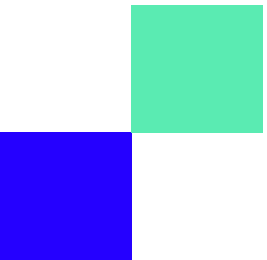
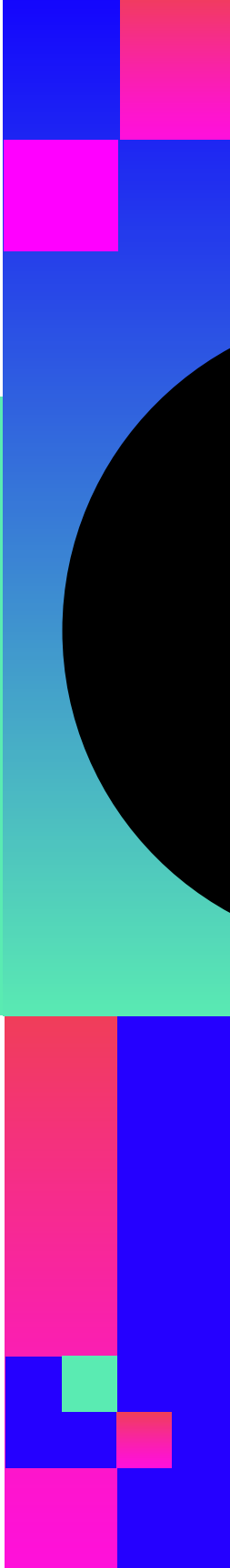


Study Day

Full program

ART AND CURRENT PEDAGOGIES

November 9 & 10, 2020



To celebrate our twentieth-year mounting activities devoted to pedagogical creation, Centre Turbine is organizing a Study Day to be held November 9 and 10, 2020. The event will provide a forum to explore avenues of reflection and to consider the connections linking various current pedagogical approaches with artistic practice.

Centre Turbine's position is that the concept of "pedagogy" has assumed a relevance beyond the academic sphere. Pedagogy can be mobilized from the beginning of the ideation process, through the presentation of a work, and in the conversation surrounding the finished work. How then, given this context, does pedagogy come into play in the practice of art? What is its role in the discourse on art? And conversely, how are we to understand the contribution of art itself to today's redefining of pedagogy?

The Study Day will bring together artists, pedagogues, curators and researchers to participate in an exchange of reflections on their respective pedagogical practices. The two-day event is organized in collaboration with the Musée d'art contemporain de Montréal, and activities will be live-streamed by video conferencing. All presentations, whether delivered in English or French, will be made available by simultaneous translation.



Opening Night

Monday, November 9, from 6 to 8 PM

6:00 PM > OPENING ADDRESS

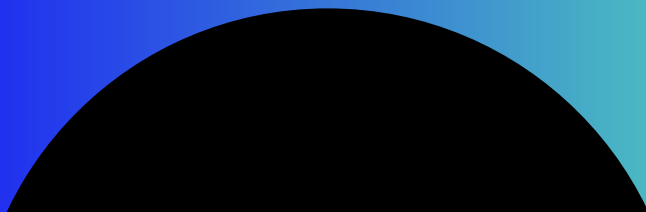
Pablo Helguera

Pedagogy in Social Practice Today

Pablo Helguera will discuss the principles of socially engaged art as a practice in itself and in relation to pedagogy. Beginning with a discussion on the foundation of the practice (including *Institutional Critique* and *Relational Aesthetics*), he will address the manner in which artists have employed pedagogical tools to create productive collaborative dynamics, dialogues, and activism, speaking to the importance of this work in this present social and cultural moment.

Pablo Helguera (Mexico City, 1971) is a visual artist living in New York. His work involves performance, drawing, installation, theatre, and other literary strategies. Recipient of international grants and awards, he is recognized as a pioneering figure in the field of socially engaged art. Helguera is the author of many books including Education for Socially Engaged Art (2011) and The Parable Conference (2014).

