

## **Cluster: Intertwining HiStories of Arts Education**

Intertwining HiStories is a Cluster project by partners in the network Another Roadmap for Arts Education in Maseru, Johannesburg, Hong Kong, Lubumbashi, Nyanza, Vienna, Kampala/Namulanda and Geneva/Zurich. Between June 2016 and July 2018, the working groups will study histories of arts education and their global overlapping within particular case studies (“stories”). Our general research interest is: What does the intertwining of these stories mean for practices of education through and on the arts? The cluster’s work 1) examines the process through which the hegemonic narrative of history is written, 2) traces localised historical and contemporary counter-narratives to the dominant history 3) sets up a framework and builds critical tools in and through which the Cluster's members can draw mutual benefits in view of the wider application of the respective findings.

Intertwining HiStories asks e.g.: What does it mean that texts of the art education movement in Germany in the late 19th and early 20th century were being a main reference for development of school art education in China, despite the fact that China had a different system of aesthetic, art creation and education? (Archival research in China, Japan, Germany by Yuk Lin Cheng, Senior Teaching Fellow of the Hong Kong Institute of Education). What does it mean for studying arts in Uganda today, that the vision of “authentic” African art fostered in the foundation of the Art School relied on European fascinations for arts from West Africa?(Archival and interview/focus group based research in Uganda and UK by artist researcher Emma Wolukau-Wanambwa). What is the reason why the Brazilian pedagogue Paulo Freire lived in Geneva for 10 years, and yet there is barely any work about his life and works in Switzerland, whilst at the same time his writings are highly en vogue as a reference in the European art scene? (Archival research and pedagogical-artistic projects in Geneva and Zurich by microsillons, Carmen Mörsch and Nora Landkammer).

The merit of bringing these HiStories together is to make the connections between these seemingly unrelated historical events known in the field of arts education and thereby contribute to a reflective understanding, and practice, of educating through and in the arts in a global context. Methodologically, the local research actions will use a trans-disciplinary triangulation of archive research, oral history (narrative interviews) and arts based research, combining research with participatory practices. The project will lead to a “Shaking Histories festival”, learning units for the training of teachers and museum educators, practical artistic-pedagogical projects as well as a travelling exhibition.

The project is carried out with the support of Stiftung Mercator Schweiz, Art EDU Stiftung and Zurich University of the Arts ZHdK.

## The network - Another Roadmap for Arts Education

The international network *Another Roadmap for Arts Education* is an association of practitioners and researchers working towards art education as an engaged practice in museums, cultural institutions, educational centres and grass-roots organisations in twenty-two cities on four continents. We view arts education as deeply embedded in social and political contexts – but also as a possibility to question and transform the social.

The *Another Roadmap* network emerged out of a shared interest to critically analyse the *Road Map for Arts Education* - as presented by UNESCO in Lisbon in 2006 and elaborated in the *Seoul Agenda for Arts Education* in 2010 - in terms of its history and terminology, subtexts and paradigms, as well as the application of these policies in different parts of the world. The *Another Roadmap* network contends UNESCO's policy documents reflect the lack of substantial, nuanced research on art education practices in varying socio-political contexts, and an insufficiently critical engagement with the history and the persistent hegemony of western concepts of art and education within the field.

The chief research aims of the *Another Roadmap* network are:

- to analyse current policies and practices of arts education (in the context of the increased interest in the role of 'creativity' and the UNESCO documents' other core assumptions);
- to critically assess the continuing hegemony of a colonial westernised arts education;
- to plot alternatives and develop other paradigms for practice and research in arts education.

## The Another Roadmap School

The *Another Roadmap School*, launched by the *Another Roadmap* network, aims to provide open spaces for trans-regional exchange and learning in arts education as an engaged practice committed to social change. The participating working groups of the *Another Roadmap School* carry out local practice and research projects and collaborate in thematical clusters. Focussing on a critical engagement with the discourse around creativity, pedagogy and education in and learning through the arts, the projects of the School employ diverse methodologies, from scholarly to artistic approaches, from historical research to action- and practice-based research. Each activity is canalized into a "learning unit" on this web platform, allowing network partners as well as further educators and researchers to learn and adapt results for their own practice. The working groups contribute to a multivocal arts education 'glossary' inquiring into local meanings and genealogies of key terms in arts education. In addition to these online resources, the activities of the School will result in a travelling exhibition.

