Abstract

Theoretical knowledge taught in the classroom forms the bulk of lectures in Initial Teacher Training today. Persuaded that knowledge constructed in the community ought to permeate Teacher Training, Zeichner has developed the notion of Hybrid Space – a space for reflection, training and educational improvement where the background of academic/professional knowledge merges to create new learning opportunities, and where the voices of all participants emerge inclusively. Drawing on but also nuancing Zeichner’s Hybrid Space, this paper examines how (1) incorporating working with (in, about, through) contemporary art into our teaching, and (2) putting this pedagogical approach into play by means of situated learning contexts that work with and in the community offers the opportunity to create an innovative teaching approach. This innovation takes the form of transdisciplinary and nomadic learning inputs that operate within an in-between space and result in unique and unrepeatable learning experiences for all the participants involved.

Keywords

contemporary art, hybrid space, in-betweenness, initial teacher training, situated learning, Zeichner
Introduction

Theoretical knowledge taught in the classroom still forms the bulk of university lectures in Initial Teacher Training today. Alternative spaces such as companies, NGOs, civic centres and schools are usually relegated to mere “places of practice” resorted to on specific occasions (Barab & Duffy 2000) – often without making the most of their potential as learning environments (hooks 1994; Giroux 2011). In this context, academic knowledge – understood as the diverse forms of expertise produced by faculty lecturers and researchers (Zeichner 2010, 89) – usually contributes to maintaining its hegemony vis-à-vis the construction and dissemination of knowledge produced in other spheres. Persuaded that knowledge constructed in schools, museums, art centres and other heritage and community contexts ought to permeate Teacher Training and coexist on an equal footing with academic knowledge (Zeichner et al. 2015), Ken Zeichner has developed the notion of Hybrid Space (Zeichner 2010).

Hybrid Space stands for the horizontal meetings that gather together different members of the academic/general community with a view to discussing, participating, talking, listening and learning in the context of Initial Teacher Training programmes. It is a space for reflection, training and educational improvement where, breaking with the dichotomy theory/practice (Lenz-Taguchi 2010), the background of academic and professional knowledge merges to create new learning opportunities, and where the voices of all participants emerge, creating an inclusive space. Hybrid Space fosters indeed member participation, fair and democratic practices, dialogic horizontality, curricular connections and collaborative knowledge production. For it is a space where university lecturers-researchers, prospective teachers, as well as school teachers and community members participate side by side in the process of knowledge production, where academic, professional and community knowledge are integrated, complemented and converged (Hartley 2007).

Within this dialogical scheme, Hybrid Space offers a platform where the curricula of schools and teacher training programmes co-exist and interact. Training plans are carefully conceived so that the theoretical courses and the practicum interconnect the university, the schools and the community as learning and training spaces (Harris 2011). The resulting synergy of knowledges contributes to challenging the supremacy of academia as an authoritarian source of knowledge and fosters transformative learning and training experiences where the knowledge collaboratively constructed informs new educational and life practices.

Zeichner’s notion of Hybrid Space resonates with our teaching practice in that all the agents involved in it – lecturers and undergraduates, pupils and teachers in schools, community agents – actively participate in our Initial Teacher Education programme at the Faculty of Education, Psychology and Social Work in the University of Lleida (Spain), within a horizontal dynamic that creates a learning environment for us all. Notwithstanding, in this paper we examine how (1) incorporating working with (in, about, through) contemporary art (Bonastra 2021) into our teaching (Betrián et al. 2014; Jové & Farrero 2018), and (2) putting this pedagogical approach into play by means of situated learning contexts that work with and in the community offer the opportunity to propose a nuanced conceptualisation of Zeichner’s notion of Hybrid Space. We put forward our theoretical argument on the basis of a transdisciplinary teaching scheme we implemented in the University of Lleida during the course 2018-2019 and which involved undergraduates from...
two different degrees (Social Work and Industrial Engineering) studying in two different faculties (Education and Industrial Engineering).