7:30 PM > LAUNCH OF A TURBINE PUBLICATION



Study Day

Tuesday, November 10, from 8:30 AM to 5:30 PM

8:30 AM > WELCOME ADDRESS

9:00 AM >

Yves Amyot

Pedagogy as creative space

Pedagogy is often seen as a strategy to facilitate knowledge acquisition and improve academic success. As with artistic practices, the many forms of pedagogy constitute a wide spectrum extending from traditional approaches to the more experimental. Yves Amyot takes current pedagogical approaches and introduces them into the respective environments of schools, communities, and artistic circles, to arrive at the conclusion that pedagogy is comparable as a creative space to artistic practices.

Yves Amyot is the founder and director of Centre Turbine. His work as pedagogue includes designing and overseeing numerous participative current-art-based projects in pedagogical creation involving recognized artists. Author of «Le Marcheur pédagogue» [The walking pedagogue] (Harmattan) and articles on "techno-marche", [techno-walking], Yves has taught arts in various schools and colleges, in addition to being visual and media arts instructor at UQAM.

Claude Majeau

Pedagogy and artistic practice

Is it really possible to differentiate what belongs where and to whom in artistic practice? Why should we be discussing pedagogy in artistic practice? Central to the work of Claude Majeau in participative creation is the isolation of elements belonging to the realms of art and politics. The issues of pedagogy provide an additional perspective on this approach in which interconnection is everywhere.

Claude Majeau is a socially-engaged artist in visual and participative arts. For more than 30 years she has been working with severely underprivileged communities. Claude is presently producing performances of "Féministes Fainéantes" [Slacker Feminists]. Her projects are inspired by the act of displacement inside living spaces and the installation of mechanisms of participation. Claude is a lecturer and PhD candidate in Arts Studies and Practices at UQAM.

9:20 AM > THEME 1 – PEDAGOGY IN CURRENT ARTISTIC PRACTICES

Daniel Fiset

Assessing the issue

Contemporary art is operating today in accordance with the logic of "pedagogy". Meanwhile, artists and institutions are employing a vocabulary and an arsenal of practices and strategies borrowed from the field of education. Having been overlooked for decades, how is it that pedagogy has acquired this ubiquitous position? How can we best study the interrelations between education and art?

Based in Tio'tia:ke/Montreal, Daniel Fiset is a researcher, educator, curator, and author. He holds a PhD in art history from Université de Montréal and is involved in numerous cultural institutions. His interests focus on the integration of educational practices in contemporary art and on works with a strong event and/or educational component. He is the adjunct curator – Education and public engagement at Fondation PHl pour l'art contemporain.

> ROUND TABLE

The Role of Pedagogy in Artistic Practice

Christine Major

INTERTWININGS

Christine Major is studying the images quest for control. How can a representation be developed through a creative process that conveys the sense of wariness and the power of resistance against the mechanics of mass-produced images? From her vantage point as feminist slacker, Christine proposes that the public should transform the images, thereby thwarting the standards they propagate. Through the cracks which it opens in the media spectacle, this work weaves together arts, politics, and culture.

Christine Major holds an MA from UQAM and is a professor at l'École des arts visuels et médiatiques. Her painting is socially-engaged, addressing identity and feminist issues. She trains a critical gaze on the function of the image in media and its impact on representations of the body. Christine has mounted twenty exhibitions in Canada, and she has given lectures in various contexts related to socially-engaged arts.

Caroline Boileau

Inhabit, transform, transmit

Caroline Boileau approaches collaborators, whether artists or not, as specialists through a process of transmission rather than pedagogy. Transmission involves a horizontal and reciprocal relationship: giving – receiving + transforming – giving again. From one project to the next, transmission is about fostering dialogues with places, institutions, collections, communities, and individuals, while paying particular respect to the context of the receiver.

Caroline Boileau lives in Montreal. She is currently focusing on a reflection concerning health and the body, which combines performative action, drawing, video, and installation. Caroline designs workshops and encounters closely related to the various projects she is developing in the areas of research, exhibits, and residencies.

