intentionally poetic presentation will look to explore this in more intimate detail.

Biographical Note

Amber Smith is an emerging artist, curator, creative programmer and writer working within the sphere of objects, thing theory and collection practices. Amber Smith's practice manifests in the physical - through assemblage, abstract workings of objects, archive systems, unique and abstract typological arrangements, performative actions and installations, and the written - through collecting, compiling and assembling words, a poetic practice that runs alongside her work with objects.

Amber Smith is a current PhD candidate at Deakin University in the School of Communication and Creative Arts. She holds a bachelor of Design Arts (Visual Arts) and a First-Class Honours Degree in Creative Arts at Deakin.

Simon Taylor: *What does a shared pedagogy across a Learning Precinct look like?*

The Footscray Learning Precinct endeavours to re-imagine the way a community frames education across the lifecycle. Formed by a collaboration between the Maribyrnong City Council, Victoria University and Department of Education the precinct presents opportunities for stakeholders to share pedagogical approaches and explore the tensions of the knowledge that is privileged in each setting.

This presentation will explore the learning from a project that engaged all of the FLP stakeholders in creating alignment around the concept of STEAM and how that led to a project called the "STEAM Learning Laboratories" The laboratories were led by year 9 and

¹⁴ Nancy Forgiione, 'Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris', *The Art Bulletin*, Vol. 87, No. 4 (Dec., 2005), pp. 664-687.

¹⁵ Rebecca Solnit, *Wanderlust: A History of Walking*, (New York: Penguin, 2000), <https://daily.jstor.org/the-art-of-walking/>, accessed 10/06/2019.

10 students and employed an inquiry-based approach based around “problems that matter” in the local community.

Biographical Note

Simon Taylor is an Academic Teaching Scholar Victoria University. Simon has a background in health and education and is currently working on a project with Footscray Learning Precinct that looks to embed inquiry learning across the precinct using the disciplines of STEAM. The goals of the project are to create increased opportunities for the schools to engage more broadly with their community by identifying “problems that matter” in their local area and then using a design thinking methodology to respond to those problems. This workshop seeks to open a discussion about the way that public pedagogies can bring together a range of stakeholders within a precinct.

Whau Conversations: Hikoi

Kathy Waghorn (The University of Auckland) and Mark Harvey (Mata Waka iwi, the University of Auckland) - Hikoi conveners

Artists walking, presenting and sharing will include Christina Houghton (AUT), Alexandra Bonham, Saskia Schut (UTS), val smith, Kathy Waghorn (The University of Auckland), Mark Harvey (Mata Waka iwi, The University of Auckland) and guests

Please note this walk is presented as a pre-conference event on the Wednesday afternoon 27th November 2019

Whau Conversations: Hikoi will consist of a collective walk with artists from Aotearoa/New Zealand presenting to and exchanging insights and reflections with participants in relation to the surrounding site they encounter during that walk. The walking event will take place in the Royal Botanic Gardens Victoria (Melbourne), and focus on the New Zealand section of the gardens, where whau trees endemic to Aotearoa can be seen to grow almost like ‘weeds’ to some. The walk attempts to offer playful reflections alongside political and cultural responses to the artists’ and their participants’ current and former acts of collective walking. More than simply walking, the tactic of engaging in a hikoi will be explored. To hikoi in te reo Māori (the Māori language) is widely considered to walk with a purpose, from educational contexts, to social activities, to art practices, protest campaigns and other contexts. For all of us in this walk we also intend to metaphorically ‘walk backwards into the future’, which is a play on the common Māori proverb ‘ka mua, ka muri’ (walking backwards into the future). This is where while facing forwards in our hikoi, we walk with our tupuna (our ancestors) and our histories who are before us and in facing them and these things through our korero (discussions). We aim to develop new understandings and questions around them in relation to the site in which we are walking in.

Kathy Waghorn (The University of Auckland) and Mark Harvey (Mata Waka iwi, the University of Auckland) - Panel conveners

Speakers will include Christina Houghton (AUT), Alexandra Bonham(UoA), Saskia Schut (UTS) , val smith, Kathy Waghorn and Mark Harvey.