**Working with art**

Our teaching methodology draws on contemporary art because we are persuaded of its potential for expanding knowledge and for its transformative potentialities (Adams *et al.* 2008; Atkinson 2011). Conceived as strategy and experience (Dewey 1934; Eisner 2008), contemporary art is a valuable thinking tool by virtue of the richness it expresses, the multiple questions it arises and the different horizons it proposes. Contemporary art fosters indeed receptive, critical, intersubjective, imaginative and reflexive thinkers (Eisner 2003). Following O’Sullivan (2006), we believe contemporary art is a strategy that permits rhizomatic thinking, offering subjects the freedom to create knowledge and understanding (Deleuze & Guattari 1987; Bogue 2004).

Persuaded of its potential, our teaching methodology incorporates working-with-art practices, which we put into play in the form of a threefold analytical breakdown: that is, simultaneously we work in art, about art and through art. By working in art, we mean that we (lecturers) and students create knowledge within the art system – we are immersed in it, either by means of collaborating with artists, curators or educators or by being spectators/collaborators of artistic creative processes. Working about art means using already made artistic productions to examine what knowledge and understandings of the world we can extract from them. And working through art involves using art as a device via which subjects can investigate, understand and intervene in the world (Sumartojo & Pink 2019, 12). These three approaches can operate together but also separately. Ultimately, as we illustrate in this paper, working with (in, about and through) contemporary art (working with hereafter unless otherwise stated) – by which we mean in the end learning and knowing with/in/about/through contemporary art – makes of our teaching methodology a pedagogical approach that is intrinsically enmeshed in transdisciplinary and nomadic practices that operate within an in-between space and result in unique and unrepeatable learning experiences for all the participants involved (Tuan 1977).

Our working-with-art pedagogical approach is transdisciplinary in that it offers a truly transformative learning experience. Multidisciplinary and interdisciplinary practices are, respectively, associative and connective. The association and connection between disciplines do not guarantee going beyond the strict framework or the common objects of study of each of the disciplines involved in the practice, so their transformative capacity is limited (Leavy 2011). By contrast, transdisciplinary practices suppose a transformation of the ontoepistemological framework of all the disciplines involved, creating something new that escapes the disciplinary definition and permits intervening in reality in a different way by putting into play different types of relationships between knowledge and practice. On that account, contemporary art, in its attempts to reflect on the complex problems posed by the present, goes beyond what has traditionally been considered its disciplinary field and moves towards what has been called the “expanded field of art” (Rendell 2006). Indeed, throughout the 20th century, the category “art” has moved beyond its traditional forms and disciplines. And it has given rise to a series of practices that resist the disciplinary definition to encompass a wide range of different ways of
working, actors, materials and spaces (Massey 2005; Hawkins 2014), moving from the purely disciplinary to settling, on many occasions, in the transdisciplinary. It follows that, if transdisciplinarity is one of the solutions to the need for a new type of education that is capable of dealing with the complex problems that are presented to us today, contemporary art can contribute to education in the form of an “unorthodox curricular architecture dedicated to imaginative thinking, bold experimentation, and audacious visions” (Steger 2019, 764).

Many artistic practices work as nomadism in Deleuze and Guattari’s theoretical vocabulary (Deleuze & Guattari 2015). Nomadism is resistance, a war machine against what is codified, qualified, institutionalised or regulated – what Deleuze and Guattari call the state-form, with its perpetuation and conservation of hegemonic forms of power. By definition, the nomad is epistemologically undisciplined. It calls into question the hierarchies and the scope of science as defined by the state-form, eroding it instead with an eccentric science produced in the margins, where the flow takes preference over solidity, becoming and heterogeneity over stability, sameness and constancy, turbulence over orderly distribution and what is problematic over what is theoretical (Deleuze & Guattari 2015, 368). Art, like a nomadic war machine, operates on reality in an attempt to create new and different kinds of knowledge in new and different worlds. On that account, a teaching approach that foments nomadic artistic practices is more likely to achieve alternative, innovative and more inclusive pedagogical knowledge in the learning experiences we design (Roy 2003; Douglas 2017).

