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Equity, Inclusion and Feminist Pedagogies: Supplement No. 14

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SUPPLEMENTI

DICO Toolkit for Digital Career Stories

14

IL CAPITALE CULTURALE
Studies on the Value of Cultural Heritage

eum

Rivista fondata da Massimo Montella





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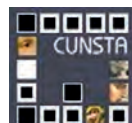
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DICO Toolkit for Digital Career Stories

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Equity, inclusion and feminist pedagogies

Barbara Knežević*, Michelle
Malone**

Abstract

This paper describes and expands on the contributions the research team at Technological University Dublin have made to the *DICO Digital Career Stories* Erasmus+ project from March 2021 through February 2023. This paper examines the TU Dublin presentation of specific Fine Art research methods and technical and practical tools, as a unique way to open these discussions around ethical teaching with regards to access, technology, gender, class, ethnic and racial diversity. This paper looks at some of the specific tools and methods common to fine art education and practice in the points of sharing sessions to ask how lecturing staff can deliver careers learning in the creative arts that is considerate and sensitive to the unique challenges that are presented in terms of equity and inclusion in third level creative arts education and careers stories creation.

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1. *Introduction (Barbara Knežević)*

This paper describes and expands on the contributions the research team at Technological University Dublin have made to the *DICO Digital Career Stories* Erasmus+ project from March 2021 through February 2023. The TU Dublin academics involved in this project are Barbara Knežević in the role of principal investigator and project leader, Michelle Malone as senior research assistant and Dr Michael O'Hara as contributor to the second workshop.

Together, the TU Dublin team were responsible for the design and delivery of a series of five "Points of sharing" sessions that functioned as a reflective diary for the DICO team and our work together on the DICO project. Each of the contributions to the project from partner institutions was further reflected upon and adapted into a Points of Sharing session.

The objectives of the points of sharing sessions were twofold. Firstly, they functioned as a way of framing and opening discussion about how we could implement feminist, inclusive pedagogical methods in our DICO research and to talk about ethical and socially inclusive pedagogical methodologies in the context of digital career stories creation. Secondly, the challenge for the TU Dublin team was to outline specific fine art research methods and technical and practical tools to the team, as a unique way to open these discussions around ethical teaching with regards to access, technology, gender, class, ethnic and racial diversity. The TU Dublin team demonstrated some of the specific tools and methods common to fine art education and practice in the points of sharing sessions to ask how lecturing staff can deliver careers learning in the creative arts that is considerate and sensitive to the unique challenges that are presented in terms of equity and inclusion in third level creative arts education and careers stories creation. The points of sharing' sessions were designed to reflect on the work undertaken in the DICO project, using the methods of fine art practice through the lens of and by activating feminist pedagogical strategies.

This paper examines the theoretical and artistic methodologies we considered and implemented to deliver our points of sharing workshops and intellectual outputs on the DICO project. This paper also grounds our contribution to the project firmly in our considerations of self-reflexivity in our project work, and in considerations of feminist approaches to equity, ethics, and inclusion in delivering learning in creative arts careers in third level education in our institutions. This paper will outline the intersectional feminist practitioners and writing that have inspired and guided our contributions to the DICO project.

In terms of practical artistic strategies, this paper will outline and explain our use and inclusion in our workshops of strategies of oral histories in contemporary artworks, feminist forms of storytelling, the use of expanded sculptural methods. At the end of each section, we have provided workshop outlines

that function as a toolkit for replicating these workshops and their aims. In this paper we place these practical, workshop-driven elements in direct conversation with our theoretical and methodological inspirations to provide a picture of what has guided and driven our intellectual outputs on the DICO project.

2. *The carrier bag: fine art methods for feminist storytelling* (Barbara Knežević)

In June 2021 I designed and lead the workshop titled *Carriers of Stories*¹, which took place early in the DICO project and served as an introductory session for the team. This workshop considered the role of narrative storytelling in contemporary art and in broader culture. The workshop questioned methods of storytelling and how certain narrative methods and prevailing dominant cultural narratives can determine whose voices are heard and given space. This session looked at aspects of narrative storytelling in the discipline of fine art using various mediums and methods typically practiced in the fine art discipline and specific to the team at TU Dublin. This session was concerned with considering how cultural conventions around storytelling influence our thoughts about gender, history, and civilisation and to discuss this through the methods of fine art practice.

