



# DISTRACTED PEDAGOGY: activating attentional dispersal

Friday 9 June - Session 2c - 14:00- 16:30 Bourdon Lecture Theatre 1st Floor

Titles	Contributor details	Outline of papers / workshops / interventions	Contributor bios
DISTRACTED PEDAGOGY	Moyra Derby & Flora Parrott	Introduction to Distracted Pedagogy: Activating Attentional Dispersal	See below
Looking elsewhere: notes on distraction	<p>Moyra Derby University for the Creative Arts</p> <p>Flora Parrott Royal Holloway</p>	<p>An introductory paper that positions distraction as a creative cognitive mode, set against a backdrop of constrictive attentional expectations that can impact pedagogical contexts and discount the neurodiversity of attentional experience in art school. <i>Looking elsewhere</i> recognises the empathetic dimensions of distraction's multiple points of view, the decentring tug of the peripheral. Distraction is used as a counter position to focus, and as a provocation to aspects of attentional compliance. Tuning into collaborations between senses, bodies and materials, the need to move in order to think, the divergent, precarious and scattered thought processes of distraction are connected to the sensibilities of artists' practice and artists' pedagogies.</p>	<p><b>Moyra Derby</b> is an artist and researcher working with pictorial structures that engage with the cognitive aspects of painting's participatory potential. Completing a practice based PhD at the University of Kent in 2022 that reimagined attentional capacities for painting, this signals a research interest in the multi modalities, fluctuations and temporality of attentional processes. Moyra is currently Senior Lecturer in Painting at the University for the Creative Arts. Recent writing includes <i>The Productive Inadequacy of Image for Contemporary Painting</i>, Journal for the Philosophy of Language, Mind and the Arts 2021 and <i>Models of Attention</i>, Journal of Contemporary Painting 2019 <a href="http://www.moyraderby.floatingprojects.co.uk">www.moyraderby.floatingprojects.co.uk</a></p> <p><b>Flora Parrott</b> is an artist and post-doctoral researcher on the European Research Council funded project Think Deep based in the Geography Department at Royal Holloway University London. Parrott works in sculpture and textiles, she trained in Printmaking at the Glasgow School of Art and The Royal College of Art. The work explores subterranean spaces, deep darkness and everyday geologies <a href="http://www.floraparrott.com">www.floraparrott.com</a></p>
CHEW	<p>Jenny Dunseath Bath Spa University</p> <p>Kate Squires Westminster University</p>	<p>Interspersed throughout 'Distracted Pedagogy' CHEW is a series of playful interventions involving multi-sensory, participatory approaches which encourage focus to oscillate from the mind to the body and from thought to action. The interventions draw attention to materials and bring 'process' into the space of theory through embodied cognition.</p>	<p><b>Kate Squires</b> is an artist, researcher and Lecturer on BA Fine Art Mixed Media at Westminster University, working towards a practice-based PhD: The Ambiguous Object at UCA. She was founding Director of artist project space, Centrum, Berlin. She has worked as Head of Education at Camden Arts Centre and has produced resources and learning events for Tate Learning at Tate Modern. Exhibitions include Projektraum Bethanien, Berlin, CICA Museum, South Korea, Herbert Read, Canterbury, Tintype and 6second Gallery, London.</p> <p><b>Jenny Dunseath</b> is an artist, researcher and educator. She is a Reader and Senior Lecturer in Fine Art at Bath Spa University, where she is currently working on Accelerate; a research project exploring accessible immersive learning for art &amp; design with UAL, and partners in Dublin, Ukraine and Poland. She has led learning events at Tate Modern and Spike Island. Exhibitions include OUTPOST, Korean Cultural Centre London, Gana Gallery CICA Museum Seoul, Flat Time House, Royal Academy of Art London, Barbican, Cornerhouse Manchester.</p>
