

Art-at-Work: Moving beyond, with the histories of education and art in Aotearoa New Zealand

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ABSTRACT

This article reports on Art-at-Work, a twenty-four-hour exhibition that took place on Auckland University of Technology's (AUT) North Shore campus on 17 July 2013. The passing away of progressive educator Elwyn S. Richardson (1925–2012) was the catalyst for this project that emerged simultaneously alongside the Elwyn S. Richardson symposium, *Revisiting the early world*. Researching the history of progressive education, and its relationship to art, in Aotearoa/New Zealand created an opportunity to enact a relational curatorial approach to art-centred research in education. Artworks, including archival children's works, were installed, others performed, in three re-imagined sites across the campus. The project was informed by an understanding of walking as something to do with knowing as seeing, a seeing that opens up spaces and places, and, with a nod towards Michel Serres' notion of the parasite, the practice of walking is productive in agitating points of rupture. The exhibition's audience-publics were equipped with a 'Site-Map' that invited them to construct a 'walk-talk the landscape' of their own making. It was anticipated that the points of rupture that would emerge would enable imaginings of a different ordering of events to emerge, different to those that are already known and understood as well as to those that might otherwise unfold within a narrow neoliberal narrative. The project overview offered in this article reveals our endeavour to do something different with research in education, with history, to be attentive to art, with art, making art matter, keeping art in touch, with education, in twenty-first century learning teacher education environments.

KEYWORDS

Elwyn Richardson, progressive education, art and education, art-centred research, Art-at-Work exhibition

ARTICLE HISTORY

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Introduction

The exhibition, *Art-at-Work*, took place in and around a number of sites on AUT's North Shore Campus. It was funded by AUT's Faculty of Culture and Society Research Committee in support of growing creative research practices, in education. This opportunity to enact exhibition emerged as a result of the initial research that contributed to the planning of a symposium that sought to invite the education sector to come together in memory of renowned progressive educator, scientist and printer, Elwyn S. Richardson, who had recently passed away in December 2012. Richardson is remembered particularly for his book, *In the early world* (1964), as it captures the innovative and creative 'education through art (and science)' approach he developed while working at Oruaiti School (1949–1962), in the Far North, (North Island, Aotearoa New Zealand). Oruaiti School was granted 'experimental status' on the strength of Richardson's work at the school, by the then Director of Education, Clarence Beeby,¹ on the agreement that Richardson would write a 'serious

document' at the conclusion of the 'experiment', it was *In the early world* that became that document. Richardson's approach to education, with art, had a far-reaching and international influence, his book remained a required text in teacher education well into the late 1970s, early 1980s; however, it eventually went out of vogue concomitant with certain ideological shifts in education.

Ideological shifts in education are not static: some shifts have been bought about, for example, through a critical engagement with the grand narratives that the progressive emancipatory discourses promoted. More recently, it is the burgeoning neoliberal utilitarian inclinations that are activating many shifts: in particular, the international National Standards movement, with its emphasis on measurable outcomes, which has come to dominate much of the current educational policies and practices (Steinberg & Kincheloe, 2010; Thrupp, 2010; Thrupp & White, 2013). Such ideological movements are noted for the impact they are having on the development of any robust engagement with contemporary art in education policies, and consequently, in practices in teacher education, and generally, in the field, i.e. in early childhood education settings and in schools (Thrupp & White, 2013). While values that embrace creativity and innovation are promoted as essential in today's twenty-first century institutional learning environments, rethinking and repositioning the place of art, i.e. being with art, artists and art-expert others, in and across these contexts has never been more important (Rabkin, Reynolds, Hedberg, & Shelby, 2011).

... not to obsess and be nostalgic or stuck but to keep the past very much activated to try to unstick what may come ... (Jones, 2014, n.p.)

