

# intertwining hi/stories of arts education

Symposium: Friday 1st – Sunday 3rd of June, 2018

The symposium invites students, art educators, researchers and cultural producers to reflect on the histories of education in and through art. It emphasizes the fact that historiography in arts education means referring to a plurality of hi/stories as perceived from different geopolitical perspectives. Presenting international and Swiss historical case studies, the aim of the gathering is to discuss: how are these hi/stories, their relations and intertwinings relevant for the development of current practice in arts education?

With contributions by: Lineo Segoete, Andrea Hubin, Karin Schneider, Carla Bobadilla, Carmen Mörsch, Anna Schürch, Kitto Derrick Wintergreen, Tilo Steireif, Georges Pfründer, Heinrich Lüber, Shahaf Michaeli, microsillons (Marianne Guarino-Huet, Olivier Desvoignes), Puleng Plessie, Rangoato Hlasane, Sofia Olascoaga, Nora Landkammer, Vincent Scarth, Liepollo Moleleki

Shedhalle, Rote Fabrik  
Seestr. 295, Zürich

Entrance free, registration required  
[www.bit.ly/intertwining](http://www.bit.ly/intertwining)

**ANOTHER  
ROADMAP  
SCHOOL**

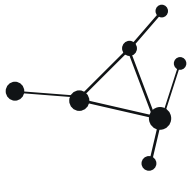
**z**

hdk  
Zürcher Hochschule der Künste  
Institute for Art Education

**STIFTUNG  
MERCATOR  
SCHWEIZ**

**artEDU**  
STIFTUNG

**SHEDHALLE**



# intertwining hi/stories of arts education

## 1 JUNE FRIDAY

15:00 ARRIVAL AND REGISTRATION

15:30 INTRODUCTION

Nora Landkammer, Carmen Mörsch, Maja Renn

16:00 UN/CHRONO/LOGICAL TIMELINE

Working in groups, participants engage with histories of arts education from different locations and their relations, using the Timeline Cards - a resource developed in the project *intertwining hi/stories*.

### SECTION: ARTS EDUCATION AND COLONIALITY / LECTURES AND DISCUSSION

17:30 *Basic Literacy Is Not Enough*

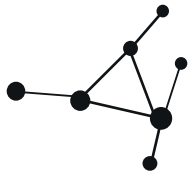
Lineo Segoete (Maseru)

When literacy, the ability to read and write, was introduced in Lesotho, it was for the purpose of indoctrinating Basotho into westernisation and Christianity. The self-conceived aim of missionaries was for "the regeneration of the Negro race and its adoption into the mainstream of human progress". Literacy has indeed brought the Basotho good, but this would be holistically true if considerations for pre-existing knowledge practices were taken into account. Instead, European education meant an erasure of significant cultural aspects unique to the identity of Basotho people. Literacy, to a large extent, was kept basic and neglected critical and cognitive development with regards to the knowledge that was being created and disseminated to Basotho. Missionaries imposed their limited exposure to the local language, Sesotho, on its orthography and nuance specifically, thereby perverting how natives to this day, engage with it. This perversion has been the focus of Segoete's research in the last 3 years and will be object of the lecture.

18:30 PUBLICATION SESSION

Presentation of recent publications of members of the network Another Roadmap for Arts Education.

19:30 APÉRO



# intertwining hi/stories of arts education

## 2 JUNE SATURDAY

9:30 INTRODUCTION

10:00 UN/CHRONO/LOGICAL TIMELINE

Working in groups, participants engage with histories of arts education from different locations and their relations, using the Timeline Cards - a resource developed in the project *intertwining hi/stories*.

### SECTION: ARTS EDUCATION AND COLONIALITY / LECTURES AND DISCUSSION

11:30 *Flight of Riddles - Back and Forth - Puzzling Entanglements with the History of Arts Education from the Viennese Perspective*

Andrea Hubin and Karin Schneider (Vienna)

In the early and mid 20th century, avant-garde artists and progressive art educators like the Viennese Franz Cizek were excited to "discover" the "natural born artist" in every child; they did not want to educate children, but aspired to let them grow freely to express their "inner being". A general reluctance against the concept of formal education and the positive attitude towards exploratory and sensitive ways to communicate about art seems to be a heritage carried on by "visitor oriented" types of arts and gallery education from the 1980s on. Historically the idea of the child as being a genuine artist whose innocence and precious "wildness" should be preserved from bad influences of "modern civilization", needs to be understood in alignment with a diversity of constructions to draft an "Other" of European urban lifestyles, such as non-Europeans or peasants - all considered as having retained a capacity for a "purer", albeit less developed ("primitive") stage of creativity. To what extent did the new art education of the 1980s/1990s inherit those constructions, as well, if only in an unconscious, indirect way? How can we trace the influences of this history and what does it need to leave them behind?