In-betweenness is “a movement of generation and dissolution in a world of becoming where things are not yet given – such that they might then be joined up – but on the way to being given” (Ingold 2015, 147). On that account, artistic practices have an “in-between” nature. For they always operate in the network of potentialities between the virtual (understood as a problem to be solved and the multiple capacities for its resolution) and the actual (understood as everything that appears to us in a space-time reality) (Lefebvre 1974; Soja 1996). In this space, art acts as an actualizing-machine (that is, a machine that seeks and implements a solution to a problem, not necessarily the only one). This actualisation is to be understood as a creative act (O’Sullivan 2006, 34), which, in the case of our teaching, is necessarily situated, that is, it occurs in specific contexts – a question we develop in detail later on. Ultimately, this in-between position is a dynamic location that emerges in the future and distances us from the binaries that have dominated knowledge in the West – e.g., nature-culture, subject-object, individual-society (Grosz 2001, 92). For the case at hand – education –, binaries such as theory and practice are thinking tools for which the approach of working with contemporary art is a good “space of negotiation between them,” a good “position from which to insinuate a rift or hole into the self-defined term that establishes binary privilege, and thus into the orbit of the binary structure itself” (Grosz 2001, 92).

Ultimately, working with contemporary art allows each of our students to forge their professional identity and practice as teachers in a unique and unrepeatable way. In Ways of Life, Bourriaud explains that from the end of the 19th century onwards the work of the artist began to differ from that of the industrial worker. Subjected to a series of draconian norms related to the rationalisation of work imposed by Taylorism and Fordism, the industrial worker is made up of a series of immutable gestures that are defined in advance. Unlike the industrial worker, the artist has had to invent the succession of gestures and postures that will serve...
him to create and produce each of their projects (Bourriaud 2009). Adopting artistic methods in the field of education from Bourriaud’s perspective – that is, thinking and inventing new gestures for each project – allows us to leave behind the repetition of inherited hegemonic educational models, which are based on industrialised modes of education that, following Bourriaud’s metaphor, make us repeat, as lecturers, the same gestures every year that, in turn, our students learn and reproduce as professionals. Instead, our goal as lecturers is to move away from pre-established programmes – mere sets of gestures defined in advance – to make instead each learning process an investigation that requires inventing new gestures. This work-with-art approach induces our students to formulate “a creative ethic, insubordinate to the collective norm, whose most important imperative could be formulated as follows: make your life a work of art” (Bourriaud 2009, 16) – a perspective linked to the aesthetics of existence and the technologies of the self that Foucault develops in Caring for oneself (1984).

As we discuss and illustrate in the next section, these four characteristics (transdisciplinarity, nomadism, in-betweenness and uniqueness), which emerge when contemporary art is enmeshed in our teaching practice, have allowed us to expand and nuance Zeichner’s notion of Hybrid Space. Our scheme does not consist of adding new ingredients – that is, these four characteristics – to an existing mix. Instead, working with contemporary art makes these emerge, thereby producing an ontoepistemological change in the framework in which the hybrid Zeichnerian space is capable of operating. That is, what results from the emergence of these ingredients is not an enriched version of the original recipe, but a new one. Of the four characteristics, transdisciplinarity and in-betweenness are the two pivotal ingredients that, as we will explain later on, challenge the very foundations of the Zeichnerian Hybrid Space.

**Discussion of the Learning Experience Case Study**

In the past, we have designed our Initial Teacher Training programmes on the basis of learning with contemporary art and teaching in contexts beyond university classrooms (Jové & Farrero 2018). More recently, we have sought to transform our pedagogical methodology into a transferable scheme in the broader framework of university teaching. This scheme was created by Glòria Jové and Quim Bonastra as a *Lifelong Learning* course targeted at university lecturers coming from different disciplines. It usually lasts 2 days, takes place annually, and shows how learning with contemporary art permits generating reflective, inclusive and critical pedagogical practices (Gutiérrez-Ujaque & Jeyasingham 2021). We do so by taking participants (university lecturers) to different (initial) learning contexts (Bonastra & Jové 2021). In the case of our city – Lleida (Spain) – these alternative learning contexts are local heritage monuments, architectural and urban sites, museums and art centres. One of our major partners is the Centre d’Art La Panera, from which we learn about contemporary art with its exhibitions and in contemporary art by participating in the creative processes of the artists who exhibit there. In these alternative learning contexts, we request participants to make connections with their discipline-specific knowledge and their own teaching practices. As we explain in detail, later on, the goal is to make of these contexts affective experiences that inform and inspire the assessed projects participants hand in at the end of the
training, where they capture the understanding and knowledge they have produced throughout our Lifelong Learning course.