While working with histories can evoke, for some, a kind of nostalgia that is 'stuck' in past time, this project was interested in engaging with art per se as well as with experimenting with the way that contemporary art might initiate an aesthetic encounter with history and memory. We were interested in bringing an attentiveness to history that might ignite a history that was very much alive, in the present, in ways that work with a non-linear notion of time (Masschelein, 2010; Matatyaou, 2008). This attentiveness to history activated our interest in Richardson's relationship and work with children at Oruaiti School as well as the points of contact that emerged as we embarked on this project with others, in particular, with artist-educator, Jim Allen,² and in spirit, Gordon Tovey. We became especially interested too in the roles that Allen and Tovey played in relation to art and education in what is referred to as the 1950s Northern Māori Project (Skinner, 2008), a period of time in the 1950s that overlaps with Richardson's time spent at Oruaiti.

The Northern Māori Project that emerged in the Far North is well recognised for its long-term influence on Māori art and craft inside/outside education, in the art- world (Henderson, 1998; MacDonald, 2010; Skinner, 2008). It is anticipated that revisiting these histories, and bringing them alive, would offer a way of making art, and its histories, matter in undergraduate teacher education. As researchers of art and education, we are interested in contributing to the debates that might determine the future, and the politic of positioning contemporary art in twenty-first century education, specifically in teacher education, and more generally, the flexible learning environments we find ourselves working-living in (Moore, 2012; Smith & Warden, 2010). We imagined that this could occur, in part, through igniting these histories, and working with the materialities these histories offer (for example, working with possibly the largest New Zealand archival collection of child-made art-craft works). The concern for the positioning of, and/or lack of attention to art in education has been accentuated with the withdrawal, in 2010, of New Zealand Government-funded art-centred professional advisory services for teachers in schools, as well as any 'artists in schools' programmes that had been reignited for a short period. Further, the introduction of National Standards has resulted in an increased emphasis on the government's role in relation to literacy and numeracy outcomes, rather than its support of any critical depth or critical engagement with art as it might be understood in *The New Zealand curriculum* (Bowell, 2012; Grierson & Mansfield, 2003; Ministry of Education, 2007; Thrupp & Easter, 2013).

All the while, although neither of us (i.e. the authors) identify as curators of art as such, one of us identifies as an artist who works in/with teacher education. While the other, an educator, with a long career in education, fosters an ongoing and active interest in the work of art and of artists, and in undertaking curatorial work as research methodology in education. Yet our curatorial approach to this project is, perhaps, akin to that described by Johnston (2014), an experienced Ireland-based curator/art activist, who, thinking with Michel Serres' (2007) understanding of the parasite, suggests a less than visible (stealth-like) curatorial approach; one that engages with 'artistic, curatorial and creative practices that foster and flourish in parasitical relationships' (p. 29); these kinds of relationships agitate existing (institutional, academic, disciplinary, etc.) structures. We entered into this project enjoying, and enduring the challenges inherent in a shared belief that such opportunities for art and art-centred research practices are essential in education: we anticipate that art has the power to activate potentialities for the kind of change that transforms, aesthetically or otherwise, our everyday worlds, inside and outside education (Johnston, 2014).

Unfolding

Socially engaged curatorial practice is an approach that focuses on the production, distribution, and consumption of art through multiple platforms with an emphasis on process and connecting audiences. It is [a] ... process of collaboration, context, and engaging [...] communities—working with artists who employ social practice methods as well as with artists who have a traditional studio practice. (Johnston, 2014, p. 24)

It was in the early stages of negotiating and developing the curatorial parameters of the symposium with exhibition that it quickly became apparent there were other art-stories to be revealed. In particular, there was another significant figure in these histories, more or less invisible, if not unknown, in much of the told histories *in* education, that of high-profile artist, educator and friend of Richardson's, Jim Allen (Henderson, 1998; Huddleston, 2013). With the distance of some 40 years, Richardson's (2005) notes in the first paragraph of *'The Spirits'*, a short story-like narrative that chronicles his time spent at Oruaiti School, indicates something about the importance of this relationship:

For an all too brief period, the Sculptor and University lecturer, W.R (Jim) Allen, worked at Oruaiti School exploring kiln design construction suitable for use in schools, and where we could cajole him, he taught art... The substance of exchanges became the basis for many year's personal deliberation, as they were for Jim, who told me recently that much of what we discovered became part of his philosophy and practice at the tertiary level (n.p.).