12:30 *Trapped in History: Art Education, Coloniality, Patriarchy and white Femininity*

Carmen Mörsch (Zurich)

The paper will sketch different historical and geographical situations in which white middleclass anglophone women made use of art education as a space for visibility and for liberation from rigid moral regimes. From very early on art education has been one of few fields of practice where white women, otherwise excluded from the bourgeois public realm in a patriarchal society, found a possibility to act and behave as legitimate citizens. The construction of inferior, classist and racialized Otherness thereby appears as a recurring discursive practice to justify this place in the public realm.

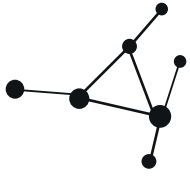
Practices of "social mothering" and the connected construction of inferior racialized Otherness in art education continue until today. Concerning this continuity, the question will be raised: Is it at all possible to conceive art education as a liberatory and empowering practice?

13:30 BREAK

15:00 *"Natural Art Education" - Biologisms in the Discourse of Art Pedagogy*

Anna Schürch (Basel/Zurich)

In this presentation Anna Schürch is tracing the history of formal art education and asks how biologist ways of reasoning influenced the think- and sayable of art education in the German speaking sphere. Especially the evolutionistic assertion of the "biogenetic law" was used to establish "universal laws" since the early 20th century where the development of children stood as an analogy to the development of art.



## intertwining hi/stories of arts education

In Switzerland this reasoning is virulent and informs the discourse on art pedagogy until today. Taking as an example the reception of Britsch's and Kornmann's theories since the end of the 1920s as well as the discussions on the concept of „musische Erziehung“ in the post-war era, the paper will trace the continuing influence of these discursive figures.

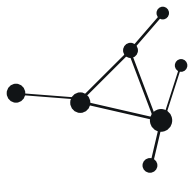
16:00 ***Art & Design Education in Uganda: Margaret Trowell's Colonial Legacy***  
Kitto Derrick Wintergreen (Kampala)

Founded by Margaret Trowell (1903–1989) in the 1930s, the School of Art & Design at Makerere University in Kampala (UG) is one of the oldest and most influential European-style “professional” schools of art and design on the African continent. It is no exaggeration to say that the school has shaped the discourse of the visual arts in East Africa since the modernist period.

Trowell's methods and objectives for teaching art and design at Makerere were a strong reflection of her ideas and beliefs. From her extensive writings it becomes clear that she aimed not only to train her African students in painting and sculpture, but also to acculturate them to colonisation.

In this presentation I will introduce some of Trowell's key ideas, and offer my assessment of their influence on art and design education in Uganda today.

17:15 **PANEL: MAKING TIME FOR INTERTWINING HI/STORIES IN SWISS ARTS EDUCATION**  
with Tilo Steireif, Georges Pfründer, Heinrich Lüber, Shahaf Michaeli, moderated by Carmen Mörsch



# intertwining hi/stories of arts education

## 3 JUNE SUNDAY

### SECTION: TRAVELS AND TENSIONS OF CRITICAL PEDAGOGIES / PARCOURS

Participants can attend three out of six short workshops on historical cases and contemporary re-engagements of Critical Pedagogies in arts education.