In 2018-2019, two of our participants – Daniel Gutiérrez-Ujaque, lecturer in Social Work in the Department of Geography, and Rosa Gil, lecturer in Industrial Automatization in the Department of Computer Science and Industrial Engineering – ventured into putting our teaching methodology into play from a transdisciplinary perspective. The initial learning context they chose for their courses (Social Work and Industrial Engineering, respectively) was lleida’s Plaça del Dipòsit (the so-called Reservoir Square, located in the historic city centre) and the water reservoir located underneath, which they visited with their undergraduates, both groups of students together, during the first session (week 1). The elements found in both sites permitted connecting the two courses: engineering in the technical construction of the square and the reservoir, and history and geography in the social and spatial practices present in the neighbourhood. These connections and the understanding they evoked in the undergraduates were exchanged and recorded in their field notebooks. The goal was to encourage them to pay attention to the particularities of the sites – for example, its urban development structure and its material reality – the social realities of the environment – for example, urban segregation and marginalisation – and hence to learn with and in local contexts. Sensorial ethnography was the method adopted by Gutiérrez-Ujaque and Gil since exploring urban spaces through this method (Pink 2015) permits rethinking these spaces by putting in the spotlight everyday elements that often go unnoticed – be it related to engineering or geography. This sensorial ethnography was carried out within a Hybrid Space-type learning environment (i.e. horizontal and dialogic) in which the two field-specific lecturers and the two profiles of undergraduates were present in order to foster the production of collaborative work and knowledge.

Eventually, the first session in week 1 ended with a collective brainstorming of themes, ideas and concepts, which prompted Gutiérrez-Ujaque and Gil to encourage undergraduates to develop joint projects in groups. Operating within a Critical Pedagogy of Place perspective – that is, designing teaching schemes that interweave the environment, culture and education and affect the spaces in which people live (Bhabha 1990, 1994; Gruenewald 2003), these were aimed at proposing social and technological solutions that meet the needs of the local residents – in this case, the needs of the inhabitants of a run-down neighbourhood in our city. The goal was to approach the concept of “inclusive city” from the perspective of social justice and equality for all: a real social and inclusion project coherent with and respectful of the lifestyles of its inhabitants. Working out the projects hence involved visiting again the initial learning contexts on their own, carrying out investigations about the neighbourhood, and gathering testimonies about its living conditions by means of interviews.

To carry out these joint projects, groups were set up. These were chosen at random and worked in the classroom during weeks 2 to 5. During the mentoring of these group projects Gutiérrez-Ujaque and Gil transformed the classroom into a Hybrid Space: with horizontal and non-hierarchical dialogues between participants (undergraduates and lecturers), the joint and collaborative production of ideas, the connection of curricular and field-specific elements, and the interweaving of theoretical and practical learning. Notwithstanding, it was the incorporation of contemporary art into the classroom that turned this Hybrid-Space session into a truly transdisciplinary scheme. For Gutiérrez-Ujaque and Gil observed that during weeks 3 to 5 undergraduates worked within an interdisciplinary perspective, that
is, merely connective. The collaboration with the Centre d’Art La Panera during weeks 6 and 7 transformed this interdisciplinary work into a transdisciplinary one. La Panera in-residence artist Daniel Andújar acted as the vector of this transformation. For 2 weeks, the undergraduates shared with him their developing projects. And, as we now move on to illustrate, this collaboration permitted them to learn in and about contemporary art, which led them in turn to (re-)design their projects from a transdisciplinary perspective – one that, unlike multidisciplinarity or interdisciplinarity, addresses (in this case) social dilemmas not from an associative or connective perspective but by means of producing something new that escapes field-related themes, methodologies and ethics.

Indeed, soon after week 3, Gutiérrez-Ujaque and Gil realised that undergraduates were taking into account neither the sensorial ethnography they had carried out at Plaça del Dipòsit square and in the water reservoir located underneath, nor their investigations of the local environment, nor the interviews with the neighbours they carried out. The presence of Andújar, whose artistic work focuses on analysing the discourses of power, democracy, inequality and citizenship present in contemporary information societies, triggered in the undergraduates the sort of social awareness Gutiérrez-Ujaque and Gil (and Andújar too) considered they were overlooking. Seeking to address this, Andújar showed and commented on his work *Objetos de deseo* [Objects of desire] (2015 – Figure 1), which features how dominant discourses render alternative narratives invisible. It does so by representing a city made of the objects of desire expressed by citizens registered in the official census, obliterating those of the non-registered inhabitants.

