

LEARNING UNIT

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# DECONSTRUCTING THE WILD >< CHILD

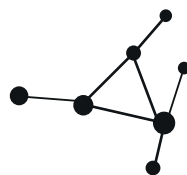
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Working Group: Vienna

Authors: Karin Schneider, Andrea Hubin, Carla Bobadilla

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# CRITIQUE OF COLONIALISM  
# CRITICAL WHITENESS  
# CRITIQUING SCHOOL  
# DECOLONIZE  
# RACISM  
# INSTITUTIONAL RACISM  
# PATERNALISM  
# COPYING  
# ARTS MOVEMENTS  
# WILD CHILD  
# AUSTRIA  
# VIENNA  
# CHILD ART



**intertwining hi/stories**

The Learning Unit of the Viennese working group provides some suggestions of how to understand the way art educators in the European contexts might reproduce colonial thinking patterns and imaginaries – even without intending so – that are based in the history of their field and are (in different ways) part of their heritage.

This Learning Unit is connected with the Learning Units by the Kampala Working group, the Hong Kong working group and the overall LU by Carmen Mörsch, Andrea Thal and Emma Wolukau-Wanambwa.



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## ABSTRACT

This Learning Unit aims to understand whether the history of the construction of fantasy and creativity as related to the “exotic Other” still informs current methods and ideas of museum, gallery and art education practices (not only) for children – and if so, how these connections work. We propose to look at parts of this history through our own experiences and ideas in respect to art education for children. The figure of “the child” as innocent, in need for guidance and protection with an embedded potential for fantasy and creativity that should not be spoiled by “civilization” is in itself a construction that underpins the concepts of Child Art of the 19th and 20th century and might still unconsciously inform our own ideas and approaches.

This Learning Unit consists of a sequel of four workshops that are connected with each other and build upon each other’s content, but can also be used separately or partly. The Learning Unit provides working suggestions; as well as texts and archival material, for these workshops.

To work with this, the best way is to establish a working group that meets four times in the timeframe of two to four months (this could be a semester course or a supervision group of arts education lecturers parallel to their teaching, or a group working in the context of arts educators/museum educators training or a private group of critical arts educators who wish to go through a process of self-reflection/history learning, or a group of arts/museum educators who wish to become critical arts/museum educators).

The hosts of these workshop sessions should take the responsibility to prepare the content, to provide a safe-space atmosphere (including finger-food, fruits, water..., taking care of breaks, time, materials, organisation and preparatory communication, meeting space) and communication roles including the documentation of the process.

The Viennese case might serve as an example to help to discuss the connection between local and global histories, the personal and the political histories, the practices and the discourses. The LU seeks to encourage different art educators to find ways of working on these seams in their specific contexts as well through the Viennese example.

## AUTHORS

We, the authors of the Viennese Learning Unit live and work in Vienna and are part of the heritages we address in different ways:

**KARIN SCHNEIDER** was born in Vienna, always lived and worked at this place, studied history and was part of the establishment of critical formats of arts gallery education in Vienna from the early 1990s on; parallel and even before she dedicated some of her years to full-time activism in different feminist and political contexts in Vienna, she was part of the artist collectives “permanent breakfast” and “rites institute” and co-curated the show “Overlapping Voices. Israeli and Palestinian artists” in Essl museum (with Tal Adler, Friedemann Derschmidt, Amal Murkus); in the context of arts based research projects at the Academy of Fine Arts, Vienna she where she was part of a team (with Tal Adler, Friedemann Derschmidt, Anna Szöke, Niko Wahl) developing new approaches towards the politics of history and memory in Austria, addressing the denied Nazi past, anti-Semitic histories and colonial museum politics in Austria.