I would go so far as to say that the natural, proper, fitting shape of the novel might be that of a sack, a bag. A book holds words. Words hold things. They bear meanings. A novel is a medicine bundle, holding things in a powerful relation to one another and to us².

In my early work on the DICO project I referred to the work *The Carrier Bag Theory of Fiction* by Ursula Le Guin. I adopted her motif of the bag, a holder of stories and Le Guin's powerful allegory that a story resembles a bag, or even a medicine bundle that creates certain relations between us politically, socially, ethically and the implication that this medicine bundle has the power to heal or harm us. Le Guin's writing was pivotal to my work on the workshop and was used as a conceptual framing device for the session and for the TU Dublin contributions more broadly. *The Carrier Bag Theory of Fiction* was provided to participants and was used in the workshop as a central point of discussion and reference. The emblem of the container or carrier bag as a cultural device was an important reference as it describes a way of holding multiple narratives.

¹ Knežević 2021.

² Le Guin 2019, p. 34.

In *The Carrier Bag Theory of Fiction* Ursula Le Guin provides a critique of what she calls “the killer story” or the heroic origin story of humankind. She describes the “killer story” as a human origin story that features the spear or a weapon of war as an exciting and compelling story to tell ourselves. Returning to the allegory of the medicine bundle, what Le Guin seems to imply is that the “killer story” is an example of a story that has the power to harm us, particularly when it operates at the exclusion of other cultural stories. Instead of the spear, in this piece of speculative writing Le Guin proposes the device of the carrier bag, the net, or a receptacle as an alternative metaphorical device to reframe how we think about storytelling as an ethical, healing, and nourishing practice.

Le Guin frames this conversation clearly around gender, where the patriarchal, phallic device of the spear and the “killer story” that drives dominant narratives of civilisation is privileged in Western discourse and subsumes other narratives. As Le Guin writes

I’m not telling that story. We’ve heard it, we’ve all heard all about all the sticks spears and swords, the things to bash and poke and hit with, the long, hard things, but we have not heard about the thing to put things in, the container for the thing contained. That is a new story. That is news³.

Le Guin describes the device of the receptacle to gather food and form sustenance as neglected as it is less exciting, less compelling than the story of the mammoth slain with the spear. This net, this receptacle is proposed by Le Guin as a new old story, a story we can rediscover and rehabilitate how we think of storytelling and how we know ourselves through the stories we tell. Le Guin offers an alternative method for telling stories, one that is plural, open, mutable and more reflective. In the context of the DICO project, Le Guin’s carrier bag is an example of how new storytelling positions can be created in the now.

In the work on the project, I used Le Guin’s compelling emblem of the carrier bag, or the receptacle as a device to frame our work on the project both conceptually and in a literal sense. By introducing Le Guin’s *Carrier Bag*, I situated the TU Dublin DICO work in a feminist, speculative discourse. In the literal sense the container, or carrier bag of stories, became a useful artistic device or image to begin to collaborate on fine art methods for producing imagery and material that responded to our project. The notion of the container of stories also suggests a multiplicity of narratives rather than a singular linear narrative. The container of stories signals that different narratives can co-exist and be pulled from the container and used accordingly, an important idea of plurality that supports the ethos of the TU Dublin contribution to the DICO

³ Le Guin 2019, p 29.

project that is focused on ways that we can engage in equity and inclusion in our learning.

The TU Dublin workshop in June 2021 formed part of an introductory session with the Turku University of Applied Sciences in collaboration with academics and lead partners Pirita Juppi and Ilona Tanskanen. The workshop I lead as part of this introductory session was titled *Carriers of Stories* and included participants from Staffordshire University, University of Macerata, Turku University of Applied Sciences and Moholy-Nagy University of Art and Design. In devising this workshop, I was conscious that the participants came from a diverse set of disciplines and academic backgrounds. While the participants all have a background in the creative arts or cultural sector, they may not have had experience engaging in the practice of Fine Art or have engaged in contemporary art discourse. The workshop was designed to introduce these fine art methodologies to participants and to provide a haptic, hands on and engaged way of working with fine art methodologies while navigating the challenging environment of delivering this workshop in an online setting.