Acting as a loan of consciousness (Brunner 1986), Andújar’s artwork led undergraduates to work with the census of Lleida and to reflect on the people who, despite living in the city, are not registered and, therefore, are not usually taken into account when implementing public policies. More broadly, by sharing with the undergraduates not only his artwork but also his creative process,

![Figure 1](image)

**Figure 1**
Daniel Andújar - Objects of desire (2015)
Andújar acted as a mediator that facilitated the re-definition of their projects, which, as we will see in the following section, ended up incorporating a critical and inclusive social view of the initial learning context – in this case, the neighbourhood around the Plaça del Dipòsit and the water reservoir. Surely, if another artist had participated in this Hybrid Space – with other artworks and other creative processes – undergraduates would have lived a different learning-with-art experience.

With the help of Andújar’s mediation, a total of 27 projects were presented in class during weeks 8 and 9, covering a wide range of urban problems, including sustainability, urban lighting and cultural diversity. Discovering Andújar’s artwork with him (that is, learning in contemporary art with the artist and about his artistic work) generated nomadisms in the projects of the undergraduates. This is so because, as we illustrate in the following section, learning with contemporary art (here in the form of in and about) led them to develop disruptive practices vis-à-vis traditional methodologies and to destabilise normative and accepted discourses. Thanks to the loan of consciousness Andújar’s artwork represented, undergraduates incorporated a socially critical dimension into their projects. Indeed, in general, the projects acted in an in-between space as an actualizing-machine, offering potential social and technical solutions to the real needs of the neighbourhood around the Plaça del Dipòsit. Their art-inspired creative processes were designed in coherence with the urban space and the reality of the local community. As we now move on to explain, this is a pivotal point that moves us away from Zeichner’s Hybrid Space. Whereas in his theoretical project members of the community are resorted to with a view to “educating the faculty about the communities for which they were preparing teachers to teach” (Zeichner 2010, 95), in our pedagogical scheme we do not work about the community – that is, it is not resorted to as a resource – but with the community. This is so because our initial learning context is the community itself.

“Shelter for seasonal workers, now!”

One of the projects presented in class by a group of 3 Social Work and 3 Industrial Engineering undergraduates was articulated around an element picked up during the sensorial ethnography stage – a message on a wall in the Plaça del Dipòsit district: “Shelter for seasonal workers now” (Figure 2). This demand refers to the poor conditions in which the seasonal fruit picking foreign workers live in Lleida, many sleeping in the streets for lack of public infrastructures.

Taking this street wall message as a starting point, the group embarked on a social and historical inquiry into the Plaça del Dipòsit area with a view to better understanding the living conditions of the seasonal workers. This included interviews with regular and temporary residents, which made the group gain awareness of the real need for appropriate infrastructures. Ultimately, this inquiry – inspired by Andújar’s artwork and mediated by him, that is, learning about and in contemporary art – was transformed into self-sustainable housing module (Figure 3). This module consisted of a dining room, a kitchen, two bathrooms, three bedrooms, a laundry room and a water tank. This module was equipped with sensors (light, proximity, presence and movement, temperature, fingerprint, smoke and video camera) and it was planned to be located on a site near the Plaça del Dipòsit square.

This project is particularly illustrative of the potential of connecting the course syllabus with stimulating (initial) learning contexts and the need to develop situated
learnings. What would have happened if this group of undergraduates had not left the classroom to carry out the project? Would they have noticed what is actually happening in the social space of the neighbourhood? Developing a learning experience from a local and specific context evidenced the importance of being attentive to and getting carried away by the different stimuli and encounters the urban space has to offer for the development of projects to eventually become an actualising or problem-solving machine that acts in the real world. Operating in this space, in-between theory and practice / the classroom and its outside reality opens up the limited possibilities of working in the classroom and its usually pre-established objectives.