[www.permanentbreakfast.org](http://www.permanentbreakfast.org)

[www.traces.polimi.it/2016/10/06/research-on-educational-approaches](http://www.traces.polimi.it/2016/10/06/research-on-educational-approaches)

**ANDREA HUBIN** was born in Vienna, almost always lived and worked there, studied art history at the University of Vienna and Frankfurt/Main, and modern theatre dance at the Hogeschool voor de Kunsten Amsterdam. She has been experimenting with new ways of museum communication and collective learning formats e.g. at Generali foundation, documenta XII, Berlin Biennale 5, museum for folklife and folk art Vienna and Kunsthalle Wien. Andrea was teacher and administrator at the “Kunstschule Wien” (independent art school Vienna), is currently responsible for the Kunsthalle Wien Community College as research associate at the dramaturgy department and has been researching and publishing on Viennese

avant-gardes of the 1920s and the 1950s mainly in the context of editing two catalogue raisonnés for the collection of Dieter and Gertraud Bogner at the mumok – museum of modern art, Vienna.

[www.kunsthallewien.at/#/en/education/community-college](http://www.kunsthallewien.at/#/en/education/community-college)

Link to Karin and Andrea's collaborative thinking, key note lecture "The Artist as Educator", Perspectives on Arts Education Symposium 2015, University of Applied Arts, Vienna:

[www.youtube.com/watch?v=37\\_J8bDCs4I](http://www.youtube.com/watch?v=37_J8bDCs4I)

**CARLA BOBADILLA** is an artist and photographer from Chile (MFA from the University of Playa Ancha, Valparaíso) who has been working in the field of communication and education with and through the arts for many years in Austria and Chile, she currently holds a senior teaching position at the Institute for Education in the Arts at the Academy of Fine Arts, Vienna, is board member of the Austrian Artists' Association, IG Bildende Kunst and is co-editor of the volume "Sketches of Migration, Postcolonial Enmeshments, Antiracist Construction" (2010, Löckner Verlag, Vienna). The focus in her work has been developing several participatory projects of critical, postcolonial thinking in museums and the public space e.g. recently "The Walk as a Collective Method of Unlearning": <http://www.whenwherewh.at/event/walk-collective-method-unlearning>

2016/17 she co-developed art education projects with refugees and students of the University of Applied Arts, Vienna.

[www.mak.at/vermittlung/vermittlungprojekte/vermittlungprojekt\\_detail?article\\_id=1506993141953](http://www.mak.at/vermittlung/vermittlungprojekte/vermittlungprojekt_detail?article_id=1506993141953)

[www.carlabobadilla.at/](http://www.carlabobadilla.at/)

Being an important part of the current critical arts educators scene in Vienna, Carla got to learn about its traditions also from an "outsider" perspective, while Karin was an active part of some of its founding moments in the early 1990s and considers some of the main figures of this scene as her teachers; Andrea knows the history of this context not only from her various practices inside art space institutions but also through her intense research on Viennese avant-garde movements from an art historian's perspective.

These different subject positions and backgrounds enabled us, the intertwining histories team of the Viennese working group, to address questions about our own history and/or the specific Viennese history of our professional field, from different perspectives. This was not always an easy process and it contained meandering, storytelling, listening, confusion, inspiration, web and archive searching, misunderstandings, walking tours, un/learning processes, photograph-sessions on palm trees, exhibition visits, teaching experiences, childhood stories exchange, close readings of sources and theoretical texts and the exchanges with other colleagues in the field.

Hence we propose to work with this Learning Unit in a similar way.

## ADDRESSES

The LU is targeted towards art educators and trainers of art educators who want to raise their own awareness of their (often unconscious) colonial thinking patterns and difficult aspects of the heritage of their own field in this context; hence the LU addresses mainly those arts educators who think that they need to deal with the heritage of the coloniser and the perpetrator in the Racist/colonial context with the aim to analyse and deconstruct this position as a starting ground to intervene in the discourse and change practices.

## HOW TO USE THIS LEARNING UNIT

The LU is intended to be used as a **working-group in workshops** and includes group discussions / group experiences.

It contains a **series of 4 workshops** including home-works and texts to be read and discussed. One workshop leads to another, they all follow a certain structure and are connected with each other. Nevertheless, they can be done separately, can be connected in a different way or might just provide inspirations for discussions.

