

Virtual Symposium: *Making* Global Citizenship Education for the Arts & Humanities

Wednesday, September 28, 2022, 10.00 a.m.-2.00 p.m.

Programming as enabler of new aesthetic qualities in sculpting in visual arts education



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Mie Buhl's research revolves around visual learning and knowledge building in a cross disciplinary perspective, particularly in relation to the implications of digital technology, social and visual media. She is Director of the research center Visual Studies and Learning Design (ViLD). She is co-founder of the Nordic Master: Visual studies and art education (NM NoVA) in collaboration Aalto University. Mie Buhl has since 1999 continually participated in research conferences, invited symposia and panels as speaker as well as organizer. Furthermore, she disseminates her research to a broad audience. She is an experienced teacher and developer of educational programs. She has more than 150 publications in the field.

The use of digital technology in visual arts education in schools and teacher training raise questions about technology's role in visual art making from the perspective of aesthetic. Based on experiences from a Nordic project, the aesthetic qualities from involving programming in processes of sculpting is discussed. How does a linear creation process usually governed by the qualities in materialities such as clay or stone take new directions? What happens when creation of a sculpture takes place ahead of its materialisation via programming and 2D testing? What happens when a sculpture emerges from a manual modelling of analogue material and later is transformed into a digital format? Digital modelling may contribute to form new perspectives on the classical sculpture techniques of 'adding', 'carving' or 'modelling' analogue materials. Subject-related competences are transformed into situations where manual aesthetic modelling skills are entangled with aesthetic coding skills. On the one hand, technology driven creation of sculpture creates a division between the hand, tool and material and creates a distance between the bodily experience of creating the artifact, on the other hand it involves the becoming of a new think pattern connected to computation. The question is whether sculpture produced via a digital intervention is a replacement of a known sculptural process, or new image-making process. Furthermore, what the aesthetic contribution consists of?

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