Sylvie Cotton

Art that teaches

Artistic endeavour is a discipline that teaches basic principles to those capable of being present, engaged, and attentive. In answer to the question of understanding how art contributes to a critical redefinition of pedagogy, Sylvie Cotton claims that pedagogy must go on learning from art, and that artistic creation is itself a critical epistemological study of how to learn. Practising an art is precisely the art of learning.

Sylvie Cotton examines presentness and its manifestations. She is currently preparing a research-creation thesis on action art and presentness for her PhD in the Arts Studies and Practices program at UQAM. She has been working with a variety of media for many years, including performance and action art, livre d'artiste [artist's notebook], drawing, and installations. Her projects in performance and exhibition have been presented in Quebec, the USA, Europe, Mexico, and Japan.

10:45 AM > THEME 2 – WHAT ARE THE DYNAMICS BETWEEN ARTIST AND PEDAGOGUE IN A COLLABORATIVE PROJECT?

Kathleen Vaughan

“Place” + Materiality | Engagement – A Pedagogy of “the land” in artistic practice.

How can a serious inquiry into ‘place’ – with its people, its living creatures, its histories and structures and many intersecting environments – help foster an artistic and pedagogical expression that brings about potential transformation? How does the specific materiality of that art contribute to its pedagogic power? The proposed discussion addresses these two intertwined questions from the perspective of a socially-engaged artist and educator.

Kathleen Vaughan (MFA, PhD) works across various artistic media to consider questions of place, home, belonging, mobility, and the role of the arts and education in support of social and environmental justice. Kathleen is Concordia University Research Chair in Socially Engaged Art and Public Pedagogies and Associate Professor of Art Education.

> ROUND TABLE

Different Pedagogical Stances

Sara Hanley and Marie-Pierre Labrie

Permeability of frontiers between pedagogy and creation

Sara Hanley describes herself as primarily an artist, while Marie-Pierre Labrie sees herself more as a pedagogue, but the borderlines separating these respective roles have become blurred over the course of their creative collaborations in community-based projects. In this informal discussion, they will be speaking about the evolving nature of their roles and the areas where the processes of artistic practice, pedagogy, and research intersect.

Art educator/artist working with schools and communities Marie-Pierre Labrie is a PhD candidate and lecturer in arts education at Concordia University. Her research focuses on the pedagogy of bodily sensation and its integration into the digital creations by young people through social media. Her approach places a strong emphasis on current artistic practices, interdisciplinarity, and creative processes.

Sara Hanley is an artist and pedagogue. She has been working as a performer, choreographer, and art consultant for close to twenty years and teaching with Concordia University's Contemporary Dance Department since 2012. Her practice, based on the notions of collaboration and exchange, raises the questions of porous borders and reciprocity of influences between body and environment. Sara is currently completing an MA in Art Education at Concordia University.

Natasha S. Reid

Directing an art gallery: a pedagogue's perspective

In this presentation, director Natasha S. Reid explores how her background in art education influences the way she leads the Visual Arts Centre's McClure Gallery. Taking the gallery's art hive program as an example, she demonstrates how her pedagogical philosophy has infused her administrative role.

Natasha S. Reid is Executive Director of the Visual Arts Centre. Natasha obtained her PhD and MA in Art Education from Concordia University. Prior to becoming the VAC director, she was assistant professor of Art and Visual Culture Education at the University of Arizona. Her research focuses on the narratives of community and museum art educators and learners.

Emily Keenlyside

Nurturing a critical practice: art pedagogues as learners

What can we gain from supporting gallery educators as learners? What are the forms of learning that they pursue in order to facilitate critical dialogue? Here I shift the focus from the artist to the artworks — specifically those in the hands of exhibiting institutions. How can sharing our experiences as critical learners both nurture and model reflexive, generative relationships with art — relationships that deliberately confront discomfort, uncertainty, resistance, and positionality?