The best way of using this LU is, that someone ("the hosts") takes initiative and invites colleagues (e.g. lecturers at an arts education department) to establish a postcolonial self-reflexive group and to meet approximately four times in a row in the time-frame of 2-4 month.

The hosts would look at the material (including the texts) in advance also to decide whether – for this specific group – some of the archival material is a good fit or if some texts should be added.

It could be useful to include additional reflexive sessions about the learning situation and the whole approach to develop ideas of how to use some of the materials; the insights or the methods to develop courses with students or fellow colleagues. This reflexive sessions should also include the translation of the analytical insights that emerge into the practice based approach: What does it mean to change our practice, to change some patterns in museum education etc? Where to start?

Although the Learning Unit guides through the working process and suggests how to structure it, the whole approach is very open and should be modified for the needs of the group. Based on this perspective it is important that the hosts meet before and discuss how they would structure the process.

### SUGGESTIONS OF HOW TO BUILD THE WORKING GROUP

- the persons who establish a group and/or invite to the workshops are the hosts (plural because it is advisable that there is a team to deal with the preparation of the content, with the moderation, time management, and possible crises together and to create the possibility to reflect the process). When the hosts put the group together, it is important that they inform every possible member about the content and the aim of the working group and why they are invited.
- **the hosts** are responsible for the set-up, the organisation, the preparation regarding structure (when to meet, how long, keeping time, different roles in the group), the preparation of the atmosphere (room, food, breaks, nice sitting possibilities, possibility to print, working material...), the group setting (to establish awareness that no one should be excluded, crises need to get space to be approached, etc) and content (read the context-text and the suggested material, decide if every material should be used in the specific group, or maybe include further texts)
- **every group member** should be aware that he/she is also responsible for the learning process, the atmosphere, the preparation and most of all the sensitivity of taking care of each other.
- it is necessary to take care of the **infrastructure** (possibility to print material etc) and a good space for the meeting (can also be private space) >> this can be organised by the hosts or other participants. It is advisable that people share costs of food, printing,...

### STRUCTURE AND CONTENT OF THE LEARNING UNIT

The Learning Unit guides through each workshop (1-4) via suggestions for

- > preparation
- > workshop-structures and moderation (check in and check out rounds)
- > context-texts (to be read by the hosts and at the beginning of every session)
- > exercises
- > questions for discussions
- > texts for close readings, sources and suggestions of how to deal with them
- > homeworks as preparations for the next workshop

Every workshop needs a time-frame of at least three hours, including breaks. If participants have more time, a longer time-frame (including a longer break or an informal cooking-eating session before and after) might be advisable.

The Learning Unit contains texts, original sources from the archives of the Viennese context and suggestions on how to deal with and de-construct the concepts introduced in these sources. The exercises of the LU also suggest how to understand one's own thinking patterns, one's own environment of arts education and how to connect these contexts with archival material and debates about history; hence this implies the suggestion to understand history not as "the past" but as a part of the heritage that might shape the very way we act in the present.

The example we base these learning suggestions on is the context and the history of some of Vienna's Child Art and progressive arts education movements of the early and late 20th century. We tried to trace colonial and national thinking patterns in these histories even if they are not "obvious"; although the LU seeks to serve as an example for other contexts of (child) arts education in the colonial context, the Vienna example is also specific as it is both embedded in the European history of colonialism with its racist history of scientifically constructing the imaginary Other, and the history of Fascism in Austria and of Nazi Fascism and their racist constructions of the Other. These histories are intertwined and foster each other in different – still not yet fully researched – ways. This intertwining also produces contradictions and is therefore not often easy to grasp. This is why the LU tries to encourage participants of its workshops to find their own interpretations of some of the archival material, and to develop a variety of theses and questions.

We think that many continuations of these histories are perpetuated unconsciously.