Figure 2
Shelter for seasonal workers, now! – Photograph of student’s project

Figure 3
Student prototype of the self-sustainable module and intervention location (Google maps)
Starting from a context outside the university classroom, in which we do not know what we are going to find, stands for a nomadic movement vis-à-vis Zeichner’s notion of Hybrid Space. His theoretical project is based on the idea of community participation, which can occur in any space. His interest does not lie in the space itself but in the relationships that are woven in it. In our reading of his work, at no time does he look for the potentialities that working in specific spaces represent – be it physical or online spaces – with regard to situated knowledge. This is so because he conceives them as containers in which things happen. Zeichner emphasises the people who participate in the Hybrid Space and more specifically in the relationships they establish within. This dimension of his theoretical project resonates with our teaching methodology in that we strategically use the expertise that exists in the community to educate future professionals (teachers-in-training in the case of Zeichner and undergraduates in our case) on how to forge their identity and exert their practices in their communities (Zeichner 2010).

Notwithstanding, this expertise found in the community is inevitably mediated by the members of the Hybrid Space itself. Working with the community but not in the community means that, no matter how inclusive these Hybrid Spaces seek to be, they can easily entail latent biases and power relations, which involve in turn the impossibility of hearing and valuing dissenting or marginal voices. Seeking the expertise in the streets – the context about which and with which undergraduates learn – fosters encounters that confronts us with new challenges. Henceforth, moving away from Zeichner, our teaching methodology seeks to foster a collaborative and situated construction of knowledge. To achieve this goal, we start from and are attentive to outside-the-classroom contexts – which are mediated by lecturers as Hybrid Spaces, that is, horizontal, intersubjective, collaborative. In the case study we describe in this article, this is promoted through sensory ethnography, a social enquiry into the daily reality of the Plaça del Dipòsit area, and interviews with its inhabitants. As a result, the projects undergraduates develop stem from their experience with this local and real environment. They develop in spaces where knowledge emerges by virtue of the way the people that interact in them (being and meeting there) are affected by and affect these same spaces.

The potential of turning initial learning contexts into critical learning experiences connected with actual societal realities – and its resulting reconceptualization of Zeichner’s notion of Hybrid Space – was catalysed by working in and about contemporary art. Andújar’s artistic social sensibility, which addresses power relations in urban spaces and the neoliberal practices that condition the construction of social life in cities, pushed undergraduates to establish a relationship between themselves and the people who inhabit the historic centre of Lleida. This social awareness led them to explore different ways of meeting the basic needs of seasonal workers living in the streets. By the same token, Andújar’s transdisciplinary artistic work inspired and was captured by the transdisciplinary projects developed by the undergraduates, in which themes such as segregation and social exclusion, citizenship rights, the perception of the spatial experiences, remote sensing, the critical vision of the Smart City, as well as learning methods such as prototype design, sensory ethnography and artistic research were enmeshed.

Ultimately, a key element of our teaching scheme is the resulting unrepeatable nature of the becoming of each of the projects. Learning through art involves putting artistic processes into play as an instrument of research, understanding and potential intervention in the world. Therefore, it permits avoiding pre-established ones and creating new gestures to make of each learning process an investigation...
that requires creativity and uniqueness (Bourriaud, 2009). Art as a problem-solving machine in a world of potentialities located in the in-between space requires inventing new gestures that respond to each virtuality, which take us away from pre-established solutions.

Ultimately, operating within a Critical Pedagogy of Place perspective, as lecturers we encourage undergraduates to dare to imagine and develop critical situated and experience-based learning models capable of altering the spaces in which they develop and turning them into places where they can grow, learn and improve lived experiences (Bonastra & Jové, 2021). In line with this Critical Pedagogy of Place perspective, the loan of consciousness offered by Andújar led students to find out more about how public subsidies are allocated. The goal was to design their project with a view to seeking its real implementation by the local authorities. Hence, in June 2019, their self-sustainable housing module, accompanied by a budget and the necessary equipment to build it and maintain it, was presented to the Lleida City Council for evaluation. No response from the institution was received nor a solution proposed to the seasonal workers who, to this day, continue sleeping in the streets – a social problem exacerbated now as a result of the COVID-19 pandemic. Ultimately, the project highlights the importance of generating knowledge within higher education in a way that incorporates an ethical, aesthetic and political dimension (Feldhaus, 2019) for the communities – communities with and in which students learn and become committed to by contributing to alleviate situations of vulnerability.

