

***Between Hands* - Painting as a Negotiated Space**

Between Hands is an ongoing interactive, dialogue between Fine Art lecturers John McClenaghan and Christopher McHugh and Fine Art students at Wrexham Glyndwr University and the University of Chichester.

Amongst the current pressures on Fine Art in Higher Education – financial, political, cultural ... and through these, pedagogic - *Between Hands* examines some of the implications of the continuing 'pull', amongst students, of painting as a default mode of practice. It addresses painting as a *verb*, exploring it as a hands-on, social process, where participants learn through structured, practical interaction, 'passing the shuttle of creative vision back and forth'¹.

This presentation considers the practicalities and value of teaching painting as a *negotiated space*, mindful of exhortations to make art aware of 'social situation'². It focuses critically on embodied experience³ and the intertextuality of Barthes' idea that the art form creates works⁴.

The methodology of the project is exposed and analysed against a series of conceptual frameworks including aspects of pictorial representation⁵, phenomenology⁶ and hermeneutics⁷. It identifies technical and tactical manoeuvres in the heat of practice and asks whether the space of uncertainty and chance that collaborative interaction creates and/or encourages speculation and risk taking.

Authors

John McClenaghan is a painter and Programme Leader BA (hons) Fine Art and MFA, School of Creative Arts, Wrexham Glyndwr University. He studied at the Glasgow School of Art and University of Liverpool and is currently a Steering Group member for Teaching Painting. He has recently published in Hartshorne I, Quai M, Moloney D (ed.) (2017) *Teaching Painting, How can Painting be Taught in Art Schools*, Black Dog, London and exhibited in *Fully Awake*, part 1, Blip,Blip,Blip, Leeds April 2017.

Christopher McHugh is a painter and Senior Lecturer in Fine Art at the University of Chichester. Founder member of Manchester Artists Studio Association, Red Herring Studios and Fabrica Gallery, Brighton, and artists' collaborations, Artonic and Video Virus, currently Steering Group member for Teaching Painting and NAFAE.... has published on the function of studio space in *JVAP (I'm Not Finished* 2014) and exhibited in *Fully Awake*, part 2, House for an Art Lover, Glasgow, November 2017.

1 Carter, P. (2005) *Material Thinking: the theory and practice of creative research*, p5, Melbourne: Melbourne University Press.

2 P 31 Gablik, S. 1984 *Has Modernism Failed?* New York Thames & Hudson

3 Merleau-Ponty, M. 1962 (1945) *The Phenomenology of Perception* Oxford Routledge

4 Barthes, R. 1968 *The Death of the Author* in *Image Music Text* 1977 London Fontana Press / Barthes, R. 1975 *S/Z* Oxford Blackwell

5 Pp 205-226 Wollheim, R. *Seeing-as, seeing-in, and pictorial representation* in Wollheim, R. 1980 *Art and Its Objects* Cambridge University Press

6 Merleau-Ponty, M. 1964 *Sense and Non-sense* cited p46 in Pallasmaa, J. *The Eyes of the Skin* 2012 Chichester Wiley

7 Gadamer, H-G. 1975 *Truth and Method* London Sheed & Ward