

Marianne Guarino-Huet and Olivier Desvoignes from microsillons, a Geneva based art/mediation collective, founder of the association Art/Education. microsillons seeks to create the conditions for an active participation of the “publics” in the life of the institution and in the cultural production, building spaces for dialogue and developing situated forms and discourses in collaboration with groups of nonartist participants. They are currently in charge of the TRANS– Art – Education –Engagement Master at the Geneva University of Art and Design Geneva. Core research responsibility: the “forgotten” years in Geneva of the Brazilian educator Paulo Freire, to consider how his pedagogical approach could be meaningful today in the challenging Swiss/Europe landscape of arts education.

Prof Carmen Mörsch and Nora Landkammer, IAE – Institute for arts education at ZhdK Zurich University of the Arts. Carmen Mörsch is an artist, educator and researcher, head of the IAE. 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 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. Contribution: International “travelling” of the concepts of critical pedagogy, e.g. of Paulo Freire.

Christian Nyampeta, British artist, 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. Contribution: Case studies on the educational approaches on and through the arts in Rwanda and its connection with European histories.

Emma Wolukau Wanambwa, British artist and researcher living and working in Berlin/London/Bergen/Namulanda, director of Research at the Nagenda International Academy of Art & Design in Namulanda, Uganda, 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” (Kunsthaus 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). Contribution: the impact of British colonial governmentality and imperial epistemologies on the establishment and development of formal visual arts and visual arts education in Kampala (Uganda) in the early and mid twentieth century.

Derrick Wintergreen Kitto, Nagenda International Academy of Art & Design (NIAAD). 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. Contribution: assessing and developing strategies for integrating the knowledges and insights that this research project produces into arts education curricula of NIAAD.

George Shire, Zimbabwean independent decolonial scholar and visual culture theorist. He has for over 30 years taught in higher education institutions in the United Kingdom and is currently a Visiting Scholar at the Institute of Art Education, University of Zurich; an Associate Professor in the Department of Fine Art, Bergen Academy of Art & Design; Member of the editorial boards of 'SOUNDINGS' and 'DARKMATTER', both journals of politics, culture and Postcolonial Studies. His research interests include an examination of imperial epistemologies and the ways in which they have shaped art history and philosophy; the history and content of museums in SubSaharan Africa ; and the decolonisation of art education in the global south.

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, and the field of practice-led action research and museum studies. From 2000-2007 she was staff unit for arts mediation at the museum of modern art in Vienna; she is a founding member of the art collective “permanent breakfast – the ongoing breakfast in the open space”. Contribution: research on the forsaken (overlapping) utopias in the viennese history of arts education; co-organisation of the “Shaking Histories Festival”.

Carla Daniela Bobadilla Jeria is a Chilean visual artist, currently living in Austria. She studied arts at the Universidad de Playa Ancha, Valparaíso. Her work is focused on the politics of migration, postcolonial questions and feminism, connecting photographic work with participatory practices. She teaches at University of Applied Arts Vienna. Contribution: research on the forsaken (overlapping) utopias in the history of arts education, connecting Chilean and Austrian case studies.

Catrin Seefranz is an Austrian scholar in Latin American Studies and Cultural Studies. Research projects on inequality in the field of the Art School, and on Brazilian Modernism and the contemporary art field.

Andrea Thal and Hussein Tarek Hassan from **Contemporary Image Collective (CIC)**. The CIC is an independent art initiative spanning contemporary art and media educational programming that responds to and develops visual culture and artistic practice, engagement, and discourse. Working beyond the curatorial logic of the ‘platform’ or ‘showcase’; a primary question for CIC as a whole is rooted in the creation of milieux in which ideas, practices and discussions related to the broadest remit of visual culture can be fostered. Contribution: Workshop exchange program, lectures.

Rangoato Hlasane, cultural worker, writer, illustrator, DJ and educator. 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.

Contribution: research on the work of the Medu Art Ensemble from 1977 until 1985.

Bonolo Puleng Plessie is an independent Arts Administrator and Projects Coordinator based in Johannesburg. Since 2011, Puleng has been working independently for different organizations such as the Goethe Institut, Create Africa and Curriculum Development Project Trust as Projects Administrator and coordinator. She is the Projects Manager for *Film + School a Cinema Education Project*. She had also participated as artist educator in projects such as *Not No Place* (2012) and *Unlearning* (2013). Contribution: research on the work of the Medu Art Ensemble from 1977 until 1985.

David Andrew, Associate Professor at the Wits School of Art, Johannesburg. 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. 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)*. Contribution: tracking of histories of arts education in South Africa and southern Africa, mapping of art/s education models in Southern Africa, both 'imported' or 'local'.

Patrick Mudekereza, Waza Arts Centre. Waza Arts Centre (formerly Picha), Lubumbashi, DR Congo, has a mission to support artists in their creation and provide them with a space to share it with the public. 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 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 board member of International Biennial Association. Veronique Poverello K. is an independent cultural operator living and working in Lubumbashi. She is currently in charge of programming and communication at Waza. Contribution: Research on the history of visual arts education in Lubumbashi, with a focus on the year 1970.

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 20th 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). Contribution: Research on the importation of German ideas on art education to China in the early 20th century.

Lerato Molisana, Ba re e ne re Literary Arts. 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. 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. Lerato Molisana is a writer and journalist with a keen interest in African literature. She is the administrative officer and head of research at Ba re e ne re. Contribution: Research on history of literacy education its ties to religious conversion in Lesotho.

Janna Graham, writer, organizer, educator and curator, Head of Public Programmes and Research at Nottingham Contemporary. Prior to this position she was curator at Serpentine Gallery, in London, where she worked with others to create The Centre for Possible Studies, an artistic residency, community research space, and popular education program in the Edgware Road neighborhood. Graham is also a member of the international sound and political collective Ultra-red. Contribution: Workshop exchange program, lectures.

Nana Adusei-Poku, Research Professor in Cultural Diversity at Rotterdam University and Lecturer in Media Arts at Zurich University of the Arts. She has worked on the curatorial concept post-black in relation to contemporary Black artists. Her research interests are in cultural studies, visual culture, Black diaspora art history, postcolonial and critical race theory.

Claudia Hummel, Assistant Professor at Art in Context, UDK Berlin. She studied art education at the Academy of Fine Arts in Stuttgart. Her work focuses on projects and activities at the crossroads of education, art, society and everyday life, particularly on situations dealing with informal, individual and social development. Since 2009, she has taught at the Institute for Art in Context at the Berlin University of the Arts, where she focuses on artistic collaboration with social groups.

Luiza Proença is the curator of mediation and public programs at the Museu de Arte de São Paulo (MASP). Previously she was associate curator of the 31st Bienal de São Paulo (2013-14) and editor of publications of the 9th Bienal do Mercosul I Porto Alegre (2013). She was assistant curator of the project *The Insides Are on the Outside*, at Casa de Vidro, by Lina Bo Bardi (2011-13), and one of the curators of the program for emerging artists in Brazil Rumos Artes Visuais (2011-13), Instituto Itaú Cultural, São Paulo, Belém e Rio de Janeiro. She was part of the art criticism group at Centro Cultural São Paulo and a participant in the Independent Study Program at Escola São Paulo.