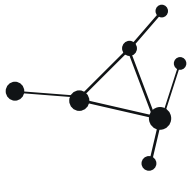
13:30	<hr/> <b>PARCOUR 1: <i>Reengaging Freire microsillons</i></b> (Geneva)	<hr/> <b>PARCOUR 2: <i>Bildnerisches Gestalten as a Practice of Freedom? – Putting Paulo Freire’s Problem-Posing Education into Action</i></b> Vincent Scarth (Zurich)	<hr/> <b>PARCOUR 3: <i>Umlando and Inganekwane: Letter Writing Through Collaborative Storytelling</i></b> Puleng Plessie, Rangoato Hlasane (Johannesburg)	
15:00	<hr/> <b>PARCOUR 4: <i>On/From/ Towards a Learned Ignorance. Disencounters Between Paulo Freire’s Critical Literacy Method and Andean Cosmovisions.</i></b> Sofia Olascoaga (Cuernavaca)	<hr/> <b>PARCOUR 1: <i>Reengaging Freire microsillons</i></b> (Geneva)	<hr/> <b>PARCOUR 5: <i>Ignorants of All Countries, Let’s Unite!</i></b> Nora Landkammer (Zurich)	
16:30	<hr/> <b>PARCOUR 2: <i>Bildnerisches Gestalten as a Practice of Freedom? – Putting Paulo Freire’s Problem-Posing Education into Action</i></b> Vincent Scarth (Zurich)	<hr/> <b>PARCOUR 5: <i>Ignorants of All Countries, Let’s Unite!</i></b> Nora Landkammer (Zurich)	<hr/> <b>PARCOUR 4: <i>On/From/ Towards a Learned Ignorance. Disencounters Between Paulo Freire’s Critical Literacy Method and Andean Cosmovisions.</i></b> Sofia Olascoaga (Cuernavaca)	<hr/> <b>PARCOUR 3: <i>Umlando and Inganekwane: Letter Writing Through Collaborative Storytelling</i></b> Puleng Plessie, Rangoato Hlasane (Johannesburg)

### DESCRIPTIONS OF THE PARCOUR WORKSHOPS:

#### PARCOUR 1: *Reengaging Freire microsillons* (Geneva)

In this workshop, the *microsilions* collective will present a first version of a Learning Unit on Paulo Freire. This toolbox is based on a research on the 10 years the Brazilian pedagogue spent in Geneva and is produced in collaboration with four critical gallery educators collectives in Switzerland. Those collectives developed pilot projects to reengage some Freireian approaches in their current local contexts. From these experiments, protocols that can be used by other gallery educators were written.

The workshop will be articulated in three phases: a presentation of the historical part of the research and of concepts that were important in the “Pedagogy of the oppressed”, a moment of collective testing leading to an adaptation/rewriting of the protocols and a feedback discussion.



# intertwining hi/stories of arts education

---

## **PARCOUR 2: *Bildnerisches Gestalten as a Practice of Freedom? – Putting Paulo Freire’s Problem-Posing Education into Action***

Vincent Scarth (Zurich)

In the search for alternatives to the dominating forms of traditional education, where teachers “know” and students get “fed” with that knowledge, Paulo Freire’s solution is to treat “education as the practice of freedom”. In *Pedagogy of the Oppressed*, he suggests the idea of “problem-posing education”, in which a focus on “problems of human beings in their relations to the world” (Freire, 1970) can prevent knowledge being controlled by teachers. But how could this problem-posing approach be implemented in the educational practice of art education?

In this workshop we will dedicate ourselves, through dialogue, to thinking about how problem-posing could be put into practice in the school subject of art. What difficulties does the current school system pose? How could problem-posing be approached as an artistic practice? Orientating ourselves using real curricula and our own personal experience of education, we will discuss how we could integrate critical pedagogy into the school system.

---

## **PARCOUR 3: *Umlando and Inganekwane: Letter Writing Through Collaborative Storytelling***

Puleng Plessie, Rangoato Hlasane (Johannesburg)

*Umlando* – In IsiZulu there is no HIStory, no masculine, or feminine but rather *Umlando*, a word used to define a stem of a plant or a story. This stem-story represents time, the beginning or the core essence of the story. *Inganekwane* – Inganekwane is an indigenous folk tale which not only tells a story but is in itself a learning tool, re-enactment and *Inkulumo-Mpendulwano* encounter, probing questions and allowing for interaction and engagement.

The *Umlando and Inganekwane* workshop will be facilitated by the Johannesburg Working Group. Exploring current themes in arts education, participants will be encouraged to participate in a story telling, letter writing session, which explores an imaginary, secret and mixture of languages.