All in all, the project we have commented in this paper is illustrative of how our teaching methodology endeavours to respond to societal issues by starting the initial learning context with and in the community – that is, the neighbourhood around Plaça del Dipòsit, a place that, in our teaching scheme, creates an in-between learning space. Working with (in and about) Andújar’s work and sharing with him their own creative processes led students to develop nomadic practices informed by the social nature of this artist’s work conceived within a transdisciplinary approach. For the ontoepistemological framework of the starting disciplines, social education and industrial engineering, is transformed in the process into a new creation that goes beyond multidisciplinary association and interdisciplinary connection. Ultimately, this teaching methodology contributes to achieving unique and unrepeatable learning processes and resulting projects. Because of this, the experience of working with Andújar configured an alternative learning space (i.e. outside the classroom) that fostered the development of reflective, creative, critical and inclusive learners.

Conclusion

Taking this teaching experience as a case in point, our suggestion is that working within the framework of Zeichner’s Hybrid Space but doing so from a situated learning perspective and with (in, about and through) contemporary art permits reviewing some elements of his theoretical project. From a practical point of view, our take is that Zeichner’s Hybrid Space does not seem to sufficiently take into account the potentialities offered by the learning contexts. As noted, Zeichner attaches great importance to the community and the relationships that are woven in it. However, in our reading, the fact that the members of the community are chosen a priori produces potentially unfavourable limitations. For pre-chosen
members makes it difficult for unexpected dissonant voices to emerge. Likewise, Zeichner’s Hybrid Space does not seem to sufficiently take into account what goes beyond human agency, in this case, the material, technical, legal conditions of the learning context outside the classroom. Our teaching shows how working with and in the community, with its unexpected human and material conditions, has proved to foster the emergence of dissonant voices.

From a conceptual point of view, our suggestion is that the limitations above-mentioned might be rooted in Zeichner’s understanding of the notion of hybridity itself. We can illustrate this point by referring to the concept of “in-between”. As Ingold explains:

‘Between articulates a divided world that is already carved at the joints. It is a bridge, a hinge, a connection, an attraction of opposites, a link in a chain, a double-headed arrow that points at once to this and that. ‘In-between’, by contrast, is a movement of generation and dissolution in a world of becoming where things are not yet given – such that they might then be joined up – but on the way to being given. (Ingold 2015, 147).

In our reading, hybridity would correspond to “between”. As Massumi (2002) explains, hybridity invokes a basic purity of the hybridised elements. If one of the base elements disappears, the hybrid object disappears. This happens because what is hybrid in fact has to do with the determination of what is already constituted. Remaining in the “hybrid” of the Hybrid Space keeps us in a knowledge that, following Heidegger (1962), we can call ontic, which is something different from ontological. Examining a topic (for example, a learning space) from an ontological point of view means questioning the foundations on which this topic is built (in the case of this article, the hybrid learning space). However, ontic knowledge assumes a central fundamental knowledge that is taken for granted, that is, kept within its own framework, and that makes safe and unquestionable assumptions about how the world can be known. That is to say, the ontic is related to a thought that works with pregiven concepts, with what is taken for granted, in a static position that does not allow becoming. Whereas what is ontic is transmitted via an intermediary that “simply transports, transfers, transmits energy from one of the poles of the Constitution” (Latour 1993), what is ontological is transmitted via mediators that “transform, translate, distort and modify the meaning or the elements that they are supposed to carry […] Their input data never predict infallibly the output data; its specificity must be taken into account every time” (Latour 2008, 61-63). In other words, mediators operate in the process of becoming.

Understanding that becoming “is neither merely an attribute of, nor an intermediary between events, but a characteristic of the very production of events” (Stagoll 2005, 21-22), this becoming, as our case study has illustrated, takes place in the space in-between:

The space of the in-between is that which is not a space, a space without boundaries of its own (...). The space of the in-between is the locus for social, cultural, and natural transformations: it is not simply a convenient space for movements and realignments but in fact is the only place—the place around identities, between identities—where becoming, openness to futurity, outstrips the conservational impetus to retain cohesion and unity. (Grosz 2001, 90)
Ultimately, our suggestion is that, for this reason, in our teaching methodology, Zeichner’s Hybrid Space becomes “In-between Spaces” that provide unique opportunities to develop ethical, aesthetic and political training (Feldhaus 2019). This paper has argued and illustrated that this is so by virtue of the potential of incorporating working with (in, about, through) contemporary art into our teaching, and putting this pedagogical approach into play by means of situated learning contexts that work with and in the community.

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