Whau Conversations: Korero: Tahi e Rua

Whau Conversations: Korero: Tahi e Rua will be two conference panels of artists speaking on their public acts of walking as performances, workshops and events in the context of te Whau, an awa (river), in Tāmaki Makaurau Auckland, Aotearoa New Zealand, and associated suburban and urban areas around the country. Traversing local Aotearoa cultural contexts, the series of presentations will revolve around the kaupapa Māori notion of the hikoi (kaupapa here refers to Māori ways of doing things). More than just a walk, the hikoi is usually framed as walking, stepping or marching with a purpose, from educational contexts, to social purposes, to art practices, protest campaigns and other contexts. Hikoi for us is in kaupapa Māori terms a communal activity, rather than a solitary endeavour, because collective ecologies take precedence. For our projects it can be implied from Giorgio Agamben's notion that the very nature of being is in belonging, that operating in a community is an essential place where notions of productivity and learning can occur as part of our sense of being in the world (1993, p. 2; 85). In all of our projects walking serves as a vehicle to exchange knowledge and learning between participants, including artists and performers. This may include daily tactics of everyday life (in Guy de Borg's terms 1994), reflections on politics, culture, histories and even humour at times. *Whau Conversations: Korero* aims to reformulate questions and grow collective knowledges around walking in Aotearoa through collective sharing via the conference platform.

References:

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De Borg, Guy. (1994) *La société du spectacle: The Society of the Spectacle*. New York : Zone Books.

Biographical Notes

Dr Kathy Waghorn's research and practice sits at the intersection of art, architecture and urbanism. The work takes place across diverse platforms, from global contexts to self-initiated performative events with the local Auckland collective HOOP-LA {www.hoop-la.nz}. In 2016 Kathy was the Co-creative Director of 'Future Islands', the New Zealand Exhibition at the 15th Venice Architecture Biennale. Kathy has co-directed and curated a number of projects locally including the Whau Flotilla and walking projects in the Whau area, West Auckland. She is a Senior Lecturer in Architecture at The University of Auckland and she holds a PhD from RMIT.

Mark Harvey is an Aotearoa/New Zealand based artist, of Pākehā/Māori (Matawaka iwi) heritage who works with a range of approaches, especially performance and video. His work often engages with notions of promises of productive idiocy, physical endurance, duration, social psychology, social justice, politics, climate change and various perspectives in ecology. He has presented in a range of contexts such as: the 55th Venice Biennale for Visual Arts (2013), ANTI Contemporary Art Festival, Finland (2018), Artspace, Auckland (2019), The Physicsroom, Christchurch (2017-2018), City Gallery and the New Zealand International Festival of the Arts (2012), Climarts Festival, Melbourne (2016), Anna Leonowens Gallery, Halifax (2018), and Trondheim Kunstmuseum, Norway (2012). He holds a PhD (AUT University) and is a Senior Lecturer in Creative Arts & Industries at The University of Auckland.

Scott Welsh: *Acting non-acting in the Lloyd Jones Ensemble: an insider-outsider perspective?*

The work of Melbourne La Mama's anti-theatre Director, Lloyd Jones, is curious in terms of conversations about walking and talking. Perhaps most notably, in an international sense at least, Jones' work appeared a couple of years ago on Tony Robinson's 'Time Walks' (ABC). Whilst this documentary exploration emphasised its own 'walking' component, a consideration of Jones' work throughout half a century's practice reveals an emphasis on walking, exploring and discovering theatre in the lives of performers (including audience) and non-performers (including audience) in his work.

Among the various methods and practices Jones utilises in his artform is a concept he calls non-acting, aspects of which have been adopted and adapted at different times by various members of his ensemble, including me. The influence of Jones' work is evident in many 'explorations' pieces shown at La Mama Theatre and the Carlton Courthouse. In turn, the work of Bertolt Brecht is clearly a considerable inspiration for Lloyd Jones. Brecht's theatre is known as non-theatre, Jones is interested in the concept of non-acting. In this paper, I will explain the concept of non-acting, as I understand it, as one practitioner, or non-practitioner in Lloyd's work.

This insider-outsider research will explore the world of Jones' theatre, the space that is created in the moment of nothingness that not-acting for an audience creates. Finally, I will explore the potential of the practice for the development of one's acting craft, why we all keep returning to Jones' world of no rehearsal, no script, no performance, no acting. What does it say about us, as audience and performers or non-performers in the work?

Biographical Note

Scott Welsh is an academic, playwright and poet with an interest in creativity, social constructionism and education. His PhD involved the writing of a play. He has published on the subject of arts-based research and his plays have been performed many times at La Mama Theatre, Fringe Festivals and academic conferences. He has been a member of the Lloyd Jones ensemble for about 15 years. He is currently working as a sessional tutor and research supervisor at Victoria University, Melbourne, Australia.