Hence, to understand and deconstruct/unlearn some of these well established thinking patterns, it is necessary to bring them to the fore. We suggest doing so via opening up personal experiences and fantasies in connection with working with sources/quotes from the archive. This includes also problematic or disturbing terms and ideas to be found in the sources. Although the LU is meant to deconstruct them via understanding their current impact, the publication and reading of some of these sources, that convey offensive racist terms or concepts, might also effect the fostering of these concepts through repetition. Offending terms and concepts of discrimination also unfold their power in situations that are meant to research/deconstruct them. We ask everyone who is using this Learning Unit to raise awareness regarding this contradiction, address it in the group and decide together if and in what perspective the sources should be used. It would also be good to start with an introduction round talking about different backgrounds/subject positions in the learning group using this unit (see Workshop 1); we think that it is necessary to talk in the beginning about different approaches to working with the archive sources and establish the right not to use them at all.

### CONTEXT (TO BE READ BY THE HOSTS AND IN WORKSHOP 1)

When progressive art educators and theoreticians on art education in 20th century Austria of the early described the newly developed field of "Child Art", they used to compare it with the art of non-Europeans and/or the folk art. Both, the way they constructed Child Art and the way they understood Folk/non-European art was based on projections. To this day the image of the untainted, unspoiled, the "wild child" that should be left free to express itself in the context of art based education is somehow present, and connected with images of the "other", the "far away", the "exotic". In our research we tried to gain a better understanding of how the construction of the colonial "other" as the "childhood of mankind" is related to concepts of "the child", "purity", "creativity" and national (fascist) identity constructions in the Austrian/German setting. Traces and heritages of these constructions are still present in new arts education contexts (in Austria and presumably all over Europe). We invite participants to do some learning exercises and re-readings of texts and archival resources to understand and further de-construct these heritages.

The main example we took from the early history of progressive arts education – progressive in the sense of being critical of and breaking with traditional forms of doing things – is the teaching of the Viennese artist Franz Cizek (1865-1946) and some examples from our own context of new arts education in Vienna from the late 1980s onward. Franz Cizek was born in 1865 in the Czech town of Leitmeritz, in the former Austria

Habsburg empire. In 1885 he moved to Vienna, where he studied at the Academy of Fine Arts. In 1903 Cizek's first "Juvenile Art Class" was opened at the "Kunstgewerbeschule" (today's University of Applied Arts) in Vienna. Here he developed his own approach of teaching art to children between 3 and 14 years old; this approach was much less constricted than arts education used to be at the time. The children came during their leisure-time twice a week to draw, paint, to model with plaster, or to do paper-cuts. Different to common arts education, they did not copy templates, models or other artworks but they found their own interpretation of a certain topic like e.g. "Christmas" based on hints, suggestions, guidelines or stories told by Cizek. Based on his own writings, Cizek considered himself to be an artist and an art-based researcher, not so much a pedagogue. He understood the creative products of the children as artistic expressions. Cizek was among those said to have invented the concept of Child Art.

After his retirement in the mid 1930s he ran the Juvenile Art Class on a private basis till he passed away in 1946; his assistant continued the class until 1955. Although Cizek is less well-known and influential in Vienna than he was in the international art education scene, he inspired some initiatives from the 1970s on, mainly the work of the primary school teacher, Elisabeth Safer, who founded a children gallery under the name "Lalibela" and organised "free children painting" activities in the museum of modern art, Vienna. The main research on Cizek is done by the Vienna based artist and art educator Rolf Laven, who also supported our archival research. He publishes internationally about Cizek and tries to keep his heritage accessible. Laven is mainly interested in Cizek's ideas of a new, free and open minded approach to the creativity of children as an inspirational source for teachers and educators.

Cizek was also active during Austro-Fascism (1933/34-1938) and Nazi-time (in Austria 1938-1945). There are no hints that he opposed these two dictatorships on an ideological, public or practical level or that he was seen as an opponent in any respect. Some terminologies in his writings were also fundamental for the Austro-Fascist and Nazi-time Fascism such as references to the creativity and purity of Austrian peasants and his resentment towards the urban bourgeois life and its culture. Connected with this, Cizek was convinced that children should be preserved from schooling – or in his own terms from the "old school", which would put too much emphasis on intellectuality.