Participants were invited to read *The Carrier Bag Theory of Fiction* in advance of the session and to take note of two or more passages from this text that have some resonance or relevance for them. In advance of the session and after reading the text, participants were then asked to collate a series of images from online sources, from their own images or photographs that are inspired by this text or the passages and that somehow responded to the text.

I began the session with a presentation that included a description of ways that fine art practices engage with the process of storytelling, often in ways that are uncommon to other disciplines. The methods and approaches are diverse, the nature of fine art practice being that it draws on other disciplines and aggregates forms and processes to produce unique combinations and approaches to practice.

Fine art methods for creating, revealing, and telling stories can be symbolic or abstract, material, direct or poetic. Fine art methods of storytelling can take place through drawing, painting, imagery, text, sound, objects, materials, architecture, performance, film, and bodies. Fine art methods can be powerful for imagining futures and worlds for ourselves.

It is important to expand on this passage that I presented to the team during the workshop, particularly in relation to the notion of imagining futures, or as I would term it in my own sculptural artistic practice as “sculptural futuring” or “sculptural worlding”. The work of Ursula Le Guin was central to this workshop. Le Guin is known as a science fiction writer, a practice and genre where the notion of creating worlds and imagining futures is central. I allowed this practice of futuring to inform my contributions to this workshop and to the DICO project more broadly.

Fine art methods and practices engage with ways to imagine unrealised or unexplored worlds for ourselves and in the case of material, sculptural prac-

tices, to imagine, materialise and spatialise unrealised worlds. This is why the work I have produced for the DICO project has focused on using fine art methods to reflect on our work together, and to invite students to imagine their own career futures using artistic methods. As a mode of storytelling, fine art methods have the powerful potential to imagine different creative futures, weaving a narrative bag, or netting structure comprised of history, discourse, materials, symbols, stories, space, and people. In the context of creating digital career stories on the DICO project, fine art methods have been useful for allowing participants to imagine and project futures for themselves in modes that go beyond the linguistic and semiotic.

Imagining careers futures with artistic methods is an empowering and exciting process to engage in. It is an open form of self-determination and self-expression that reflects the core remit of the TU Dublin contribution to the DICO project that has considerations of equity and inclusion at its centre. Giving students and participants on the DICO project the practical and conceptual tools to visualise and spatialise their wishes and hopes for their future selves can provide confidence and help to chart pathways and futures.

The *Carriers of Stories* presentation was designed to give an overview of what the TU Dublin team was to cover in our intellectual outputs, and to give a background to the type of work and processes we engage in with fine art practices and education and the storytelling potentials and processes inherent to art practices. To begin this process, participants were invited to collaborate on a collage of image and text that functioned to open a discussion on Ursula Le Guin's writing and the associated issues raised in the text. Together, participants assembled these images virtually into a collaged piece together online to produce the artwork in figure 1. This process engaged with the notion of collaboration, of group storytelling and of collaborative narrative making. The interconnected and rhizomatic nature of this sharing of imagery and collective decision making with a live collage process replicates the sort of feminist collaborative practice that is resistant to single authors and single narratives.

This session asked participants to consider some instinctive ways of creating material responses and narratives that are non-linguistic and abstract. Questions were posed such as what can shape, colour, form, marks do to communicate a narrative or story? How can these artistic gestures infuse a story or narrative with a mood or feeling? What histories do these artistic methods reference? What is different about this form of artistic storytelling and how can this form of narrative making and sharing be used in the points of sharing sessions? Rather than arriving at conclusions, or deciding a singular narrative, this session encouraged discussion about how methods can create meaning. The session provided us with a toolkit, a carrier bag of many stories and approaches to our work together on the DICO project.