Our research, including the interviews we undertook with Jim Allen, indicates that the 'all too brief period' that Richardson refers to, was a period of approximately six months, during the first half of 1953, when Allen was employed in the Department of Education.³ A black and white photograph, dated 1953, of Allen and Richardson, formally attired in shirt and tie, making an outdoor kiln, with the aid of a student, attests to the year 1953. Interestingly, Carol Henderson's (1998) account of Allen's involvement suggests the period of time recorded is approximately two months, however what is clear from the extent of the material culture available (the children's ceramic works, for example), is that this was a period of highly collegial, purposeful and productive activity. This is characterised by the production of outdoor-kilns, the 'mining' of clay from the fertile soil of the area, clay which was, in turn, given to other nearby schools, so that the children at those schools might also be able to engage in ceramic work. The unfired pieces that were produced from this engagement were collected by Allen and taken to the outdoor kilns at Oruaiti School, for firing and later returned to the schools concerned. During this time, Allen regularly reported to the Department of Education, detailing activities, observations, together with a wealth of information gleaned from the active engagement, indicating the effectiveness as well as the challenges encountered with the new activities being tested (Henderson, 1998; Huddleston, 2013).

The introduction and importance of young children at Oruaiti working with clay is also captured in John McRae's documentary, *The Song of the Bird* (McRae, n.d.). In describing the dynamic that was the result of the children's work, the narrator states,

a new kind of talk emerged with the clay work, an active discussion of values as children discovered they could express opinions about form and decoration, there was too a new style of discipline, responsibility to materials and people growing from the group, rather than being imposed from above. (n.p.)

Allen captures this innovative approach in a conversation that took place with us where he chronicles this time:

Gordon Tovey thought if maybe I went up there and had a look at the schools, and came back with a suggestion as to what might happen.... Any- way, I went up North and first place we stopped at was Elwyn's school, because the Auckland Arts and Craft branch [had] become aware Elwyn was doing more art work within his school than what was happening in ordinary primary schools, and it was of a different calibre as well, so I was pointed in his direction as someone who was doing some interesting work ... Anyway, we got settled in Mangonui, and when I first approached Elwyn about his clay work he was doing; he was firing things in a biscuit tin, only he knew much more than that but within that school situation, with the time he had available, the biscuit tin was about the limit of it, he was just doing a bisque firing. I put it to him that if I could use his school as a base, where I could ... oh the other thing was that there was good deposits of clay around his school

...

And later in the interview, Allen states:

You could dig clay from there, [referring to the clay-rich area where Oruaiti School is located,] which I could take to other schools, and it made sense to bring it all back—and fire it there, and the benefit to him was that he'd have real kilns on the spot, and all this ongoing digging of clay and working of materials that these kids could use, so he got that as my contribution.

But that led me to be there for most of the time for the first six months, because I was building kilns and I was digging clay, and preparing it, and also, I was taking, well I wasn't taking classes with his kids, but sitting out in the shed and making things with clay with his children, so I suppose you could say I was teaching, as well.

Community Education/Night School

In turn, the 'publics' Allen engaged with extended yet further, beyond Oruaiti School and the neighbouring schools, to include the publics that attended the evening classes he ran. Here an emerging community-oriented pedagogy, one of reciprocity, and generational 'reverse' developed, whereby 'the kids ... [ended up] showing the parents how to do things',

The other thing I did of course, was to run evening classes. I had a class at Te Hapua, one at Paparoa, and one at Kaitaia College, three nights a week. All the mothers came.... So I had all the kids in the day-time, the mothers in the evening, and sometimes the kids would come with the mothers as well, particularly at Te Hapua ... It was great because the kids were doing it in the daytime, the parents were doing it in the evening, the kids were showing the parents how to do things. And for me, it wasn't any difficulty in talking to them, we just got together, sat around a table like we are now, [referring to himself and the authors of this paper, sitting around a table, during the interview], we just talked about the things that had happened during the daytime with the kids, and schoolwork ... In those situations, the community and school become very close.