## WORKSHOP SERIES

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### WORKSHOP 1: INTRODUCTION

This is the introductory workshop. It is important that it serves two purposes (1) to foreshadow an awareness for the topic and (2) to access participants' own ideas, fantasies, notions and concepts regarding arts education/children creativity and to share those concepts with the others in the group.

**Preparation:** Nice meeting place, round sitting situation, working table, paper, pens, post-its, snacks/drinks; reading of the introduction text by the hosts.

#### Check-in structure

- 1) Introduction round: The hosts introduce themselves, the context of the workshop sequels and the context of the Learning Unit – the Another Roadmap for Arts Education School Histories Cluster; and the main rules on how to work together.
- 2) All participants introduce themselves, regarding the question of where they come from (professional/political/geographical/... whatever is useful to introduce oneself), what their professional and personal interest in this Learning Unit is etc., what their main questions are; (these questions can be addressed through several rounds)
- 3) Common reading of the introduction text (see above) and discussion about the questions: if and how histories and contemporary concepts might be connected; questions that might be addressed could be: Is history a part of present time? Is a start beyond history possible and desirable? Are there traditions we might wish to refer to? Are there histories that we wish to "erase"? How do we think that local and global histories of art education are connected? How are personal and political/social histories connected?

Further suggestion: If considered useful, the "Un/Chrono/Logical Timeline" game could be played to foster the discussion.

#### ► EXERCISE

Every participant is invited to write one keyword on a post-it following the question: "If you would do an art (art based educational) project for or with children, what would be the leitmotif which you would strive for with your practice, or that represents the atmosphere that you would want to create?" (The exercise can be done from the perspective of an art educator, Child Arts facilitator, parent, teacher, or the memory of own childhood).

#### Note:

The post-its are needed in the next lessons as well, so it is important not to lose them. Hence it would be good that every participant gets an index card to put it on.

#### Discussion:

Share and discuss the key words in the group. Please map your discussion points on a sheet of paper. The hosts should take care that this map is well stored and will be brought to the next workshops.

#### Guiding question for the discussion:

How far, do you think, is your leitmotif embedded in history?

When you look at the mapping of the discussion, what comes in your mind?

### Check out round:

Which open question will you take home with you?

### Homework

Please visit a space in your context that is dedicated to children, for children's creativity, a place where "fantasy is supposed to flourish". Please take some significant photos from this space, print them on A4 format and bring them to the next session. They can be connected with one of the key-words or contradict them or not be related at all.

## WORKSHOP 2 : HINGE FIGURES

The next two workshops are dedicated to gaining a working understanding of possible meeting points between racist/colonial/nationalist concepts and their thinking patterns and concepts other critical/progressive arts educators might (sometimes) promote. This might also be concepts where one would say: "What is wrong about these?" or "I actually like this, too". The aim of the workshops is to gain awareness that these meeting points might exist, an awareness of how they function and how we can or cannot avoid them.

To understand how deep these meeting-points are rooted in well known approaches and how imperceptibly they inform the field of progressive art education, we first need to develop a deeper understanding of the concepts behind our own key-terms.

This is the aim of the workshop 2.

**Preparation:** Good meeting atmosphere, sitting in a round, working tables, mapping charts from the last workshop, photo-prints from the homework, post-its from the last session >> tape to fix them on the wall; colored paper and enough pairs of scissors;

### Check-in structure

- 1) The hosts introduce the topic and the aim of the workshop.
- 2) Every participant is invited to pose a question or statement e.g. What is my main question about the topic of this sessions? What are my main concerns?
- 3) In the next round exchange feedback and discussion about the homework briefly Introduce the photos, the spaces, find out what brought the author (participant whose work is being reflected on) of the photo to the space? Are there any connections to the mapping from the last session?
- 4) Joint reading and discussion of the context text / or presentation by the host.

