



Researching Inequalities and Normativities
in the field of Higher Art Education

Freitag 24. April 2015: Öffentliche Abendvorträge: Global Exclusion and Diversity: Reading Migration and Gender in Art Schools

Die Referent/innen befragen in ihren Vorträgen Diversität, Geschlecht und Migration im Kunstfeld aus einer feministischen und postkolonialen Perspektive und weisen auf konkrete Möglichkeiten hin, Differenzen zu lesen und kritisch zu reflektieren. Diese Anregungen haben für die ZHdK eine grosse Relevanz für Forschung, Lehre und Hochschulentwicklung – aber auch darüber hinaus für weitere institutionelle Felder.

18.00 Uhr

Begrüssung: David Keller, Leiter International Affairs ZHdK

Einführung: Carmen Mörsch, Leiterin des Institute for Art Education

18.15 Uhr. Vortrag von

Melissa Steyn (Wits School of Arts, University of the Witwatersrand, Johannesburg)

Getting into focus for the 21st Century: Critical Diversity Literacy as an essential lens

It has become commonplace to attribute much of the complexity of the unfolding world to its increasing diversity, the manner in which differences of many varieties increasingly co-exist – more or less functionally – as the globe ‘shrinks’. The discrete national state, ‘belonging’ to a homogeneous population group has been recognized as a myth of modernity.

It is obvious that such a changed environment requires new skills from the citizens that inhabit it. This is particularly true of those who have acquired a high level of education. Those who exercise leadership within their respective fields will need to be freer from the constraints of a single history, and understand human reality as multilayered and multiperspectival, shifting, ambivalent and open to yet unknown possibilities. In short, they need to be literate in reading the complex world of the twentyfirst century.

I propose ‘Critical Diversity Literacy’ as ‘an enabled’ mode of existence, congruent with the requirements of the emerging social imaginary of the twentyfirst century. The CDL framework can be regarded as an informed analytical orientation that enables a person to ‘read’ prevailing social relations as one would a text, recognizing the ways in which possibilities are being opened up or closed down for those differently positioned within the unfolding dynamics of specific social contexts. The presentation will outline ten criteria for CDL.

19.00 Uhr. Fragen & Diskussion



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19.15 Uhr. Vortrag von

Marie Buscatto (Université Paris 1 Panthéon Sorbonne)

Art worlds as gendered worlds

While all legal and formal barriers limiting women's access to art worlds have disappeared in western countries, getting access to artistic work, maintaining oneself in one's art world, and getting recognized as an artist remain much more difficult for women than for men in all observed art worlds - music, film, literature, theatre, dance, visual arts or circus.

Recent empirical research has identified several key social processes which cumulate over time to produce gendered differences between women's and men's career paths – gendered networks, norms, stereotypes, roles and conventions. But research has also shown that women do get more and more access to artistic work and to artistic recognition over time, thanks to several tools and resources which they use, consciously or not, to do so – art schools, families, collective and individual “feminine” strategies...

Based on several empirical examples, this talk will try to describe not only how women tend to find it more difficult to operate as artists than their male colleagues, but also resources and tools women, consciously or not, use to transgress such gendered limiting processes in order to become and to remain artists over time, and sometimes, even to become famous worldwide artists!

20.00 Uhr. Fragen & Diskussion

**Hörsaal 1, Ebene 3, Toni-Areal
Zürcher Hochschule der Künste
Pfingstweidstrasse 96, CH-8031 Zürich**

Anschliessend an die Veranstaltung sind alle Teilnehmenden herzlich zum Apéro Riche eingeladen.

Weitere Informationen:

<http://blog.zhdk.ch/artschooldifferences>



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Biographical information

Melissa Steyn

(Wits School of Arts, University of the Witwatersrand, Johannesburg):

Melissa Steyn has been developing Diversity Studies as a field in Higher Education since founding iNCUDI-SA (Intercultural and Diversity Studies of Southern Africa) at University of Cape Town (UCT) in 2001. She has subsequently relocated to Johannesburg and is the founding director of the Wits Centre for Diversity Studies. She holds the DST-NRF National Chair in Critical Diversity Studies.

Her work engages with intersecting hegemonic social formations, but she is best known for her publications on whiteness and white identity in post-apartheid South Africa. Her book, *Whiteness just isn't what is used to be: White identity in a changing South Africa* (2001, SUNY Press,) won the 2002 Outstanding Scholarship Award in International and Intercultural Communication from the National Communication Association in the United States.

Her co-edited books include *The Prize and the Price: Shaping Sexualities in South Africa (Vol 2)* (2009, HSRC), *Performing Queer: Shaping Sexualities in South Africa (Vol 1)* (2005, Kwela), *Under construction: Race and identity in South Africa Today* (2004, Heinemann) and *Cultural Synergy in South Africa: Weaving Strands of Africa and Europe* (1996, Knowledge Resources).

Melissa is a recipient of UCT's Distinguished Teacher's Award (2009); the South African Council for Higher Education/HELTASA National Excellence in Teaching Award (2010) and was named as one of Routledge's Sociology Super Authors for 2013. She holds a University of Southampton Diamond Jubilee International Visiting Fellowship.

Marie Buscatto

(Université Paris 1 Panthéon Sorbonne):

Marie Buscatto is a Professor in sociology at the University Paris 1 Panthéon Sorbonne (France). Sociologist of work, gender and arts, she is equally interested in questions of method. Based on her initial research on the role of women in the world of jazz, her current work focuses on women's problems of entry, retention and recognition in art worlds, and even more broadly in professions still male-dominated. She also studies ways artistic creation is shaped by gendered processes as well as the paradoxes affecting artistic practices, careers and professions. Finally, she reflects on the epistemological status of the ethnographies of organizational work.