While our discussions with Allen, and the more formal interview we undertook with him, reinforced the special nature of the contributions Richardson offered education, they also revealed the contributions to education made by a number of others, several of whom later developed significant and high-profile careers as contemporary New Zealand artists, for example, Barry Brickell, Ralph Hotere and Arnold Wilson. These others often visited Oruaiti, and were in attendance working with and alongside the children while Richardson was there. These contributions seemed particularly

significant, not least because they strike a chord with the now somewhat limited practice of employing or positioning qualified artists, and/or art expertise, in undergraduate teacher education,⁴ and with the short-lived Ministry of Education-funded 'artists in schools' project that was cut in 2010 with, and alongside the art advisory positions and indeed, the budget cuts made to community education initiatives. It was these, and other tensions and histories that emerged in-between knowing the histories, the people, the practices of art and education, that ignited, for us, the opportunities to engage in exhibition-making as a way of doing, getting-to-know and making visible what art-centred research can do, in and for the world of education.

Copying, Cutting, Walking and Talking the Landscape

It was evident from the start that our approach to enacting a curatorial practice as research, in education, would offer something fluid, that it would unfold over time, be multi-directional yet full of uncertainty and unpredictability. Karen Gaskill, an independent curator and UK-based academic, notes, curating is about the 'creation of new contexts through the bringing together of artworks, artists, private intentions, space etc., but also responding to the contexts ... opening up a discourse' (2011, n.p.). It became clear that our curatorial approach would need to be both experimental and discursive, yet reliant on the relational encounters we had with people, places and things, including Jim Allen who had agreed to be involved at the onset. Other artists included, Blaine Western (artist) and Mike Parr (artist-architect), whose collaborative work provided the supportive structure for the archival children's works (see Figures 1 and 2); Barry Brickell, an artist, who as a student-teacher had visited and worked with children at Oruaiti in the early 1950s; John Lyall, an artist, noted for his 'New Zealand trees as bonsai' practices, who was once a student of Allen's; Victoria O'Sullivan, artist and co-author; Glenda Randerson, who had been commissioned to paint Richardson's portrait; Randerson's daughter, artist Janine Randerson, (with daughter Hazel); and, Isobel Thom, an artist whose more recent contemporary art-making practice engages with pottery.

Later, artists Martin Langdon, along with Jeremy Leatinu'u—members, representing *The Roots Creative Entrepreneurs* collective (see <http://theroots.org.nz/>)—came on board and initiated a collaborative art-making component across sites. This collaborative art-making, set in motion some



Figure 1. Glenda Randerson, Portrait of Elwyn Richardson (background). Foreground: Blaine Western and Mike Parr's Untitled, 2013 installation, with archival children's works, including wooden printing blocks and prints, ceramic work, and textile work (top right-hand corner): Art-at-Work, 17 July 2013



Figure 2. Blaine Western and Mike Parr's *Untitled*, 2013 construction, with archival children's textile and pottery works. This construction also housed print paraphernalia, including children's printed newsletters, from Oruaiti School: *Art-at-Work*, 17 July 2013—Photographs: Sam Hartnett, 2013

time before the actual exhibition, involved one of the authors together with a cohort of volunteer student-teachers, working with Langdon and a group of children at Onepoto Primary School, (a school that is situated within walking distance of AUT's North Shore campus), engaging in a print-making workshop. The objects that emerged from this workshop were integrated into the performative printing practice offered by Langdon, with Leatinu'u's support, to the audience-participants on the day of the exhibition (see Figure 8).

