

**Review of *TEN: Territory, Encounter & Negotiation*
Prof. Kathleen Lynch, Equality Studies Centre, School of Social Justice UCD
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Art is one of the cultural means by which social class hierarchies are established and maintained. The political and economic power of the upper classes is reinforced symbolically in art' *the bourgeoisie expects from art (not to mention what it calls literature or philosophy) a reinforcement of its self-assurance...*' (Bourdieu, *Distinction*, 1984: 293).

This book narrates the role of art education within the Rialto Youth project and, in so doing, challenges and disrupts the relationship between art and social class. It explores, in a highly accessible, honest and personal way, the role of participatory and socially engaged art in documenting the 'stories' of young working class people, and in opening up uncomfortable 'policing dialogues' between the relatively powerful and the generally powerless.

The auto-ethnographic approach adopted by Fiona Whelan in narrating ten years of art-education is fascinating from an educational perspective. While it highlights the multiple challenges in practising socially engaged art, it also documents the enrichment that accompanied the mutual learning that took place between youths, artists and co-workers.

Collaborative art, is by definition, a truly interdisciplinary and collaborative affair; it is replete with contradictions, conflicts and delays, something that is not always appreciated by funding agencies. As the author herself observes: *While interdisciplinary work that can clearly locate the relationship between the arts and another profession is promoted and popular, practices that want to stay in the murky water between diverse disciplines can unsettle funders eager to locate and pin down the art .*

The book will be inspiring for those working in the field of art education, and also for community educators generally. It shows how collaborative art, operating through principles of inventiveness, listening, dialogue and open learning, can create a space for artistic expression among those who have been excluded from art spaces. Even though the project's '*cross-sectoral practices ...unearthes a discomfort*' among artists and art critics, it is a disruption that is both timely and welcome.