---

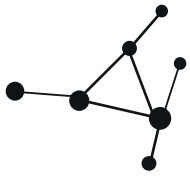
## **PARCOUR 4: *On/From/Towards a Learned Ignorance. Disencounters Between Paulo Freire’s Critical Literacy Method and Andean Cosmovisions.***

Sofia Olascoaga (Cuernavaca)

Grimaldo Rengifo was a member of literacy campaigns in Andean indigenous communities in Peru. There, educators inspired by the *Pedagogy of the Oppressed* sought to mobilize communities to confront and act upon conditions of disparity and exploitation. Their work was strictly guided by the seeing-judging-acting process, supported by the use of generative images and dialogue upon them. In this process, educators found themselves prioritizing the abstraction of a given reality, and discouraging the use of indigenous “magical” ideas. Thus, they reinforced the differentiation of human action from nature, while analysing experiences in order to transform them.

By privileging illustrated rationality, the critical literacy method disavowed the communities’ own Andean epistemology, which sustains an interrelated condition of human action, and nature, understanding the world as a dialogical subject.

Parting from Grimaldo’s reflection “Nurturance in the Andes” we’ll reflect and enact forms of dialogical creation of images that may bring alternatives, to the codification principles of Freire’s original methodology.



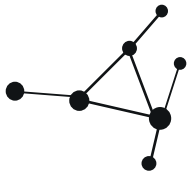
## intertwining hi/stories of arts education

---

PARCOUR 5: *Ignorants of All Countries, Let's Unite!*  
Nora Landkammer (Zurich)

In the reception of Paulo Freire's pedagogy in the German speaking discourse since the 1970s, there is one clear tendency: It seems that the education of migrant subjects is the area where a "pedagogy of the oppressed" is most obviously applied. The workshop invites to engage with a critical voice that has been overheard in this discourse. In "Autonomy of the Working Class and Language Confusion" from 1973, a group of "guest workers" and their German colleagues in Frankfurt am Main report about their experiments with Freirean pedagogy in a self-organized German language course. Their text asks, more than a decade before Elisabeth Ellsworth would publish her famous critical paper: Why doesn't this feel empowering? With a focus on their discussion of images and media production in the learning process, the workshop invites to discuss the present-day relevance of the arguments made by the author collective in 1973. What do their critiques and proposals mean for critical art education in migration society today?

18:00 CLOSURE OF THE SYMPOSIUM AND REFLECTION



# intertwining hi/stories of arts education

## BIO NOTES

**Carla Bobadilla** (Vienna) is a visual artist. She studied Arts at the University of Playa Ancha, Val-paraíso, Chile and visited from 2004–2008 the PhD Program at the University of Applied Arts Vienna at the Department of Cultural Studies. Since 2009 she has been working on educational interventions in Viennese museums and art institutions. She taught (2012–2017) at Department of Art and Communication at the University of Applied Arts Vienna. In 2008 she received the Theodor Körner Award for her documentary work about immigrant workers in Austrian industry production, in 2011 the Women Award from the Austrian Ministry of Culture for the book “Sketches of Migration”. Currently she works on the art-based research project Austrian Cultural Heritage in which she tries to uncover traces of the hidden enmeshment of colonial history. She is a member of the Vienna Group of Another Roadmap for Arts Education.

**Rangoato Hlasane** (Johannesburg) is a cultural worker, writer, archivist, DJ, co-founder of Keleketla! Library and lecturer at the University of the Witwatersrand. He is committed to “art/s education” with a social justice agenda. As Mma Tseleng, he plays music to expand his research into the social, political and economic significance of South African music at the centre of his work. He has presented sonic lectures at events such as the Under the Mango Tree gathering of documenta 14 (2017), Kassel, The Night School (2017), Vienna The World Show on Kaya FM (2017), Johannesburg, Year After Zero conference (2013), Berlin, the Someone who knows something, and Someone who knows something else: Education and Equality symposium of the 9th Bienal do Mercosul (2013), Porto Alegre and more. His ongoing project, Thath’i Cover Okestra, co-curated with Malose Malahlela, is an experiment in “writing” (South) African music histories and rerouting their family trees. Rangoato Hlasanes most recent work is a sonic-textual tribute to the late Hugh Masekela in the Mail & Guardian culture supplement.