Emily Keenlyside is a gallery educator and trainer, as well as being a doctoral candidate in Concordia University's Department of Art Education. Her PhD research examines critical professional learning among gallery educators. Emily currently trains museum guides at the Montreal Museum of Fine Arts and most recently co-coordinated the Education department at DHC/ART Foundation for Contemporary Art.

12:00 PM >

Christine Major and Claude Majeau

Pour une approche fainéante et féministe en art et en pédagogie (Workshop)

In these three sessions, participants will experience the interstitial spaces that are specific to collage and extract underlying forms by decontextualizing visual and auditory material. Feminist and slacker coaches (FF) offer tools to cut and paste shapes employing a counter-intuitive approach. This

collective workshop/performance is a reminder of the power of art as a tool with which to examine culture and politics based on the concept of "fainéantise pédagogique" – 'slacker pedagogy.'

1:00 PM >

Nadia Myre, Johanna Nutter et Romeo Gongora

A Casual Reconstruction

Kinawind Lab and creature/**creature** present an interactive workshop through which participants help foster awareness and understanding of contemporary Indigenous viewpoints in the process of reading a script that features characters discussing their identity. Interweaving strategies of performative engagement, active listening, and generative conversation as decolonial pedagogy, this workshop considers the potentiality of enactment as embodied learning and indicates a path towards meaningful discussion of Indigenous-settler relationships.

The performance will be followed by a discussion on decolonial pedagogy led by Romeo Gongora.

Nadia Myre is an interdisciplinary artist based in Montreal. Her work explores the politics of belonging by positioning it within a framework of Indigenous resistance and resilience in order to initiate a dialogue on identity. A companion of the Ordre des arts et des lettres du Québec, she is an Assistant Professor in Studio Art, Canada Research Chair in Indigenous Arts Practice, and Director of the Kinawind Lab, a research-creation space at Concordia University for the purpose of creating, understanding, and disseminating Contemporary Indigenous Art.

*Johanna Nutter (elle, she, they) is a Montreal-based performance maker and facilitator whose work is devoted to authentic storytelling. She formed creature/**creature**, consolidating her passion for negotiating the delicate spaces between people, subjectivities, and artistic practices. Nutter divides her time between live arts and pedagogy, producing interactive educational programming in Africa and the Caribbean islands.*

Artist Romeo Gongora is a professor at UQAM's École des arts visuels et médiatiques and a fine arts PhD candidate at Goldsmiths, University of London. He creates projects with the social sphere, integrating politics and pedagogy. He has collaborated with Montréal's Musée d'art contemporain, HISK (Belgium) and the Centre of Art Torun (Poland). He is the recipient of numerous grants and has completed several residency programs in Europe.

2:00 PM > **THEME 3 – CAN PEDAGOGY BE CONSIDERED AN ARTISTIC PRACTICE?**

Pablo Helguera

A Performed Pedagogy

In this session, Helguera will discuss how education has informed his own work, ranging from performance lectures to socially engaged art projects such as The School of Panamerican Unrest, where he organized numerous discussions around the notion of Panamericanism from Alaska to Chile, and «Librería Donceles,» an itinerant Spanish-language used bookstore promoting the understanding of Latin American culture and serving immigrant communities in the US.

> **ROUND TABLE**

A work which leaves place to experimentation

Romeo Gongora et Adriana de Oliveira

L'art et la pédagogie critique : tendre l'oreille

In this presentation, Adriana de Oliveira and Romeo Gongora will address common areas shared between art and pedagogy. Their reflection will explore the influence of Latin American critical pedagogy on their practice and their recent co-teaching experience offering an art course in the Habitations Jeanne-Mance for UQAM.

Professor Adriana de Oliveira has been at UQAM's École des arts visuels since 2017. Her area of expertise encompasses artistic and educational intervention in community, health, and cultural settings. De Oliveira is particularly interested in art as social practice, contemporary art, and collaborative practices between artists and educators. From 2002 to 2017, she designed and produced numerous pedagogical creation projects at Centre Turbine.