Fig. 1. Collaborative image making, DICO project, June 2021

3. *Fematerial pedagogies and creating stories (Barbara Knežević)*

In January 2022, I devised and led the first of five reflective sessions for the DICO team, the purpose being to address how our work on the DICO project and Digital career stories could create equitable learning environments and create discussions about privilege and disadvantage and discussions of equality in creative arts careers. My contribution focused on the idea of Fematerial pedagogical practices, and embodied, haptic learning as a way to create situations of equity and inclusion. In this project, the term “Fematerial” is being defined as a feminist, artistic, embodied practice that engages haptically with materials and draws on ideas of post-humanist approaches to pedagogy. Working Fematerially is a practice that can be implemented in various disciplines, but that is particularly present in sculptural pedagogy and learning. I considered the ways in which a Fematerial approach to pedagogy could support our work on the DICO project, and in particular, our reflection and self-reflexive engagement with our work on the DICO project during the sessions.

In this session, I proposed Fematerial teaching practices as advocating for alternative forms of knowledge production that are embodied and sensate, equitable and care-full and not necessarily dependent on language or text. The workshop and presentations that I devised sought to define the notion of *Fematerial pedagogy* and establish a logic for using this term as a way of describing Fine Art haptic modes of teaching. These educational processes and methods are affective, bodily and materially focused modes of engaging with knowledge that may implicate representational methods but that position matter and materials as making meaning in itself, rather than just a representational or symbolic tool.

The Fematerial approach acknowledges the embodied act of learning, refusing the binary falsehood of the mind/body split and fully engages knowledge as produced with each other and through and with the body and with the materials around us. As part of the framing for this session, I proposed a series of points in a presentation to the DICO participants. They appeared in the presentation as follows.

Fematerial learning explores potential for artmaking to create embodied and haptic knowledge. Fematerial, haptic learning can use basic available simple materials, whatever is to hand, whatever feels right, using whatever space is available. It is responsive and non-didactic. Fematerial teaching encourages instinctive responses to material, allowing knowledge to lead from and out of studio and workshop practices. Fematerial teaching makes connections through lecturing staff engaging with students artistically, aesthetically and responsively, as well as through spoken and written discourse⁴.

⁴ Barbara Knežević, *Carriers of Stories*, 2022, DICO Project, TU Dublin.

These ideas were presented to the DICO team during the session to encourage a reflection on how the act of creating and enacting haptic embodied learning in the DICO project in the context of Digital Stories could offer alternative access points for learning. The proposition I made in that presentation was that providing various (and in particular non-linguistic) ways to access knowledge in creative arts may help to bridge various learning needs for students of the creative arts.

During our enquiries and research on the DICO project at TU Dublin, I have reflected on the value of presenting a variety of access points for students into information and learning. We have discussed how providing multiple entry points and access points for learning can support the needs of students in creative arts who may be coming to their education with a variety of personal resources, literacy, experience and external supports. These discussions became particularly important when it came to iterating the DICO workshops in Pilot Sessions at TU Dublin with our students. We wanted to ensure that all students felt included and felt they could access the material and learning in the Pilot workshops. To achieve this, we designed the pilots so that students had a variety of entry points to the activities, including material, haptic, text-based, oral and image-based approaches to discussion and enquiry in the Pilot workshops.

Following on from the presentation to the DICO team on the notion of Fematerial Pedagogy, I introduced a short task-driven workshop titled *Artistic tool – haptic, Fematerial thinking*. The team were asked to consider two questions in relation to their own career. *What ways do you think you had advantages in your career path? In what ways do you think you experienced disadvantages in your career path?* Participants were asked to take a piece of paper of their choice, and a pair of scissors, or alternatively, to tear the paper or make marks. The team were invited make cuts, make forms and perform actions with their hands and the paper that they felt best represented the thought or feeling they had when contemplating these questions.

The purpose of this activity was to allow an engagement with a simple and accessible material to tell a material story, and to engage in Fematerial practice. The materials used in this workshop are deliberately humble and widely accessible to consider how engagements with materials can be explored in a non-exclusionary way, with items that can be readily sourced. As Maria Puig De La Bellacasa notes in her publication *Matters of Care*, «haptic engagement conveys an encouragement for knowledge and action to be crafted in touch with everyday living and practice, in the proximity of involvement with ordinary material transformation»⁵. The Points of Sharing 1 workshop focused on materials that are part of our everyday material landscape, and provided

⁵ Puig De La Bellacasa 2017, p. 96.

methods for considering their transformation through simple, accessible means with a minimum emphasis on what might be described as artistic “skill”.