**Andrea Hubin** (Vienna) is an art historian and educator. Currently she works as research associate at the dramaturgy department of Kunsthalle Wien and is a lecturer for Arts Education at the University of Applied Arts Vienna, Department Art, Design, Textile Didactics. Since 1999 she has been developing methods of experimental interaction with audiences for art institutions and museums, among others for the Volkskundemuseum Wien. 2007 she was part of the arts education project at the documenta 12 and the associated knowledge transfer project DEUTSCH WISSEN. Subsequently she did research on educative concepts of

the first documenta (1955). As an art historian she focusses on genealogies of constructivist and avant-garde art in Austria. She is editor of *Perspektiven in Bewegung* (Vienna/Cologne, 2017) and *Leidenschaftlich exakt* (Vienna/Cologne, 2012), two catalogue raisonnés on the collection of Dieter and Gertraud Bogner at the mumok (museum moderner kunst stiftung ludwig wien). She is a member of the Viennese working group of the international network Another Roadmap for Arts Education.

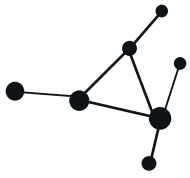
**Nora Landkammer** (Zurich/Vienna) is a gallery educator and deputy head of the Institute for Art Education at Zurich University of the Arts. She studied Art and Communicative Practices at the University of Applied Arts Vienna and Spanish and Latin American Studies at Vienna University. As an educator, she worked at documenta 12 (2007), Kunsthalle Vienna and Shedhalle Zürich. In the project „TRACES – Transmitting Contentious Cultural Heritages with the Arts” ([www.traces.polimi.it](http://www.traces.polimi.it)) she is conducting research on conflict in learning and community engagement around difficult heritage. She pursues a PhD project on decolonizing perspectives in education in ethnographic museums, and is active in the international network Another Roadmap for Arts Education ([www.colivre.net/another-roadmap](http://www.colivre.net/another-roadmap)). She teaches in the MA in art education, specialization in curatorial studies at ZHdK.

**Heinrich Lüber** (Zurich) is an artist who works mainly in the field of performance and installation. For his art work he got several national and international awards. Swiss Federal Prize for Fine Arts; 1997, 1998, 2000, UNESCO Award for the promotion of the Arts 1999. He was involved in the conception and realization of international festivals in Basel, Switzerland: Performance-Index 1995/1996/1999. In the context of Universities of Arts he is active in research projects on performativity: 2004/05 Perform Space, Swiss National Science Foundation 2006/7 The Situated Body, Swiss National Science Foundation, 2009/11 Kunstvermittlung in Transformation, Swiss National Science Foundation. He works currently as head of the Master program Art Education, University of the Arts Zurich.

**Fatima Moumouni** (Zurich) is a Spoken Word Poet and educator for poetry and anti-racism workshops. She works as research assistant for the *intertwining hi/stories* project.

**Liepollo Meleleki** (Maseru) is a freelance journalist and photographer based in Lesotho. She holds a Bachelor of Social Sciences with Majors in Journalism and Comparative





## intertwining hi/stories of arts education

Literature and Global Cultures from Monash South Africa. She has experience working as a radio presenter and programs manager. She divides her time between working as an Administrative Director at Lesiba Children's Home; an orphanage and future music school for HIV/AIDS orphans based in Machache, Lesotho and Research coordinator at Ba re e ne re Literary Arts.

**Shahaf Michaeli** (Lugano) is an actress and researcher born in Israel and raised in its southern desert. At 23 years old she decided to put her passion into academic studies at the Scuola Teatro Dimitri, Switzerland. In 2013, together with her graduation class she organized a tour for the show BoBok, inspired by the writings of Dostojewsky in Switzerland, Italy, Germany, Czech Republic, Russia and Lithuania. Later in 2013, she participated in the artistic-social project „Instant Acts“, in which over 30 workshops and shows were held in schools and prisons around Germany and Südtirol. In 2017 she concluded her Master degree that targeted the practical and theoretical application of physical theatre and clowning in educative and social fields, a research she continues to follow to this day, operating in schools, kindergartens and more.

