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Titolo	Expanding Environmental Awareness in Education Through the Arts [[electronic resource] ] : Crafting-with the Environment // edited by Biljana C. Fredriksen, Camilla Groth
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Soggetti	Art - Study and teaching Environmental education Education - Philosophy Teachers - Training of Sustainability Creativity and Arts Education Environmental and Sustainability Education Educational Philosophy Teaching and Teacher Education Philosophy of Education Ensenyament de l'art Formació del professorat Filosofia de l'educació Natura en l'art Llibres electrònics
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Nota di contenuto	Part 1: Theoretical Perspectives and Human Crafting.-Chapter 1. Introduction (Camilla Groth et al.) -- Chapter 2. Eco/multi-centric Approaches to Aesthetic Learning Processes (Helene Illeris et al.) -- Chapter 3. Kinship Assemblages: Human and Nonhuman Dialogues through Materiality (Miranda Smitheram et al.).-Chapter 4. Slow Spun: Deep Learning and Teaching with Wool (Lorrie Miller et al.) -- Chapter 5. Entangling with Materials: Crafting as a Way of Relating to the World

(Bilge Merve Akta) -- Chapter 6. Crafting in Dialogue with Soil (Maarit Mäkelä).-Chapter 7. Crafting in Dialogue with the Material Environment -- Part 2: More-than-human crafting -- Chapter 8. Three Contemporary Artists' Collaborative Crafting-with Non-human Living Organisms (Jing Yang et al.) -- Chapter 9. Managing Conflicting Desires in a Garden Plant: Crafting-with a Variegated Daylily (Tina Westerlund et al.). Chapter 10. Birds' Building Masters (Venke Aure et al.) -- Chapter 11. Insectography: A Choreographic Crafting of Insects and us (Tone Pernille Østern et al.) -- Chapter 12. Desire Lines as Artographic Crafting: Learning-with Wildlife in Rural Canadian Landscapes (Anita Sinner) -- Chapter 13. Locating the Hunter: A Tale of Toys, Tigers and Trophies (Koumudi Patil). Part 3: Crafting with environment -- Chapter 14. Soil Laboratory: Crafting Experiments in an Exhibition Setting -- Chapter 15. The Many Lives of a Tree: Speculative Fiction on Environmental Reshaping Processes and its Discursive Symptoms (Ana Sarvanovic et al.) -- Chapter 16. Listening to a Magmatic rock: Volatility of More-than-human Agency when Crafting-with Larvikite (Biljana C. Fredriksen et al.) -- Chapter 17. Wind as a Crafting Agent? (Alison Clark) -- Chapter 18. Landless Like the Wind (Elly Yazdanpanah) -- Chapter 19. Soil Matters: Merging Field, Laboratory and Gallery to Explore the Materiality of Soil (Riikka Latva-Somppi) -- Chapter 20. Nurture-by-Nature in Affordance-Need Context (Jun Hu).

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### Sommario/riassunto

This book presents diverse processes of crafting that bring humans, more than-humans and the environment closer to one another and, by doing so, addresses personal and educational developments towards ecological awareness. It discusses the human-material relationship, introduces posthuman theoretical entry points and reflects on the implementation of such theoretical perspectives in education. The practical examples of crafting-with the environment, the material practices and reflections posed in the book, provide insights into possible ways of levelling out human and material hierarchies. They are founded on the authors'own experiences with phenomena they are trying to understand and critically explore. Chapters "Crafting in Dialogue with the Material Environment" and "Soil Laboratory: Crafting Experiments in an Exhibition Setting" are available open access under a Creative Commons Attribution 4.0 International License via link. [springer.com.se](http://springer.com.se) via link. [link.springer.com](http://link.springer.com). "This is a fascinating account of an emerging philosophy of art, in which all artists are seen to be interacting with some aspect of nature. In the interaction the two change each other. The artist learns about changes already occurring in the environment and how they can be researched and used in her/his practice. The many fascinating examples will be of interest to any artist and especially to art and craft teachers and their students, whether in schools or elsewhere, as well as to researchers in art education. The book is likely to appeal to both environmentalists and artists, and to researchers and students of both. Some of the many aspects of nature discussed are shearing sheep and alpaca to card and spin their wool, keeping bees, following animal trails, making pottery from various local soils, exploring an abandoned gravel pit. I highly recommend its use by artists, researchers and teachers of art and craft everywhere." - Professor Michael Parsons, the University of Illinois, Champaign.

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