... we could say that walking is a displacement of the gaze that enables experience, experience which is not just a passive undergoing (being commanded or cutted, one could say) but also a kind of cutting the road through ... Walking is about putting this position at stake; it is about exposition, being out-of-position. (Masschelein, 2010, p. 278)

We traversed; our getting to know the landscape journey took us to a number of places that included, for example, visiting Oruaiti in the Far North, Barry Brickell's 'Driving Creek' in the Coromandel and the local North Shore environs: Onepoto Primary School (a small Decile 1 school, made-up predominately of Pasifika-Māori whānau), as well as in and around the history of AUT's North Shore campus and the University of Auckland Epsom campus (where the larger collection of the archival children's works are currently housed). We encountered different people, places and, in particular, things, for example, children's pots, prints, a scrapbooked history and a building: the abandoned garden shed/glasshouse situated on AUT's North Shore Campus (see Figures 4 and 5). All the while, we endeavoured to enact a curatorial research approach that offered the potential to foster an active audience and participant engagement practice that would enable the exhibition spaces to open up new possibilities for dialogue and exchange. This would then feedback into the way the exhibition was perceived, experienced, engaged with and reflected upon, enacting what Gaskill (2011) describes as a dynamic curatorial practice.

While AUT offers a designated art gallery space on its city campus, with the central purpose of servicing its Art and Design school, both its North Shore campus and the Manukau campus that offer

a number of diverse non art-centred qualifications remain somewhat divorced from art-related audiences, activities and environments. As a result, our first challenge was to scan the campus terrain with the intention of identifying spaces or places where we could establish, albeit temporarily, an exhibition site, or rather, what resulted in a number of exhibition sites (see Figure 3). Walking and talking have long been recognised as peripatetic practices that contribute to creative sense and meaning-making processes, because they enable people to connect times, places and things, through the embedded experiences of material environments (Moles, 2008).

Site 1. *Home* (AF Block): The Conference Centre

At the onset, it was anticipated that with and alongside the Elwyn S. Richardson symposium, we would 'display' several collections of works and tools, such as child-made pottery, screen prints, printed books, wooden printing blocks and photographs. This collection, largely made up of the material residue from the time Richardson spent teaching at Oruaiti School in the 1950s, remains somewhat hidden from sight in various collections around the country, such as the University of Auckland's Epsom campus, and in Wellington's New Zealand Council for Education Research (NZCER) centre. Our initial interest in ways of working with these materials was in response to a suggestion made by David Ellis (NZCER/Publications Manager), who was very keen that these materials be made available for symposium attendees. Ellis (personal communication, 2013) also suggested, in a gesture intended to offer a way to 'animate' these objects, that symposia participants would have access to, and the use of, the archival wooden printing blocks, (visible in the foreground of Figure 1), enabling them to 'take home' a piece of their own printed art-work. However, after discussions with artists Langdon and Leatinu'u, using these archival wooden printing blocks, and in the process destroying any patina built up over time, seemed problematic. However, this problematising dynamic invariably opened up spaces for a different kind of audience-participant art-printing practice (further elaborated in the discussion on the site; 'Site 3' below.)

Questions of an aesthetic and ethical nature continued to emerge, as we traversed the landscape of the AUT North Shore campus, in search of potential exhibition sites, for the



Figure 3. Victoria O'Sullivan, Site Map, 2013 (issued to audience-publics of the Elwyn Richardson symposia, made available to others who visited or encountered). Art-at-Work, 17 July 2013

'representation' of the archival works. Such questions that exist without answers open up the world to different possibilities. Masschelein (2010, p. 284) argues, unanswered questions operate 'without an end but with a burden, a charge: what is there to see and to hear?' The unanswered questions that emerged from this project offered a range of different potential trajectories, namely: what does it mean *to do* art exhibition rather than *dis-play*, in education? What are the curatorial ethics involved in representing objects from the past? Interestingly, some of these works were the 'left-over' pieces that 'poorer' families could not afford as Richardson found it necessary to introduce a small fee for the ceramic works, such was the volume of work being produced, in order to recoup expenses.⁵ What mechanisms does art exhibition offer for processing history? How does art work with historical objects, as well as sites, that is, the people, place and things that forecast other, future understandings? What are the constraints and the challenges of doing exhibition as research outside the art-world, within the world of education?