**microsilions** (Geneva) is a collective founded in 2005 in Geneva by Marianne Guarino-Huet and Olivier Desvoignes. The collective develops collaborative art projects opening reflections about the social role of art and calling for the use of critical and feminist pedagogies in cultural practices. The collective collaborated with many cultural institutions, in Switzerland and internationally, including Le 116, centre d'art contemporain (Montreuil), VANSAs (Johannesburg), the WYSPA Institute (Gdansk), the Centre d'art contemporain du Parc St-Léger or the Centre d'Art Contemporain Genève, where it was in charge of the gallery education projects between 2008 and 2010. Since 2015, microsilions is responsible for the TRANS- Art, Education, Engagement Master at the Geneva University of Art and Design (HEAD). Marianne Guarino-Huet is a doctoral researcher at the Chelsea College and Olivier Desvoignes was awarded a PhD by that same institution in 2015.

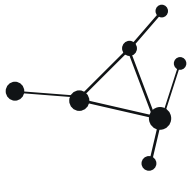
**Carmen Mörsch** (Zurich) is an artist and cultural educator. Her interests lie in re/constructing histories, concepts and practices in art education starting from a queer-feminist and post-colonial/critical race perspective. She is a member of the network "Another Roadmap for Arts Education" which unites colleagues who seek to analyse and develop art education collaboratively in an emancipatory and decolonizing perspective.

**Sofia Olascoaga's** (Cuernavaca) practice is focused in the intersections of art and education, through the exploration

of encounters, think-tanks, and public programs along with artists, theorists, curators and educators, and with a wide range of institutional and independent interlocutors. Her ongoing research, *Between Utopia and Disenchantment* (Entre utopía y desencanto), focuses on the collective memory and genealogies stemming from intentional community models developed in Mexico in past decades, addressing the ideas posed by Ivan Illich at the Centro Intercultural de Documentación (CIDOC), and its influential role in the practice of many Mexican and international thinkers and various self-organised initiatives. Olascoaga was co-curator of the 32nd Bienal de Sao Paulo INCERTEZA VIVA, and academic curator at MUAC (Museo Universitario de Arte Contemporáneo – UNAM) in Mexico City (2014–2015); was Research Curatorial Fellow at Independent Curators International (2011), and Helena Rubinstein Curatorial Fellow at the Whitney Museum of American Art's Independent Study Program (2010).

**Puleng Plessie** (Johannesburg) is the Founding Director for a non-profit organization called «Keep the Dream Arts» which is responsible for community art education in Johannesburg. She is part of the Johannesburg Working Group of Another Roadmap School, a global network which analyses policies in arts education. Plessie is a Film, Visual and Performing Arts (FVPA) staff tutor at Wits and also sits as a Board of Trustees for an arts educational organisation Curriculum Development Projects Trust. Plessie has completed her MAFA at the University of Witwatersrand in 2017, and since 2016 she has participated in conferences in São Paulo, Vienna, Maseru, Zurich and Johannesburg. She has also been invited to contribute a research edited volume entitled *Critical Pedagogies in South African Visual Culture* (2018). Her research interest lies in exploring the notion of facilitating through dialogue to improve pedagogy by localising content and introducing different IsiZulu terminologies used to reimagine the language and practices associated with arts education such as Inkulumo-Mpendulwano.

**Georges Pfruender** (Windisch) is professor and chair of the Centre of Art Education and Theatre Pedagogics in the School of Education of the University of Applied Sciences and Arts of Northwestern Switzerland (PH FHNW) (since April 2015). Between 2009 and 2014, he headed the Wits School of Arts (WSOA) at the University of Witwatersrand, Johannesburg, South Africa which offers programmes in theatre, fine arts, animation, film and television, music, art history and cultural management at bachelor, master and PhD levels. From 1996 to 2009, he directed the Fine Arts Academy "Ecole Cantonale d'Art du Valais" (ECAV) in Switzerland, where he initiated programmes such as MAPS (Master of Art in Public Sphere), and the Research



## intertwining hi/stories of arts education

Centre CRIC, which also operated an international artists residency project. As artist and researcher, Georges Pfruender has participated in conferences, panels and residency programs in Europe, USA, Asia and Africa, and is participating in various research initiatives which involve researchers from across Africa and Europe.