Martin Lalonde et Vivek Venkatesh

Projection and resonance: participative artistic pedagogy as language of social actions

Landscape of Hope is an initiative to bring together artists, researchers, and audiences in the creation of dialogic spaces based on participative artistic pedagogy. Through co-creation and performance workshops works and conversations are stimulated addressing an array of sensitive social issues. This communication discusses the history, methods, and contributions of this group advocating an ambitious vision for the role of artistic pedagogy in the public sphere.

Martin Lalonde (PhD) is a professor at UQAM's École des arts visuels et médiatiques and a specialist in innovative pedagogies and media arts didactics for youth. His research encompasses the study of visual arts curricula, aesthetics, sociology of arts education, mobile educational technology, communications phenomena of the conversational image, participation-based creation practices, and visual research methodologies.

Vivek Venkatesh (PhD) is a filmmaker, musician, curator, and applied learning scientist working at the intersection of public pedagogy and critical digital literacy. He is the UNESCO co-chair in Prevention of Radicalization and Violent Extremism and the professor of Inclusive Practices in Visual Arts in Art Education at Concordia University.

Yves Amyot

Pedagogical creation

The pedagogue commits to a creative process where encounter is at the heart of his/her concerns. Heterogeneity, the unexpected, risk and pleasure are some essential points in his practice based on rhizomatic pedagogy. Yves Amyot will discuss the chemistry at play among participants, artists, pedagogues, and the creative project itself in answering the continual question of which next step to embrace or exclude.

3:40 PM > **CLOSING CONFERENCE**

Raphaëlle de Groot

A practice of the present

Drawing on the Study Day's contents and her personal artistic experience, Raphaëlle de Groot suggests identifying landmarks in order to consider how pairing art and pedagogy can constitute a practice of the present actuality. How do these approaches contribute towards thinking, making, feeling, revealing, and questioning our time? What are their implications and potential effects on our presence in the world?

Raphaëlle de Groot is a Montreal-based artist whose work has been presented nationally and internationally throughout the past twenty years. Process based and interdisciplinary by nature, her practice probes human experience – it involves the participation of individuals and communities in the production of traces and narratives. Her work has received numerous distinctions including the Sobey Art Award in 2012.

4:10 PM > PERFORMANCE

Annabelle Brault, Sandra Chang-Kredl, Owen Chapman, Martin Lalonde,
Kathryn Urbaniak, Vivek Venkatesh, Marilou Lyonnais-Archambault,
Nik Forrest, Michel Poulin, Lou Raskin & Éva Roy

Landscape of hope listen to reason

The health crisis has led to the emergence of a social climate of fear and anxiety worldwide. Through a reimagination of media creation in the context of participatory artistic pedagogy, the Landscape of Hope collective offers a musical and multimedia performance on the theme of “projection” – a window into our future. Participants will be invited to collaborate on this performance by sharing their visions through video and sound art.

Landscape of Hope is an innovative performative and collaborative multimedia project that echoes the discourses formulated by young people concerning building resilience to racism, discrimination, prejudice, and cyberbullying. By bringing together artists and researchers in communications and artistic education, the collective implements the principles of participatory pedagogies in workshops and performances in media arts. These interventions constitute spaces for reflection and conversation on sensitive social issues.

4:40 PM > FINAL WORDS

5:00 PM > CENTRE TURBINE: OUR STORY THROUGH 20 YEARS OF ARCHIVES

Marc-Antoine K. Phaneuf

An unveiling of paper mapping of Centre Turbine archives

With a background in art history from UQAM, Marc-Antoine K. Phaneuf is a visual artist, writer and curator based in Quebec City. His works include collections, inventories and classifications with a focus on popular culture and official and marginal contemporary narratives. His fourth and latest book, Carrousel encyclopédique des grandes vérités de la vie moderne, is published by La Peuplade.

Registration

Please register online as soon as possible to attend the Opening Night and the Study Day by videoconference.

Fares:

Institution (\$ 75)

Individual (\$ 25)

Student (\$ 15)

[CLICK HERE](#)

to register



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