A central site identified for 'housing' a key component of the exhibition was the large foyer in the North Shore Campus's conference centre, the central space where the symposium would take place, home to the participants for the day, and night if they so elected to stay for the conference dinner. A quick walk through this space with artist, Blaine Western and architect-artist, Michael Parr confirmed something 'do-able'. It was with an ethic of displacing conventions of display, and with a desire to activate the archival work in the present tense, that the Western–Parr installation emerged (see Figures 1 and 2 above). However, given the openness of the site, it was evident from the onset that we would experience difficulties with, for example, resources that would keep the artefacts securely attended. Such difficulties would determine, for example, the length of time the exhibition would remain available, and as a consequence, it would be limited to the one day of the symposium.

Site 2. *The GlassHouse*

It was with an open mind that we continued to walk and talk the landscape, coming to know the history of the place we found ourselves in: AUT's North Shore campus was once home to the North Shore Teachers College, established in 1963 but later, in 1982, amalgamated with the Auckland College of Education in Epsom. AUT's School of Education is housed in what was once the student-teacher accommodation, a 1960s building that is now targeted for demolition, yet it was another building that attracted our attention: a somewhat derelict, near abandoned garden shed/glasshouse, targeted for demolition in 2016, that was once home to award-winning gardens; this shed has remained empty since 2009 when AUT began outsourcing the maintenance of its grounds. The impact of making 'for-profit' corporations responsible for such work often results in a somewhat utilitarian cost-effective institutional approach to maintenance rather than a deeper engagement with landscape design and use.

Engaging the abandoned garden shed/glasshouse for exhibition involved working through a complex institutional network. This included securing the building manager's permission together with building funds for the general clean up, as well as seeking support from the ground's maintenance and safety warden. However, incorporating this site (see Figures 4–7) into the exhibition offered an important way of revealing relevant social, cultural and political histories in anticipation that this now redundant garden shed⁶ could be retained and, in the future, offer those on the North Shore campus a designated 'art and education' exhibition space. Sharing this 'walk and talk' with Jim Allen, when he visited the campus during our preliminary research for *Art-at-Work*, affirmed his support for our endeavours to make art more visible on this campus, as did his contribution of artworks, his *Agapanthus Series* (1999–2000), that was then exhibited in the shed on the day of the exhibition.



Figure 4. Interior part of the garden shed/glasshouse. Photograph: Janita Crow, 2013



Figure 5. Exterior part of the garden shed/glasshouse. Photograph: Sam Hartnett, 2013



Figure 6. Site 2. The GlassHouse: artist John Lyall, with AUT University student-teacher engaged in bonsai-making, Art-at-Work, 17 July 2013



Figure 7. Site 2. The GlassHouse: archival children's works from Oruaiti School, attributed to the tutelage of artist Arnold Wilson/on loan from Barry Brickell, Art-at-Work, 17 July 2013. Photographs: Sam Hartnett, 2013

We were also fortunate to work with Niven Winder, one of the last people to be employed as a landscape gardener on the North Shore campus. Now working in general maintenance, Niven was given the task of 'shed cleansing', in preparation for exhibition to ensure its safety for any publics that would enter it, given that it once stored gardening chemicals. He offered us, for the exhibition, a scrapbook he had been gifted that contained pictorial remnants, newspaper cuttings of the history of the site and its 1970s award-winning landscape developments. This scrapbook, that was 'laid bare' on an existing bench in the shed for all to see on the day of the exhibition, offers an example of the kind of valuable archival resources that emerged throughout our journey, that became available for anyone interested in researching the not-yet known histories of sites, in art and education.