### Context (text to be read by the host in preparation and the group together)

How might inherited racist constructions still inform our way of thinking or our ideas of "good art education"? Puzzled by a connection that we found when investigating historical sources, between "positive" concepts/notions, that we thought to share within our own practice, and problematic histories/terms/contexts, often found in the same text, we developed the thinking model of the "hinge figure". We wished to describe shared spaces between racist/nationalist discourses/constructions and (our own) progressive arts education assumptions.

"A hinge is a mechanical bearing that connects two solid objects, typically allowing only a limited angle of rotation between them. Two objects connected by an ideal hinge rotate relative to each other about a fixed axis of rotation: all other translations or rotations being prevented, and thus a hinge has one degree of freedom."

<https://en.wikipedia.org/wiki/Hinge>

We propose to imagine hinge figures as passage SPACES with various entrance and exit doors. Hinge figures can also be the places where the past and the present meet. The hinge figures are not inherently racist themselves but they are not neutral either since they organise transitions between progressive arts educational ideas (that most of us coming from this field would share) and racist/colonial discourses.

The establishing of racism through the hinge figures, is not something remote but intertwined with familiar concepts such as "freedom", "empowerment" or "fantasy" that we sometimes label as "good", "nice" or "desirable". Hence the understanding of the hinge figures allows us to be more careful with images and key terms we refer to or at least with the idea that they might be innocent and most of all, to gain an understanding of the way these concepts shaped the concept of "the Other", "Race" and "Nation". For

the nation building process in the USA, Toni Morrison uses the even stronger metaphor of the “yoke” to understand the way one concept supports the other:

“The ways in which artists – and the society that bred them – transferred internal conflicts to a “blank darkness,” to conveniently bound and violently silenced black bodies, is a major theme in American literature. The rights of man, for example, an organizing principle upon which the nation was founded, was inevitably yoked to Africanism. Its history, its origin, is permanently allied with another seductive concept: the hierarchy of race. As the sociologist Orlando Patterson has noted, we should not be surprised that the Enlightenment could accommodate slavery; we should be surprised if it had not. The concept of freedom did not emerge in a vacuum. Nothing highlighted freedom – if it did not in fact create it-like slavery.”

(Toni Morrison: *Playing in the Dark. Whiteness and the Literary Imagination.*, Vintage book, New York (1990))

Based on the discourse analytical work with our archival sources and through the workshops we conducted in Vienna, we defined the following hinge figures:

### **The Shelter**

This hinge figure contains the idea that we need to create a protective space for children that is safe and inspiring enough for them to develop their own creativity.

What should the shelter protect from? Regarding sources from the context of Child Art movements in Vienna and the new arts education movement, the “problematic forces” that might distract the children from their own creativity are e.g. the urban civilization, the parents (if they are too invested in culture and hence too pushy), the adult world (artists might be an exception), too much hustle and bustle, distractions imposed by consumer culture, the “old/intellectual” school (these critiques are connected with the other two hinge figures >> liveliness, the self-empowered child), the impositions of the museum institution; museum as a shelter for something that dies out.

### **Life, Aliveness**

This hinge figure uses metaphors of liveliness in the context of art education to describe a new type of museum or a new way of teaching.

It also contains a number of plant and organic metaphors:

The idea of the teacher as a gardener. The children should grow naturally like plants and not be locked in artificial glass houses (this refers to the hinge figure >> the self-empowered child)

Children’s work is seen as “The Source of Life” in the museum: This concept of the museum/school as a living place often goes together with specific positive connotations of sensuality (e.g. the very popular concept of learning with all senses), body-based approaches etc. and a certain criticism of “pure intellectuality”;

A good example is the name of the first group of new arts education experiments in Austrian museums of the 1980s “... the living museum ...”.

