

Art Education Research No. 15/2019

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Editorial

At the beginning of June 2018, the symposium intertwining hi/stories of arts education organized by the Institute for Art Education (IAE) of the Zurich University of the Arts (ZHdK) took place in the Shedhalle in Zurich. It was devoted to stories of learning – in the plural – with and through art. International researchers of the eponymous project alongside a colleague of the ZHdK, provided insights into their ongoing research on glo/cal intersections in the history of art education. The project intertwining hi/stories of arts education¹ aims to generate teaching material from this research: learning units and flashcards are being developed under the title *Un/Chrono/Logical Timeline*, which will be available online in multiple languages and free of charge from Spring 2019 onwards. This 15th edition of *Art Education Research* is intended as a contribution to this nascent collection of educational material, it documents the lectures of the symposium, makes them available as German and English translations, and in some cases complements them with texts that contextualize the lectures. While the varied learning materials emerging in the context of the project are informed – both in terms of content and often also in terms of form and structure – by a decolonial critique of science and a criticism of a Western, diachronic historiography, the revised lecture texts in this eJournal provide anchor points and resonances in the realm of academic analysis and writing. Where applicable, the texts contain references to the learning units they are related to.

Why are *intertwining hi/stories of arts education* researchers concerned with a global and post/colonial historiography of the field? Art education in schools as well as in museums and exhibitions is a field of work and research that is primarily locally oriented, (not only) in German-speaking contexts. On the one hand, this self-referentiality obscures the complexity and an enormous plurality of concepts, methods, arguments, and perceptions of the world, that have appropriated, rejected, postponed and expanded in theory and practice and in different geopolitical regions that which we refer to with the Western or international nomenclature ‘art education’.. On the

other hand, it makes it more difficult to reflect on the interconnections and entanglements of these pluralities, such as the historically developed and ongoing coloniality and white perspectivation of art education, as well as the respective specifics and simultaneous internationality of resisting practices. However, such reflection is necessary for developing a much-needed sensitivity to violent power relations that are reproduced in the context of art education work, as well as for cultivating perspectives that enable a more conscious and positioned practice that can counteract those violent power relationships and open up different spaces.

Such a practice is indispensable for an art-pedagogical approach to the current migration society and globalized artistic production. In the German-speaking region, migration is currently very intensely being discussed within the framework of art education, as well as in the general education sector. Those discussions tend to focus on the role of the arts for an alleged ‘integration’ (usually a euphemism for ‘assimilation’) of people who live as racialized ‘others’ in the majority society due to their own history of migration, or that of their parents or grandparents. This discourse remains trapped in the notions of ‘self’ and ‘other’, which re-produces the exclusions which it supposedly intends to challenge. The researchers of *intertwining hi/stories of arts education*, on the other hand, assume that instead of focusing on the cultural difference among students and other participants, art education itself – its methods, its self-perception – must become internationally oriented and entangled, but most importantly it must dedicate itself to confronting and opposing discrimination.

The project *intertwining hi/stories of arts education* attends to this necessity, for art education has never been as exclusively ‘local’ as it is made out to be. On the one hand there are many rarely illuminated international influences on the development of European art education, and on the other hand, ideas from European art education were exported to the global South in colonial and post-colonial times. Many of the stories of local experiences where European concepts have been adopted, or confronted with existing local practices which challenged the notions of ‘art’ and ‘education’, are still unwritten.

¹ For more information see: <https://another-roadmap.net/intertwining-histories> (accessed: December 13, 2018).

For example, the early 20th century surge of interest in the artistic expressions of children, which was reflected in exhibitions, publications, and the founding of reform-educational art schools throughout Europe, was inextricably linked to a growing engagement with so-called 'primitive art', which found its way into the European canon of knowledge via colonialism.

This discursive continuity is addressed in this issue's contribution by Andrea Hubin and Karin Schneider *Flight of Riddles – Thinking Through the Difficult Heritage of Progressive Art Education in Austria*, as well as in Anna Schürch's case study on the development of art education in Basel, Switzerland. Titled '*Natural Art Education – Biologisms in Art Educational Discourse*', Schürch's contribution highlights the interweaving of regional specifics of discourses in German-speaking Switzerland and Germany, that were influential for the development of the discipline.