I devised the *Artistic tool – haptic, Fematerial thinking* workshop for the team session with attention to inclusive methods and recent feminist post-humanist pedagogical theory. Throughout the DICO project I have considered the notion of Fematerial pedagogy as being closely aligned with post-humanist positions on education, where there is an ethos of making with, and acknowledging interconnectedness; not just of lecturers and students and the knowledge shared in the educational space, but the agency of the materials that we engage with in a creative arts education. I considered the coming together of all these agencies in a teaching space and, in particular, in the DICO project as acknowledging a plurality of positions and opening up a variety of access points to knowledge for participants and students. Plurality and access can be opened up by a Fematerial pedagogical approach. It has the potential to allow students of the creative arts to imagine their career futures not just linguistically or through imagery but through engagements with materials and with one another. Fematerial processes propose different relations with materiality, and a refiguring of our relations and hierarchies of power in relation to knowledge production.

In the publication *Socially Just Pedagogies*, learning that recognises the agency of students and teachers with one another and with the materials with which they work is referred to as attentive pedagogy, where knowledge is acknowledged as being “co-constituted” by all actors in a learning environment.

Attentiveness leads to a co-constitution or becoming-with the other, rather than a focus on self or the other in a binary manner. In an attentive pedagogy, learning from the other in practices of ‘ontological and semiotic’ creation and invention carries the potential to make something new happen (Haraway 2008, p. 232). Possibilities arise for both teachers and students to become attentive to complex histories of entanglement and to matters of justice. It is also necessary to be cognisant of asymmetrical reciprocity (Young 1997) in attentiveness, where difference in the other and in the self is respected rather than anticipating commonality and attempting to be empathic⁶.

An important observation in this passage written by Vivienne Bozalek, Abdullah Bayat, Daniela Gachago, Siddique Motala and Veronica Mitchell collaboratively in the publication is that of difference being respected rather than commonality being expected. There is also the sense of new combinations and inventions taking place in this process of “becoming with”. This passage seems to indicate that knowledge comes into being not *before* the engagements that take place in the learning environment, but *during* our engagements in the classroom. This provides for many possibilities and access points and for new

⁶ Braidotti *et al.* 2018, p. 103.

things to take place in an environment where students, teachers and matter act in concert.

The TU Dublin workshop sessions considered the co-creation of knowledge described here in this passage, and the facility that Digital Stories have to allow students to have a voice and to relate their lived experiences in the work that we have made on the DICO project. We created sessions that combined the digital career stories methods with material and haptic ways of working Fematerially and with lived embodied. In our sessions, we acknowledged the importance of lecturing staff sharing their career stories alongside students as a method for demystifying career paths and creating cartographies for creative careers. This demonstrates the importance of the Fematerial and lived experience in relation to the DICO project work, and to the broader importance of the embodied, material and lived experience to equity and inclusion in pedagogical practice.

4. Oral history as a tool and method in visual arts practices (Michelle Malone)

As part of the TU Dublin workshops, I delivered a presentation about oral history in visual arts practices. The main question for this session was: how can story, objects and materials create more learning equity in our delivery of careers learning? I asked the DICO team to consider oral histories as a tool and method for career storytelling. In this session, I presented an example of oral history as a tool for making by first discussing an artwork of mine from 2021 titled *Great Uncle Joe*. Additionally, in the presentation I showed other examples of artwork that use the method of oral history as a tool such as *Earwitness Inventory* by Lawrence Abu Hamdan and *Homebound* by Mona Hatoum. The examples of oral histories as a method to generate artworks was supported by a detailing of the term embodiment according to the Sarah Ahmed in her essay *Happy Objects from the Affect Theory Reader*. Additionally, theory brought forward in Ahmed's book *Cultural Politics of Emotion* was presented to support the presentation. In Point of sharing 1, we gave the DICO team a task based on the unconventional method of using a phone call to initiate research. This paragraph will discuss oral histories in visual art practices as a viable tool for storytelling, the theory of the term embodiment and the phone call as a method.