Site 3. *The PrintHouse* (AJ Block)

Another site that emerged as a potential space to activate components of this project is a somewhat smaller 'resource' area, inside a relatively new, pedagogically 'flexible', and neutralised learning and teaching space; a space that is made available across the university as part of the University's centralised room-booking services that ensure all rooms are fully, and economically, utilised. Yet this building had initially been developed in anticipation that AUTs teacher education programmes would have what once all teacher education programmes had, a designated 'art-studio' environment, something that never eventuated. It seemed appropriate to generate art-making activities in this neutrally configured environment, as a way of highlighting the lack of art-making resources available in the everyday worlds of teacher education. After some discussion, artist Martin Langdon, together with artist and Schools Education Manager, at Te Tuhi Centre for the Arts (in Pakuranga, Auckland), Jeremy Leatinu'u (both members of *The Roots Creative Entrepreneurs*), undertook a performative work in 'The PrintHouse' that involved engaging with printmaking, and with the publics attending the exhibition on the day.

A component of the performative printmaking work took place prior to the exhibition day on another site (see Figure 8) as a result of the relationships Leatinu'u had already established with a class and their teacher at Onepoto Primary School. With Leatinu'u's support, the class had undertaken sometime prior, and separate to the project described in this article, an excursion to Te Tuhi Centre for the Arts for an afternoon's scheduled workshop as a result of the gallery's Schools Programme. For this project, as a result of the relationship Leatinu'u established during this excursion, Martin Langdon, with one of the authors and a number of student-teacher volunteers, spent an afternoon with the class in their own classroom engaged in a one-off printmaking session. Some of the printwork achieved provided a catalyst for print activities on the day of the exhibition, and it was later returned to the class for further engagement as the teacher and children saw fit, thereby creating a collaborative multi-layered work. It was hoped that as the exhibition took place



Figure 8. Site 3. *The PrintHouse*: artist Martin Langdon (right), with AUT university student-teachers, engaged in printmaking, *Art-at-Work*, 17 July 2013. Photographs: Sam Hartnett, 2013

within the school term holiday, it would be possible for some of the children and their whanau to attend the exhibition, thus contributing opportunities for furthering their art engagement, over time.

Resonant with the children's enthusiastic engagement in ceramic-making at Oruaiti School, made visible in McRae's *The Song Of the Bird*, it seems timely to shine the light on an 'excerpt' or rather an 'itinerary' provided by a secondary school-aged student, quoted by Dennie Palmer Wolf, (2011). While campaigning for pedagogical experiences that engage with slow, long and deep time, Wolf (2011) draws on itinerary to emphasise how the time period of a day (i.e. almost twenty-four hours) is as enthusiastically punctuated by experiences in and around making, she writes,

... if asked, many young people exhibit a similar appetite for deep time. A high school senior living in a suburban community in Arizona kept a running list of his day's activity. That list shows how he translates almost every waking hour into his ceramics work:

up early to drive to school to unload kiln
 hallway conversations with kids whose work didn't survive firing
 assist in Ceramics I class
 compete with my best friend in Ceramics III class
 read pottery magazines at lunch, looking for ideas
 stay after school to load kiln
 drive home to change
 drive into town with friend and teacher
 visit ceramics in galleries
 ride home arguing about the best pot we saw that night. (p. 26)

Palmer Wolf advocates for an aesthetic experience of time that she argues is currently absent within certain educational and societal contexts. She attributes this absence to the temporal (i.e. timetabled) miniaturisation of learning experiences, and to a miniaturisation of time in general in society. From this perspective, moments that create opportunities for meaningful aesthetic experiences to emerge are fleeting, perhaps obsolescent, particularly when the temporal logic of consumerism is considered, or fractured, if the broader sociopolitical issues are highlighted. Young people's personal and social worlds, Palmer Wolf (2011) suggests, 'are subject to flicker. Their families move frequently, those dislocations accelerated by gentrification, suburbanization, and, now, crises in affordable housing ...' (p. 23). Consequently, making connections with an absence of 'long' time to principles of social justice invites the question: who has access to slow, long, deep time, (perhaps even leisure time?) i.e. who has access to time outside of quotidian time, the kind of time that enables 'a person to leave the here and now?' (Palmer Wolf, 2011, p. 23). Another author, Johnston (2014), draws on a 'slow movement' approach to develop what she describes as a slow curatorial methodology, one that centralises art as a point of departure. Engaging art in this way has the power to create pedagogical sites that activate the potential for inclusive opportunities for different, diverse participants, as well as different, diverse places and things (such as children's makings) to be engaged with.