The Iridescent Creature	<p>Alice Gale Feeny Andrea Stokes JJ Chan Kingston University</p>	<p>Through collective movement, drawing, reading aloud, this session will look at notions of the interface, (multi)directionality and materiality, and explore the dispersal of attention between body / material / space / diagram.</p> <p>'The Iridescent Creature' is a performed identity that emerged during an online workshop using video conferencing software with fine art undergraduate students in 2020, and later formed into a book chapter in the anthology 'Diffracting New Materialisms: Emerging Methods in Artistic Research and Higher Education', edited by Annouchka Bayley and JJ Chan, due to be published by Palgrave Macmillan.</p>	<p><b>Alice Gale-Feeny</b> is an artist who makes performance, via dance, sculpture, video, writing and facilitation. She uses scripts, objects and sites as 'containers' for live and improvised processes and considers how language, material forms and bodies (re)construct realities and build fictions. Alice has presented work nationally and internationally, including Performance Exchange, curated by Rose Lejeune at Seventeen, London (2021). During her MFA in Creative Practice: Dance Professional Practice at Trinity Laban and Independent Dance, London she was awarded a Gill Clarke Bursary and Leverhulme Arts scholarship. Alice is a Lecturer in BA Fine Art at Kingston University. She is part of the inter-institutional collaboration A Particular Reality <a href="http://www.alicegale-feeny.com">www.alicegale-feeny.com</a></p> <p><b>Andrea Stokes</b> is an artist and Associate Professor in Fine Art at Kingston University, London, UK. Stokes' adopts collaborative and process-based techniques to interrogate locations and objects that have personal and political significance. Recent work 'Lacuna' (2022) used remote collaboration to critique the construction of an airport on the small island of Upernavik in Greenland. A missing mountain top, removed to make a runway, became a conceptual space for collective thinking and making from the multi-disciplinary and international perspectives of four women. <a href="http://www.andreastokes.com">www.andreastokes.com</a></p> <p><b>JJ Chan</b> is an artist working across sculpture, moving image, and writing. Their work draws from lived experience and stories stolen from eavesdropped conversations, to explore the edges of our everyday realities and the ways in which we construct our identities. Through storytelling and world-building, their work (re)searches for an alternative space beyond aggressively progressive capitalist time, seeking new worlds from the ashes of the present. Chan's work is presented across a variety of platforms which include galleries, film festivals, nightclubs, house parties, and academic publications. They are Senior Lecturer in Fine Art at Kingston University London <a href="http://www.jjchan.co.uk">www.jjchan.co.uk</a></p>

<p>Crippling the Grindstone: Embracing Distracted Pedagogy through Critical Disability Studies</p>	<p>Timothy Smith University of Arts Helsinki</p>	<p>Approached through a critical disability studies lens in arts education, this session presents a conception of distracted pedagogy that takes on the dual role of qualitatively shifting arts pedagogy and curriculum toward greater equity and access for neurodivergent, disabled, and chronically ill students, while also cultivating distraction as a mode of creative potential for all students.</p>	<p><b>Timothy J. Smith</b>, Ph.D, MFA, is an artist, educator, and University Researcher at The University of Arts Helsinki. His research engages critical disability studies approaches to higher arts education. His artistic practice explores 'crip time' as his lived experience of disability that informs his teaching and research practices.</p>