The points of sharing session began with a presentation which introduced the topic of oral histories and furthermore introduced ideas surrounding privilege and access to materials based on lived experience. I introduced my art practice by describing my upbringing in a variety of social housing systems in Dublin where the materials I grew up with were mainly civic, concrete, powder

coated steel, sandblasted red brick, anti-graffiti paint and more. When I was eleven years old, I moved from Dublin to Spain and lived in starkly contrasting working-class conditions where materially I was exposed to new terrain and Spanish sites of Moorish architecture. I returned from Spain aged fifteen and returned to a working-class area and school where I found myself at an advantage based on the culture I had been exposed to. I explained to the DI-CO group that my understanding of materials and sculpture as a practice is accredited to my access and exposure to materials.

Following the introduction, in the presentation I advocated for the value of oral histories over written word and I discussed two examples in recent Irish history that were vital for implementing change and justice. Firstly, in 2016, the Irish public voted yes to marriage equality which was the 34th amendment of the constitution. Secondly, in 2018 the public voted yes to the referendum to repeal the 8th amendment which granted access to abortion. The public vote for the 2018 amendment was initially denied by members of *Oireachtas* (Irish parliament) and it was a motion put forward by the public committee to hear oral testimonies from people both for and against in relation to the topic. It saw doctors, rape crisis centre staff, UK medical staff and members of the opposition from religious groups and no activists tell their oral accounts of their lived experience with abortion. Once the *Oireachtas* (Irish parliament) heard all testimony the public vote was granted. Likewise, when the public vote was granted it was the stories of countless women in the lead up to the election that guided the Irish public to vote yes for abortion rights⁷. The two Irish examples were also expanded upon in the points of sharing 3 session in the University of Turku with a workshop based on wearables, protest and textiles (fig. 2).

The presentation then showed examples of artists that use oral histories as a tool for making. The first example was my own artwork titled, *Great Uncle Joe*, which is a scene setting installation comprised of sculpture, digitally woven tapestries, and video-audio containing recorded phone call conversations. It was exhibited in *Temple Bar Gallery + Studios* in September 2021 (fig. 3).

The exhibition is based on the story of my late great Uncle Joe, who was ordered by a court to an industrial school in Artane, Dublin, Ireland, in the late 1940s. A key methodology for my practice is to initiate research using recorded phone call conversations. The phone calls are made visible through objects and materials but in this instance the recordings were included in the exhibition *Great Uncle Joe* and they were played in video audio format from a stack of TVs (fig. 4).

The audio recorded phone call conversations capture the Malone family's lived experience with Artane Boys Industrial school and they tell the story of

⁷ <<https://www.oireachtas.ie/en/press-centre/press-releases/20171220-article-40-3-3-should-be-repealed-simplificiter-eighth-amendment-committee-report/>>, 29.09.2022.



Fig. 2. Text, Protest and Wearable Workshop, University of Turku, 2022

my late great Uncle Joe through phone calls between my grandmother, father, aunt and I. Further context to the exhibition was described in the presentation as part of the points of sharing 1, which detailed how the 1908 children's Protection Act introduced a system that destined children from socio-economically disadvantaged urban areas to reformatory schools, despite much resistance to the introduction of such schools to Ireland. Under the guise of the Act, the government stated that neglected children would have a place to live⁸. You could be sent to an industrial school for neglect, stealing or in my Uncle Joe's case because he did not attend school because he had no shoes for his feet. The People's commentary evidenced on the National Archives, and in recorded oral versions of events, stated that the true reason for the act was to make way for developers by way of clearing the streets of unruly tenement children. The Commission to inquire into child abuse in 2006 produced a report called the

⁸ <http://www.census.nationalarchives.ie/exhibition/dublin/education/I_DarkestDublin7.092.html> ,29.09.2022



Fig. 3. Great Uncle Joe, Temple Bar Galleries + Studios, Installation view, digitally woven tapestries, objects, material, 2021

Ryan report⁹. The Ryan report evidences cold facts and statistics rather than the authentic lived experience. In recent years oral histories have played a vital role in preserving and archiving versions of events that have historically been known but buried or silenced in Ireland.