There are no miniatures in nature; the miniature is a cultural product, the product of an eye performing certain operations, manipulating, and attending in certain ways, to the physical world. (Stewart, 1994, p. 55)

In contrast to slow, long, deep time, miniaturising time, and space amongst other things, including time and spaces for learning, is a core competency of any university's economically driven operational strategy (Rowe, 2008); teacher education is implicated. Consequently, teacher education is in a state of flux. Although establishing any meaningful relationship with art is difficult and logistically challenging, it is anticipated that *Art-at-Work* might *signal*, at least at this tentative

stage, and pave the way for seeing an alternative more sustainable possibility towards an integrated and socially engaged art practice in teacher education, and as a result, 'out there', in the field, in early childhood settings and schools. An alternative more sustainable approach offers more than *interventions*, such as workshops or one-off projects, but rather dynamic experiences and pedagogical relationships that occur over slow, long, deep time—with art, artists and art-world and other experts. In the meantime, and on a final note, as one audience-public observed, a Professor of Paramedics (and col-league on the North Shore Campus), in an email correspondence with the authors on 18 July 2013, the day after the exhibition:

I was just looking at the artworks in AF foyer, the prints and pottery inspired by Elwyn Richardson ... I didn't attend the day, somehow I didn't cotton on to that event, but I was very intrigued with the fabulous display of prints and poetry and pottery. I found it inspiring, and somehow encouraging that such 'soul' is still present in the big, busy institution ... (Personal communication, 2013)

Disclosure statement

No potential conflict of interest was reported by the authors.

Notes

1. Beeby, noted for his influential visionary approach to education as a public good and right of citizenship, became the Director of Education on 1 May 1940, a month after Peter Fraser became the 2nd Prime Minister for the 1st Labour administration in New Zealand. Their combined efforts contributed considerably to the growth of progressive (art and) education in New Zealand See: <http://www.teara.govt.nz/en/biographies/5b17/beeby-clarence-edward>
2. Winston Curnow notes, in his forward to *The skin of years* (Allen, 2014), that 'Allen's successful career as an innovative art educator positions him alongside his mentors, Elwyn S. Richardson and Gordon Tovey: Allen was employed by Tovey in 1953, on behalf of the New Zealand Department of Education, to work as a field officer for the Northern Māori Experimental Art Project, Allen spent several months living, working with and alongside Richardson at Oruaiti. This experience had a lifelong lasting influence on Allen's pedagogical philosophy and approach to art and education' (p. 8).
3. From 1953 to 1959, Allen '... worked in the New Zealand Department of Education, initially as a field officer for the Northern Māori Experimental Art Project, followed by a posting as liaison organiser in the development of art and craft education between secondary schools, teachers' colleges and universities' see: <http://sydney.edu.au/senate/HonAllen.shtml>
4. Research indicates ongoing debates continue to emerge in relation to the 'experts' and 'expert knowledge' content needed in teacher education in order to ascertain opportunities for quality inquiry-centred learning and teaching (see e.g. DeLuca, Ogden, & Pero, 2015; Leonard, Boakes, & Moore, 2009).
5. Personal communication with David Henare at the Elwyn Richardson Symposium, AUT University North Shore campus, 17 July 2013. David, a former student of Richardson's, is currently the local kaumatua and a member of the Mangatowai Community Marae.
6. Personal communication with Niven Winder, ex AUT University gardener, currently employed in general property maintenance. Winder indicated his ongoing relationship with this shed through his tender loving care of the grapevine that remains very much alive and highly productive each summer. However, he expressed a heartfelt concern, that 'throwing the light' on this shed would endanger this relationship, in particular, too much attention would alert too many people who might be inclined to raid the shed for ripe grapes, and in the process do the vine damage, or worse.

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