Collaboration: Motivation, Action, Reflection and Generosity in Art and Design Education

Dr. Mary O’Neill
Art Architecture and Design
collaborations

The Lincoln Studio
Lincoln / Brazil (UL/UFGM)
Lincolnshire Landscape
UROS
Cross Year Crits
The Lincoln Studio is an educational experiment designed to offer strategies that will encourage the exploration of an interdependent practice where the sharing of knowledge, skills and information might be a more useful model rather than the focus on the individual autonomous artist.

Funded by Higher Education Academy Art Design and Media Subject Centre
Cooperative work is accomplished by the division of labour among participants, as an activity where each person is responsible for a portion of the problem solving...”, whereas collaboration involves the “...mutual engagement of participants in a coordinated effort to solve the problem together. (Dillenbourg, 1996)
Collaboration is a sharing of authority and acceptance of responsibility among group members. (Pantitz 1996)
...the active exchange of ideas within small groups not only increases interest among the participants but also promotes critical thinking. (Gokhale 1995)
Shift and Change
6th October – 12th October 2008

Often a painting goes too far and was more successful at an earlier stage. In the Lincoln Studio students will work collaboratively with Andrew Bracey, both individually and in small groups to create a large painting. Over the week the composition will shift and change, taking on different individuals personalities. The painting’s development will be turned into an animation, which will be screened in the space alongside the completed painting.

Andrew Bracey
http://learninglab.lincoln.ac.uk/blogs/vickyjonesart/

http://uk.youtube.com/watch?v=nqZ5dZxKxpQ
The aim of the project is to develop a broad and innovative approach to drawing that uses format and composition to express visual ideas. It is anticipated that the drawing activity will deal with external reality, but not from a fixed point in space or in time, instead your drawings will synthesize daylight and artificial light, interior and exterior spaces. Format will be a key consideration for this drawing activity - we will not be working in ‘A’ sizes - your drawings are likely to be large scale and should relate to the architecture of the space you are working in. During this week you will be expected to use skills and ideas to make work about existing in the visible world.

Paul Edwards
## UFMG Proposals

<table>
<thead>
<tr>
<th>Name</th>
<th>Proposal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raquel Veisieux</td>
<td>Proposal</td>
</tr>
<tr>
<td>Miriam Chiara</td>
<td>Proposal</td>
</tr>
<tr>
<td>Cassandra Hanau</td>
<td>Proposal</td>
</tr>
<tr>
<td>Marlene Ribeiro</td>
<td>Proposal</td>
</tr>
<tr>
<td>Leandro Aragão</td>
<td>Proposal</td>
</tr>
<tr>
<td>Hellen Hulbert</td>
<td>Proposal</td>
</tr>
<tr>
<td>Estrella Herrera</td>
<td>Proposal</td>
</tr>
<tr>
<td>Maurício Rezende</td>
<td>Proposal</td>
</tr>
<tr>
<td>Laura Wood</td>
<td>Proposal</td>
</tr>
<tr>
<td>Paula Santos Silva</td>
<td>Proposal</td>
</tr>
<tr>
<td>Lucas Sander</td>
<td>Proposal</td>
</tr>
<tr>
<td>Jane Robson</td>
<td>Proposal</td>
</tr>
<tr>
<td>Joana Cifre candara</td>
<td>Proposal</td>
</tr>
</tbody>
</table>

## Lincoln Proposals

<table>
<thead>
<tr>
<th>Name</th>
<th>Proposal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dominic Clark</td>
<td>Proposal</td>
</tr>
<tr>
<td>Kai Ho Lau</td>
<td>Proposal</td>
</tr>
<tr>
<td>Leann Taylor</td>
<td>Proposal</td>
</tr>
</tbody>
</table>
Traditional dishes
For this project we exchanged traditional dishes recipes of our countries and prepared them, documenting the time of preparation, the eating moment, the colors or even its taste.

Abigail’s recipe: Bangers and Mash
Laura’s recipe: Roast dinner with Yorkshire pudding
Raquel’s recipe: Fajjada

We invited each one 9 citizens of Lincoln (UK) & Belo Horizonte city (Brazil) for choosing either a place or objects inside their houses which resembles, somehow, the image they’d just received (a picture displaying a wild tropical landscape gave to them by both artists). Being able to recognize a tropical ecosystem in such an ordinary place or object, those people could be closer to the former, since parts of the house and tropical landscapes became the same place.

Each photograph presented here is the result of someone else’s imagination: a portrait of the invisible. Actually, a portrait of the semiotic and some related processes which are able to turn manmade objects & places into Natural Landscapes.

Our proposal is to approach the Belongingness to generate an exchange of wishes, searches and findings from distance. The way we did that was picking up adverts from journals, posters in windows’ phones or in the internet. We sent to the...
Article 1.

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2.

Everyone is equal despite differences in skin colour, sex, religion, language...

Article 3.

Everyone has the right to life, liberty and security of person.

Article 4.

No one has the right to treat you as a slave nor should you make anyone your slave.

Article 5.

No one has the right to hurt you or to torture you.

Article 6.

Everyone has the right to be treated equally by the law.

Article 7.

The law is the same for everyone, it should be applied in the same way to all.

Article 8.

Everyone has the right to ask for legal help when their rights are not respected.

Article 9.

No one has the right to imprison you unjustly or expel you from your own country.

Article 10.

Everyone has the right to a

Article 11.

Everyone should be considered innocent until...

Article 12.

Every one has the right to ask for help if someone tries to harm you, but no-one can enter your home, open your...
The Lincolnshire Landscape

A Collaborative project between the school of Journalism, Fine Art & Creative Lens Media
A Fund for Educational Development
Project
Ethics in Contemporary Practice
(A Fund for Educational Development Project)
Clare Tubby
A Discussion about the ethics of using human remains in art.
The work of Lydia Clark and its ethical considerations

Rebecca Grover

A Discussion About the Ethics of Using Human Remains in Art

Clare Tappy

Lost Childhood: The Ethics of using Images of Children in Contemporary Art

Danny Taylor

Undergraduate Research Project
Faculty of Art, Architecture & Design
Student comments

“It inspired me to overcome my fear of research.”
Cross Year Crits

“ I wanted first years to get to know a group of third years to help them settle in and ask for help if they wanted it.”

“so many different people from lower years approach me to talk to and just to say ‘hi’, this helps them to communicate with the other years, to walk into other studios and ask what they are doing.”

3rd Year Students Comments
Thank you