

The Outdoors as a Common Site of Experience and Collaboration in Art and Technology Education – A Workshop Model

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Abstract

In this paper we would like to show how outdoor pedagogy, vague art and vague technology creates different material experiences. Using outdoor as a context, we explore and visualize post-humanist ideas of non-division between nature-culture. More specifically the non-division between technology and living creatures, where agency is viewed as specific in its relationality and at the same time undetermined; emerging through mutual relations (Barad, 2008). The workshop model is driven by diffraction, a method “that troubles dichotomies ...such as organic/inorganic and animate/inanimate” (Barad, 2014). In the workshop model, two entries are used, one is vague performance art and the other is vague technology. In a vague art different states of attention and engagement are evoked, incorporating the participants body-appearance, actions and environment (Eriksson, 2010). In a vague sound technology, sound is a vibration that creates a relationship, extending the movement of air pressure to the material world in the form of frictions and tactile feelings (Labelle,

2013). Such everyday experiences become hidden in conventional design of sound technology. By disassembling conventional sound technology into the simplest components, a timespace is opened to discover the relationship between sound, vibration, body, and the material world. As a result technology can be brought into art education and art can become of value as an integrated part of technology experiments. As another result these methods proposes the creation of other relationships to everyday use of (digital) sound technology challenging reproduced patterns of power and inequality.

Keywords

Vague, Outdoor pedagogy, Diffraction, Art & technology, Sound.