⁹ <<http://childabusecommission.ie/>>, 29.09.2022.



Fig. 4. Installation view. *Great Uncle Joe*, Temple Bar Gallery + Studios, Dublin 2021, Tv stack, *Great Uncle Joe* audio/video, alginate cast of adult man's hand with leather whipping, purple sateen shroud, antique brass thurible

The artwork titled *Earwitness Inventory* was the next example discussed in the presentation. As a follow on from *Great Uncle Joe* where a more literal approach to extracting material from oral histories for art making was discussed, this example by artist Lawrence Abu Hamdan uses oral histories as a tool to circumvent forensic audio. According to Lawrence Abu Hamdan

The ninety-five custom-designed and sourced objects in *Earwitness Inventory* all derive from legal cases in which sonic evidence was contested and acoustic memories had to be retrieved. The ear-witness described, for instance, a building collapse as sounding “like popcorn” or a gunshot as sounding “like somebody dropping a rack of trays.” Abu Hamdan’s installation reflects of how the experience and memory of acoustic violence is connected to the production of sound effects¹⁰.

In the artwork, Abu Hamdan is presenting objects as they were described in evidence files. Abu Hamdan began working with Amnesty International and Forensic Architecture to interview prisoners from Syrian prison Saydnaya in Damascus and he began to produce forensic audio testimony from the prisoners in regard to the regime ongoing in the prison¹¹. Prisoners were blind folded upon entry and exiting the prison and Abu Hamdan’s study became an exploration of the occurrences by describing the sounds they heard while there¹². Visual artist, private ear, forensic audio analyst Lawrence Abu Hamdan advocates for

¹⁰ <<http://lawrenceabuhamdan.com/earwitness-inventory>>, 29.09.2022.

¹¹ Schöneich 2022.

¹² <<https://turnercontemporary.org/>>, 18.11.2022.

the value of oral histories and employs the method of oral history as a tool to generate artworks. Lawrence Abu Hamdan ultimately in *Earwitness Inventory* creates a space for discussion and reflection through an embodied experience of the forensic audio collected. It is interesting to note here that the value of oral histories, lived experience and storytelling has been historically undervalued and yet the court system relies heavily on perception for justice and ruling¹³. In presenting the work of Lawrence Abu Hamdan, I intended to create a space for reflection on the value of oral histories and how they can be used as a tool to generate a material pool that can be useful in careers learning.

Mona Hatoum is an artist that uses oral histories and lived experience as a tool for making. In the points of sharing session Hatoum's artwork *Homebound* was presented to further expand on the idea of embodied identities introduced with Abu Hamdan's work *Earwitness inventory*. Through a presentation of objects in an installation context Abu Hamdan and Hatoum create a space for embodied empathy and identity.

In this session, I introduced the idea of embodying identity through objects. I put forward this method by using an object to tell career stories noting that students may feel more comfortable discussing career paths using the "one step removed" approach to career storytelling. Objects that are visually recognisable can be instrumentalised to tell career stories. When using this method in the pilot session I found that the Fine Art student participants responded best to telling their careers stories through objects.

In the presentation, I introduced Sara Ahmed as a key reference. I used Ahmed's writing in *Happy Objects* as a way of thinking about ways in which objects can supplement oral histories for careers storytelling. In this essay Ahmed describes the term "sticky affect" as the way in which we project and attach emotions onto things and objects. Ahmed describes affect as sticky, meaning that we can attach feelings and emotions to things which then circulate in culture to form a sense of belonging¹⁴. The DICO team was asked to consider how we can affect meaning through fine art methods for careers storytelling. Additionally, in Sara Ahmed's book *The Cultural Politics of Emotion*, she describes affect as the potential to have a visceral reaction or a unconscious knowing and understanding of materials and objects¹⁵. By present Ahmed's notes on affect theory and the term embodiment I asked the DICO team to consider the methods presented in the session for digital careers learning and careers storytelling.