The Another Roadmap School is generously supported by



## Intertwining HiStories - Working Groups and Researchers

### Johannesburg working group

In the Johannesburg working group, Keleketla Media Arts Project collaborates with the Wits School of Art, University of the Witwatersrand. Founded by Rangoato Hlasane and Malose Malahlela, Keleketla Media Arts Project is an interdisciplinary, independent library and media arts project that initiates and provides platforms for collaborative, experimental, multi-media projects with local, national and international artists, cultural practitioners and activists. Keleketla! was formed to create access to the employment of arts and media strategies as alternative education models and tools. The space hopes to engage in an active dialogue with its immediate community by reflecting the inner city through participatory projects. There are 3 core programs, each interacting with the other, featuring a lending and reference library, an after-school program and a series of experimental projects. [www.keleketla.org](http://www.keleketla.org)

The Wits School of Art, University of the Witwatersrand, aims to build, through focusing on critical thinking and critical creative production, a generation of public intellectuals and artists who will support the interests of an interrogative and varied South African democracy. [www.wsoa.wits.ac.za](http://www.wsoa.wits.ac.za)

**Rangoato Hlasane** is a cultural worker, writer, illustrator, DJ and educator based in Johannesburg. He holds a masters degree from the University of Johannesburg's Faculty of Art, Design and Architecture. He is the co-founder of Keleketla! Library. His design and illustration work includes the public campaign for the one-day only newspaper titled The Chronic (2011) by the Cape Town-based pan-African journal, Chimurenga. As Mma Tseleng, he DJ's and performs sonic lectures to expand his research into the social, political and economic significance of South African music, with Kwaito at the centre of this lifelong engagement. He has presented sonic talks at events such as the '10 Cities' public sphere symposium and concert in Kenya, 'Year After Zero' conference in Germany and the education symposium of the 9th Bienal do Mercosul in Brazil.

**David Andrew** is an Associate Professor at the Wits School of Art. He studied at the University of Natal, Pietermaritzburg, (BA Fine Arts 1985) and the University of the Witwatersrand, Johannesburg, (H Dip Ed (PG) 1986; PhD 2011). He lectures in Fine Arts and Arts Education courses at both undergraduate and postgraduate levels. His interest in the artist-teacher relationship has resulted in a number of projects aimed at researching, designing and implementing alternative paths for the training of arts educators and artists working in schools. Current research interests include the tracking of histories of arts education in South Africa and southern Africa more broadly. In 2004 he was appointed to the editorial board of the International Journal of Education Through Art (IJETA). He is also a member of the International Society for Education Through Art (InSEA).

## Maseru working group

The Maseru working group is based at Ba re e ne re Literary Arts. Jointly managed by Lineo Segoete and Zachary Rosen, Ba re e ne re has been advocating for and facilitating resources, guidance and platforms to a new generation of writers and storytellers in Lesotho since 2011. It is an initiative borne of the passionate belief that young generation has the potential to reinterpret and exceed the creativity of its literary fore-fathers and mothers informed by their own perspectives and history. Through the Ba re e ne re Literature Festival, Ba re e ne re's mission is to spark a renewed awakening and appreciation of literacy in creativity by offering activities that bring writers, readers and leaders together to share ideas and creative works. [www.bareenere.com](http://www.bareenere.com)

**Lineo Segoete** holds a B (Bus) in International Business from Limkokwing University of Creative Technology, class of 2012. Since then she pursued a career in writing, the arts and culture. She was first employed as Junior Editor at a newspaper called Friday Flyer. Thereafter she was appointed Event Management and Media Officer at Morija Museum and Archives. Since September 2013 she has co-directed Ba re e ne re Literary Arts, the first literary organisation of its kind in Lesotho.

**Zachary Rosen** is co-director of Ba re e ne re Literary Arts with a focus on administrative management and programming. He is also a multimedia producer currently working for Peace Corps in Washington DC. In addition, Mr. Rosen serves as Photography Editor for the African media website Africa is a Country, deconstructing the politics of African visual representation. He holds a BA from Colorado College with a Major in International Relations and a Minor in African Studies.

## Geneva/Zurich working group

The Geneva based art collective **microsilions (Marianne Guarino-Huet and Olivier Desvoignes)** works with the idea of speaking “from the art” rather than “talking about art”, building spaces for dialogue and developing situated forms and discourses in collaboration with groups of non-artists participants. microsilions seeks to create the conditions for an active participation of the “publics” in the life of the institution and in the cultural production. Their structure seeks to work like a laboratory, a space for unexpected things to happen, for productive intellectual conflicts to emerge (with the institution as well as between the participants). From one project to the other, microsilions looks for ways to challenge top-down relationships within a group, to make visible the process as well as a final result, through exhibitions or publications, and constantly asks which tools could be developed to avoid the manipulation and /or the “overvaluation” of the participants productions. microsilions is currently in charge of the TRANS- Art – Education – Engagement Master at the Geneva University of Art and Design Geneva. [www.microsilions.org](http://www.microsilions.org)

The second partner in the Geneva/Zurich working group is the Institute for Art Education at Zurich University of the Arts. **Carmen Mörsch** is an artist, educator and researcher, head of the Institute for Art Education (IAE), at Zurich University of the Arts. Her research interests

include museum and gallery education as critical practice; collaborative practices in art and education; postcolonial and queer perspectives in art education. **Nora Landkammer** is a gallery educator and researcher. She worked at documenta 12 (2007), Kunsthalle Vienna and Shedhalle Zürich. She is deputy head of the IAE, teaches in the MA in art education at ZHdK and works on a PhD project on decolonizing perspectives in education in ethnographic museums. <http://iae.zhdk.ch>

### Nyanza working group

The Nyanza Working Group is based at Artists Home - a community house in Nyanza, Rwanda, created by Christian Nyampeta, which is home to an artistic programme modelled on the 'home': a home for research, theory and practice engaged with the conceptualisation, theorisation and materialisation (and possibly politicisation) of contemporary artistic practices in Rwanda; a home structured as a social club or a platform for exchange, communication and preparation where art-related activities happen by gathering and sharing information about art and the society, and where work for new concepts and methods for art learning and making in the context of Rwanda can be germinated.