<p>The art of leaning: incidentality as productive distraction</p>	<p>Incidental Unit: Marsha Bradfield / Polly Wright UAL Central Saint Martins</p> <p style="text-align: center;">.  i U  .</p>	<p>This workshop explores leaning. It will use touch, pressure and other sensory understanding to make creative connections as our bodies encounter the surrounding environment. We will consider leaning as the right and proper posture of what Artist Placement Group (1966-89) termed the 'incidental person'. We will test incidentality as a species of productive distraction to better understand its value in our heterogenous economy of attention.</p>	<p><b>Incidental Unit</b> is the third iteration of Artist Placement Group, which was co-founded by Barbara Steveni, John Latham and others in 1966. Before her death in 2020, Steveni also helped to establish IU (2016 - ongoing) as a subsequent iteration of APG. To honour Steveni's legacy, IU connects placement-based practitioners working with art in extra-artistic contexts (industry, government, health care and beyond). This burgeoning network is reprising Steveni's preoccupation with 'not knowing' and Latham's use of the term 'incidental' to enrich debates around the role and work of the artist and art's critical and creative agency <a href="#">Incidental Unit (IU)</a>.</p>

Friday 9 <sup>th</sup>					
9-10	<b>Registration</b> (Registration desk at The Reid to remain open all day)				
	The Reid Lecture Theatre	Bourdon Lecture Theatre	Bourdon Lecture Theatre 1st Floor	Workshop strand 1	Workshop strand 2
10:00 – 12:30	<p>Session 1a <b>New Material Encounters - New Materials and New Materialism</b></p> <p>Convenors; Susan Brind, Justin Carter, Elizabeth Hodson (The Glasgow School of Art)</p> <p>Contributors; Greig Burgoyne, Laura Leuzzi, Andrew Prior, David Strang, Andy Broadey, Helen Knowles, Aubyn O'Grady</p>	<p>Session 1b <b>Unseen Shores: Teaching Art at Public Universities in the US</b></p> <p>Convenor; Julian Kreimer (SUNY Purchase College)</p> <p>Contributors; Gina Osterloh, George Rush, Beth Livensperger, Noelle Mason, Jason Lazarus</p>	<p>Session 1c <b>Teaching against the Tide – Engaging First Year Fine Art Students</b></p> <p>Convenors; Anna Douglas, Jo McGonigal (University of Leeds)</p>	<p><b>Play pedagogy in Cleaved Into: gaming in the imaginative space of Loughborough University sculpture collection</b></p> <p>Convenors; NEUSCHLOSS (Northumbria University)</p> <p>Contributors; Charles Danby, Lesley Guy, Allan Hughes, Kate Liston, Mark Rohtmaa-Jackson &amp; Tom O'Sullivan</p> <p>Stow Crit Space</p>	<p><b>How Best Not to Know: The role of not knowing in PhDs by Practice</b></p> <p>Convenors; Laura Guy, Ruth Pelzer-Montada, Anthony Schrag (Scottish Graduate School for Arts and Humanities)</p> <p>Stow Studio Space</p>
	Lunch Break including Screenings Mary Anne Francis (Brighton University) <b>Cafe at the end of teaching</b> Reid refectory				
14:00– 16:30	<p>Session 2a <b>Roving and Staying Put</b> (in 'wrong' places): modes of destabilizing pedagogic positions</p> <p>Convenor; Daniel Peltz (University of the Arts Helsinki)</p> <p>Contributors; Ama Ofeibe Tetteh, Oyindamola Fakeye, Serubiri Moses, Odun Orimolade</p>	<p>Session 2b <b>There Is Something We Can Do: From not-knowing to new theatres of encounter and agency within the art school</b></p> <p>Convenor; Martin Newth (Royal College of Art)</p> <p>Contributors; Chantal Faust, Mel Brimfield, Juan Cruz, Graham Hudson, Alice Bell, Carl Robinson, Craig Fisher, Yifei He, Emma Drye, Rebecca Howard, Johnny Golding, Maddy Gilliam, Gareth Kennedy, Stuart Bennett</p>	<p>Session 2c <b>DISTRACTED PEDAGOGY: activating attentional dispersal</b></p> <p>Convenors; Flora Parrott (Royal Holloway, University of London), Moyra Derby (University for the Creative Arts)</p> <p>Contributors; Alice Gale-Feeny, Andrea Stokes, JJ Chan, Jenny Dunseath, Kate Squires, Timothy Smith, Marsha Bradford</p>	<p>14:00-15:00 <b>Art Schools between the building &amp; teams: Diagrams &amp; the slices of time before the next meeting.