In the session, I presented the method of the phone call for initiating research. We asked the DICO team to bring to the session an object that rep-

¹³ Deffenbacher 1980.

¹⁴ Ahmed 2010, p. 29.

¹⁵ Ahmed 2014, p. 207.

resented a moment in their teaching career. For the exercise we then asked members to call somebody in relation to the object they chose. It could be a colleague, a family member or whoever they believed would be familiar with the time that the object represented. I asked the DICO team to consider the phone call as an accessible tool that can be used to shift the way in which we initiate projects or research.

The DICO team was asked to record either written or audio record the conversation with permission from whoever they called. In the phone call, they had to discuss the object they brought with them to the session in relation to careers stories. In the phone call conversation, the aim is to generate a material pool broader than one's own initial understanding of their career moment. In the phone call conversations, DICO team was prompted to listen for materials or objects that point to site and time of the memory that could then be used as tool for digital careers storytelling (fig. 5).

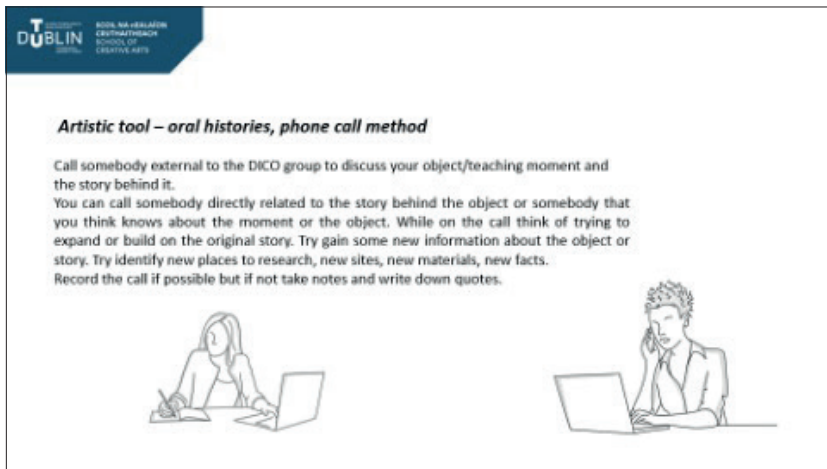


Fig. 5. Points of sharing 1. Phone call method task online session with DICO team, TU Dublin, 2022

The suggested next step following the material collected in phone calls is to begin the haptic process of gathering studio ephemera.

The phone call method is a useful tool to initiate research, establish new sites, expand a material pool, and can be considered an accessible form of production. The method of using a phone to initiate research provided space for the DICO team to reflect on what can be considered as accessible pedagogical strategies.

I introduced the topic of oral histories and asked the wider DICO team to consider privilege and access to information, materials and objects based on lived experience. I questioned how we can make our teaching more accessible but also the ways in which we can provide a range of options and pedagogical

strategies that can be considered equal and inclusive. In addition to personal experiences, I discussed two instances in recent Irish History, noting in both instances that it was the oral histories and lived experiences that was vital for implementing change and justice¹⁶. Following the foregrounding and introduction to oral histories as a topic I then presented three artworks that employ oral history as a tool and method for making.

The methods presented were supported methodologically by Sara Ahmed's affect theory and the notion of affect being sticky. Sara Ahmed's notes of visceral and conscious unknowing of the meaning of objects and materials based on how we project and attach emotions to things was discussed. This session on oral histories generated discussions and reflections on what is considered accessible and inclusive pedagogy reflecting on ways in which curriculum can be expanded to include non-traditional academic methods.

5. *Conclusions (Barbara Knežević)*

Points of sharing 1 and all the contributions to this session by the TU Dublin team on the DICO project have at their centre the proposition of artistic feminist pedagogy as a way of materialising, de-centering and de-stabilising positions of power that exist around the production and transmission of knowledge in third level education. The feminist pedagogical practices iterated in our IO 1 and points of sharing 1 sessions advocated for alternative forms of knowledge production present in artistic work and practice that are embodied and sensate, equitable and care-full. Feminist and artistic approaches to pedagogy have the potential to foster new approaches and to create openness and access for students from a variety of backgrounds in creating their career stories.

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