**Christian Nyampeta** is an artist, he is a PhD candidate at the Visual Cultures Department of Goldsmiths, University of London. Ongoing activities include contributions to research programs of "How We Behave", "The Grand Domestic Revolution", "Practice International", "Another Roadmap School" and "Understanding Territoriality". Recent exhibitions include "Prix de Rome 2015", "de Appel Arts Centre", Amsterdam; "How to Live Together: Prototypes", "The Showroom", London; "New Habits", the research group exhibition organised by Casco – Office for Art Design and Theory, Utrecht; "How To Live Together" at Casco and at Stroom Den Haag between 2013 and 2014.

### Vienna working group

The Vienna working group is coordinated by **Karin Schneider**, an Austrian historian, researcher, art mediator and artist who has been working in the field of arts based research on politics of history and memory since 2010 and the field of practice-led action research and museum studies since 2007. From 2000-2007 she was staff unit for arts mediation at the museum of modern art in Vienna; since 1997 she is member of the art collective "permanent breakfast – the ongoing breakfast in the open space". In the working group, she collaborates with **Andrea Hubin** (art historian and mediator), **Barbara Mahlknecht** (Institut für künstlerisches Lehramt, Akademie der bildenden Künste Wien) and **Carla Bobadilla** (artist, art educator, researcher). As a group, they hold a lectureship at the University of Applied Arts Vienna, Institute Art Science and Art Education in the frame of Art, Design, Textile Didactics.

## Hong Kong working group

The Hong Kong research is led by **Yuk Lin Cheng**, Senior Teaching Fellow of the Hong Kong Institute of Education. Her research interest is on Westernization of Chinese art education from early 20<sup>th</sup> century onwards, a research field she explored in her PhD “Learning from the West: The development of Chinese art education for general education in the first half of 20th century China” (University of Southern Queensland, 2010).

## Kampala/Namulanda working group

The Kampala Working Group is based at the Nagenda International Academy of Art & Design in Namulanda, Uganda, a small tertiary level institution founded in 2008 by a group of lecturers from the Department of Industrial and Fine Art at Makerere University. **Emma Wolukau-Wanambwa**, coordinator of the working group, is a British artist and researcher living and working in London/Bergen/Namulanda. She studied literature at Cambridge University and art at the Slade School of Fine Art, University College London. She is Director of Research at the Nagenda International Academy of Art & Design in Namulanda, a Research Associate at the Institute for Arts Education, Zurich University of the Arts and she also recently become a Research Fellow at the Bergen National Academy of Art & Design in Norway. Recent and upcoming exhibitions include: “Feedback: Art, Africa and the Eighties” (Hood Museum of Art, Dartmouth, US and touring), “If Not For that Wall” (Contemporary Image Collective, Cairo, EG), “Artificial Facts” (Kunsthau Dresden, Dresden, DE and CA2M Centro de Arte Dos de Mayo, Madrid, ES), and “Giving Contours to Shadows” (Savvy Contemporary/Neuer Berliner Kunstverein, Berlin, DE).

## Lubumbashi working group

The Lubumbashi working group is based at Waza Arts Centre (formerly Picha Arts Centre). Waza has a mission to support artists in their creation and provide them with a space to share it with the public. The Art Centre has for this purpose, in addition to its office, a project space for exhibition or conference, a sound recording studio, a library, a bar and living space for artists in residence. Waza has 4 main lines of activity: a monthly collaborative programme in the *open space ou waza wazi*, the reflection on urban landscapes through artistic interventions in dialogue with the communities (*Mitaani projects*), involving young people in research and experimentation with alternative pedagogies (*Loop*) and the *Atelier Discursif de Décembre*. The research in Intertwining HiStories is led by Patrick Mudekereza and Véronique Poverello.

**Patrick Mudekereza** is a writer and cultural producer, living and working in Lubumbashi, in the Democratic Republic of Congo (DRC). He co-founded and runs the Waza Arts Centre (formerly Picha), and is the organiser of the Lubumbashi Biennale. He was member of the steering committee of Arterial Network from 2009 to 2014 and is now member of its cultural policy task team. He was elected in July 2014 in the board of International Biennial Association. He received in 2014 the National Award for Art and Culture from the Congolese Ministry of Art and Culture.

**Veronique Poverello K.** is responsible for programming and communication at Waza Arts Centre. She is Ingénieur technicien en informatique (option Design and multimédia) and has worked as independent cultural manager and webdesigner, and at Halle de l'Etoile institut français de 2010 à 2014. She was part of the team of Recontres Picha, the Lubumbashi biennial, in 2008, 2010 and 2013. <http://www.centredartpicha.org/>.