</b></p> <p>Convenors; Cathy Wade, Lisa Metherell (School of Art, Birmingham City University)</p> <p>Stow Crit Space</p> <p>15:30-16:30 <b>Speaking in Tongues: Do it, Show it, Say it.</b></p> <p>Convenors; Fiona Larkin, Natalie Gale (University of Sunderland)</p> <p>Stow Studio Space</p>	<p>14:00 - 16:00 <b>Soft Radicle. Exchanges of Language(s), Culture and The Weight of Heritage</b></p> <p>Convenors; Niki Colclough (University of Salford), Perla Ramos (Universidad Nacional Autónoma de México)</p> <p>OFFSITE Meet at Reid Building Foyer</p> <p>South Wing of the Kibble Palace</p>
16:30– 17:00	Break				
17:00 – 18:30	WELCOME from Professor Penny Macbeth, Director of The Glasgow School of Art and Professor Rebecca Fortnum, Head of The School of Fine Art and Professor Magnus Quaife, University of the Arts Helsinki				
	Keynote by Professor Susan Phillipsz OBE				
	Break				
20:00 – late	Evening event: Venue TBC				

Saturday 10 <sup>th</sup>					
	The Reid Lecture Theatre	Bourdon Lecture Theatre	Bourdon Lecture Theatre 1st Floor	Workshop strand 1	Workshop strand 2
09:30 - 12:00	Session 3a (requested hybrid)  <b>Beyond curriculum: the Fine Art studio as a space of exception</b>  Convenor; Andrew Bracey (Lincoln School of Creative Arts)  Contributors; Maggie Ayliffe, Danica Maier, Christian Mieves, Laura Onions, Joanne Lee	Session 3b <b>'Art School Matters: Regional entanglements in UK art education, 1976-1998'</b>  Convenor; Gavin Butt (Northumbria University)  Contributors; Ysanne Holt, Matthew Hearn	Session 3c <b>Feminist pedagogies into and out of the Art School</b>  Convenor; Hilary Robinson (Loughborough University)  Contributors; Felicity Allen, Majella Clancy, Lina Džuverović, Lucy Reynolds, Helena Reckitt, Althea Greenan	<b>Speculative teaching – learning</b>  Convenor; Juli Reinartz (Uniarts Helsinki)	<b>The International Peripatetic Sculptors Society (IPSS)</b>  OFFSITE Meet at Reid Building Foyer  Convenor; Peter McCaughey (The Glasgow School of Art)  Contributors; Dr. Ben Parry, Roddy Buchanan
12:00 - 13:30	Lunch Break				
13:30 - 16:00	Session 4a <b>Art in Crises</b>  Convenor; Judy Anderson (University of Calgary)  Contributors; Susan Cahill, Heather Leier, Erin Sutherland, Brenda Macdougall	Session 4b <b>Unfinishing Things: Teaching in Flux</b>  Convenors; Ray Lucas, Dan Dubowitz (Manchester Metropolitan University)  Contributors; John Wood, Jen Clarke, José Ángel Hidalgo Arellano, Stefano Romano, Bart Geerts, Tzang Merwyn Tong, Miika Hyytiäinen, Lisa Fornhammar	Session 4c <b>Writing practices in the Art School</b>  Convenors; Jenny Rintoul (University of the West of England)  Contributors; Julia Lockheart, Rachael Miles, Rebecca Bell, Joanne Lee	13:30-14:30 <b>Learning to Act: Making Sites of Making</b>  Convenors; Paul Stewart (MIMA School of Art and Design, Teesside University), Sophie Mak-Schram  Stow Crit Space  15:00-16:00 <b>This a chord. This is another. This is a third. NOW FORM A BAND</b>  Convenors; Ross Sinclair (The Glasgow School of Art), Sion Parkinson  Stow Crit Space	13:30-14:30 <b>(under)development</b>  Convenors; Grace Gelder (Sheffield Hallam University) & Marianne Mulvey (University of West England)  Stow Studio Space  15:00-16:00 <b>Places where to start.</b>  Convenor; Lisa Nyberg (Umeå Art Academy)  Stow Studio Space
16:00	Reception in Degree Show				