Another contribution from the research on the colonality of the ambivalent liberation project of the life reform is Saskia Köbschall's text *GERMAN, NATURAL, NAKED? The Life Reform and its Colonial Entanglements*. Emma Wolukau Wanambwa's piece *Margaret Trowell's School of Art – A Case Study in Colonial Subject Formation* examines how an English conception of art education was transported to Uganda in the 1930s and – precisely because it was believed to be particularly well-informed and well-intentioned – it led to an infantilizing, racist and paternalistic theory and practice. This heritage, as well as the associated subject formation processes of teachers and students, continue to present challenges for the decentering of art school curricula in Uganda, as Kitto Derrick Wintergreen points out in his practice-based reflection *Wandering About – An Experiment in Walking and Learning*. Lineo Seogete's contribution *The Violence of Explaining Myself – The Binds of Translation* on the other hand, reflects on how the ignorance and territorial desires of missionaries in the mid-19th century still have an impact on basic Sesotho reading and writing today, through confusion and the implementation of burdensome rules, while pointing out examples of subversive and creative ways to engage with this problematic heritage within the work of *ba re e ne re*, Lesotho's leading literary arts organization.

The Brazilian pedagogue Paulo Freire's work, in particular his book *The Education of the Oppressed* (1968), is an indispensable reference in the framework of critically oriented art education all over the world. The call for social inclusion and access in museums for example, which has become hegemonic in Europe today, can be traced back to impulses from the declaration of *The Round Table on the Role of Museums in Today's Latin America*² in Santiago de Chile in 1972, which in turn was strongly influenced by Freire's demand for self-empowerment through educa-

tion. Although, from a decolonial vantage point, Freire's liberation pedagogy has been criticized for its *white* and western perspectivization due to its exclusive dedication to the liberation pedagogy of the Enlightenment and its idea of progress, these objections are rarely discussed in the local (German-speaking) context. Hence, we are publishing the German translation of *Nurturance in the Andes* for the first time in this issue, a piece published by the Peruvian anthropologist, educator and agronomist Grimaldo Rengifo Vásquez in 2000 (available online in English³). Taking the Andean-indigenous cosmovision into account, it offers an epistemological and ethical-practical criticism of Freire's approach of 'conscientization' (*conscientização*). This text is updated and contextualized by an interview conducted with Rengifo Vásquez in 2018 by two researchers from the *intertwining hi/stories of arts education* project, Sofia Olascoaga and Alejandro Cevallos.

The reflections on the plural, situated, never complete history/ies of art education, the reflections on the export, the appropriation and the resistance to European concepts in the colonial and post-colonial context, as well as on the invisible global entanglements of the discipline's justifications and methods, will hopefully provide tools for a critically reflective art education that corresponds to a diverse society and diverse artistic practice.

In this issue, we try to consciously confront the dilemma of working with historical primary sources that document colonial violence, which can lead to a repetition of discursive and visual violence: We visualize these instances by altering racial slurs in the source texts ('N.'), but also by adding trigger warnings before quotes from historical sources that reproduce racist ideas. This is intended to make the reading a safer experience for those with racist experiences, but also to visually set those ideas apart from the rest of the text to avoid normalizing them.

ACKNOWLEDGEMENTS AND FAREWELL

This 15th edition of *Art Education Research* is also my last issue as its editor. I would like to take this opportunity to thank all the authors and co-publishers who (between 2010 and 2018) have contributed to *Art Education Research* gaining influence as a German-language eJournal for critical research and practical suggestions in art education. I would like to highlight Nora Landkammer's contribution in particular, my colleague and co-director of the IAE of the ZHdK, who directed the publication of several editions of the *Art Education Research* and has continuously reflected and shaped its positioning and content with me.

I would also like to extend my gratitude to the members of the Scientific Advisory Board and, of course, to you, the readers of this eJournal: your continued attention and appreciation, as well as your critical feedback,

² The Spanish version of the declaration is to be found here: http://www.ibermuseum.org/wp-content/uploads/2014/07/copy_of_declaracao-da-mesa-redonda-de-santiago-do-chile-1972.pdf (accessed December 13, 2018).

³ Available at: <https://epdf.tips/re-thinking-freire-globalization-and-the-environmental-crisis-sociocultural-poli.html> (accessed December 13, 2018).

have been an incentive and inspiration for our work.

Last but not least, I want to thank those who contributed to this (15th) issue of *Art Education Research*, in particular Saskia Köbschall, who has contributed significantly to its production through her critical editing, her work on the English style sheet, her translations and her editorial co-responsibility. I also thank Moses März for carefully editing and proofreading the texts; Katharina Maly and Manners Traduccions, Barcelona, for

further translations, and Javier Rodrigo for his advice on the translation of concepts derived from the Andean cosmovision.

From 2019 onwards, the *Swiss Society for Art Education*⁴ will be responsible for the publication of *Art Education Research*, to whom I want to give a heartfelt thank you for taking up the baton.

Now I wish you all much joy and new insights in the reading of the issue and a happy and productive 2019!

Carmen Mörsch

⁴ For more information see: <http://www.swissarteducation.ch/> (accessed December 13, 2018).