**Maja Renn** (Zurich) is a visual and performance artist, born in 1990 in Wrocław, PL, living and working in Zurich. In 2016 she graduated from the MA in Art Praxis course at the Dutch Art Institute in Arnhem, NL. Currently she works as a research assistant for Another Roadmap School and TRACES at the Institute for Art Education, ZHdK. Since 2014 she directs an independent, experimental artist-in-residence program De Liceiras 18 in Porto, PT. Recent artistic projects include the Dream Laboratory, conducted in the framework of her residency at Šopa Gallery in Košice, SK.

**Vincent Scarth** (Zurich) is an art educator based in Zurich. He studied Art Education at the Zürcher Hochschule der Künste, specialising in "Teaching Art" and is now working as an art teacher in high schools and simultaneously at different art projects. In his master thesis, he concentrated on the question of how the subject of art in high schools could become a "practice of freedom", transferring thoughts from critical pedagogies into the context of the school system. Next to painting, his artistic practice focuses on the interface between fine arts, education and politics. Together with other artists he realized the project "Sin Currículo" in Cali, Colombia, experimenting with ways of art education without a curriculum. This project is being realized a second time in 2018 in Cholula, Mexico, focusing this time on the potential of mural painting in critical art education.

**Karin Schneider** (Vienna) is a contemporary historian, gallery and art mediator and researcher in the field of practice-based research, action research and art education. In the context of the research project TRACES – Transmitting Contentious Cultural Heritages with the Arts she works at the Institute of Art Education at the ZhdK in the work package Education and Stakeholder Involvement. As a member of the network Another Roadmap for Arts Education she also teaches at the University of Applied Arts (together with Andrea Hubin and Carla Bobadilla). From 2012 – 2015 she was involved in the arts-based research projects MemScreen and Conserved Memories at the Academy of Fine Arts Vienna, dealing with the politics of history and memory in Austria. From 2000 – 2007 she held a staff position in arts education at the mumok (Museum of Modern Art, Vienna).

**Anna Schürch** (Zurich) is a researcher at the Institute for Art Education and a lecturer and member of the core team of the Master of Arts in Art Education, specialization in Teaching Art/Kunstpädagogik at Zurich University of the Arts. She studied art education and art history in Basel and works on the historical and present development of art education. Projects: Research Laboratory for Arts in Schools (FLAKS), praxis research project Kalkül und Kontingenz (2013 – 2015), her doctoral thesis at the University of Applied Arts, Vienna on the history of formal visual arts education and teachers training in Switzerland.

**Lineo Segoete** (Maseru) is a woman-child who engages in various forms of storytelling including writing, research and photography. Her restlessness drives her to wander in places and the head spaces of other Homo sapiens, in search of knowledge and understanding. Her curiosity and inquisitive nature makes her a lifelong scholar who likes love and beautiful things but also a cynic and questioner of things. She is co-founder and co-director of Ba re e ne re Literary Arts, the first literary arts organisation of its kind in the Kingdom of Lesotho, co-convenor of the Another Roadmap Africa Cluster, freelance writer, knowledge-management consultant and a 2016/2017 Hubert H. Humphrey Fellow from Vanderbilt University in the US of A.

**Tilo Steireif** (Lausanne) is a professor of visual arts education at the haute école pédagogique vaud in Lausanne. As an artist and researcher he is active in the field of anarchist pedagogy. His research explores the interactions between avant-garde and education. Invited by *microsillons*, Tilo Steireif co-built an open library with Nils Norman (la maison-bibliothèque) with an archive of teenager's and student's newspapers, flyers or pamphlets found at the CIRA (Center for International Research on Anarchism, Lausanne, CH).

**Kitto Derrick Wintergreen** (Kampala) is a graduate of the Margaret Trowell School of Industrial and Fine Art at Makerere University in Kampala, Uganda. He is currently the Acting Head of Fine Art Department at Nagenda International Academy of Art and Design (NIAAD) in Namulanda, Uganda, where he also teaches visual communication design and weaving. In 2017 Kitto Joined the Kampala Working Group of the Another Roadmap School. He is participating in the International research project Intertwining hi/ Stories, as part of which he is currently working with colleagues and students to develop and test innovative new strategies for integrating critical historical knowledge into contemporary practice based art and design education.