### **The Self-empowered Child**

This hinge figure asks “Who is active?” and is connected to the idea of shelter and the living space: The shelter secures children from the world “out there” but empowers them at the same time to be active and to “do it yourself” inside the space: The pedagogue/teacher pulls back and provides only the perfect environment for the child’s self-expression. In this environment something new (creative) develops through being active >> these spaces for free expression and creation can be understood as an approach against the school in the classical sense (The thinking pattern is: “Unschooling” = activity vs. classical school = passivity; unschooling = creating something new; classical school = to reproduce and copy).

In the visitor-oriented mediation in the museum: “self-exploratory action” should be taken seriously in

opposition to the passive consumerism of objects, knowledge, art-works, ... The children are seen as researchers (and workers) who co-produce knowledge and insights; the educator is also researcher or, in the context of Franz Cizek and others, a researching artist (on the child and on what the children produce).

Where these hinge figures might provide entrance points for racist thinking patterns will be discussed in the next workshop. First, it is necessary to understand where our own position is situated in reference to these hinge-figures.

### ► EXERCISE

- 1) Connect your key-word from the last lesson with one of these hinge figures (if possible). Cut a piece of paper (from the colour paper) that represents the hinge-figure you chose and put your keyword (from workshop 1) on it. (If this is not possible or just does not feel right that is already a point for discussion: Is your keyword really different from a certain discourse of arts education? Did we forget an obvious hinge figure that should be included?)
- 2) Now look at the photos from the homework: what symbols do they contain: are they meaningful for the depicted "children's space" or marginal? Mark the symbols by drawing a circle around them.
- 3) Cluster the hinge figure cut outs and the photos on the wall: Are there related symbols/icons/shapes? Are there any other similarities, boundary points or significant differences?
- 4) Collective reading Stuart Hall, *The West and the Rest: Discourse and Power*; page 300: "idealisation" [http://ls-tlss.ucl.ac.uk/course-materials/CIHD3002\\_76590.pdf](http://ls-tlss.ucl.ac.uk/course-materials/CIHD3002_76590.pdf)

Try to read the text while looking at the constellation on the wall: Do you gain some new insights concerning these constellations? Are there any images that connect to something that was mentioned in the text? Some new understandings of the mapping – re-mapping? Does anything pop up in the images (of both the paper cuts and the photos) that was mentioned in the text? Do you see new things or new connections because of the text?

### Guiding questions for the discussion

1. How do you understand the concept of "hinge figures"? Do you think the "hinge figures" are still relevant or do they refer only to history?
- 2) How would you describe the connections in the cluster: Are there some symbols for "creativity", "the self-empowered child", "safe spaces", "free expression", "un-schooling" ... that pop up several times? What story could this repetition tell?
- 3) How about the position of your own keywords (= the post-its on the hinge figure cut out) in the cluster. Do they fit where they ended up, or are there new connections surprising/disturbing?
- 4) How would you describe "disturbances" that were created through the Stuart Hall reading? Do you have any examples for new perspectives and contradictions you could developed? (Or do all the things fit together smoothly and if so, why?)

### Check out exercise

Creative writing exercise (ca. 15 minutes): Choose one of the photos/one cluster-field and write a brief text about your personal context within the space of "child creativity/arts education". This brief story should circle around the following questions: From my personal subjective position, how do I understand this space and its concepts? What puzzles me? What is disturbing for me and why? What do I like when I look at this space/its image? What makes me feel at home and/or what pushes me away?

The stories can be shared in this or in the next workshop or during the homework-meetings.

Please take pictures of the cluster and of every hinge-figure with the key words!

## Homework

We provided some sources from the Viennes archives and from our own writing:

- a) "Child Art and Franz Cizek" by Wilhelm Viola, published by the Austrian Junior Red Cross Vienna, 1936 (in English). Wilhelm Viola was then the head of the Austrian Junior Red Cross (founded in 1922). This internationally oriented organisation was instrumental in the founding of Cizek's Juvenile Art Class and Viola was an important promoter of Cizek's ideas, mainly in the international context. He also did research on the Juvenile Art Class using participatory observation and went on to publish some of the protocols in his second publication "Child Art" Published by University of London Press (1944). We hardly found any further information about Viola's further biography except a hint that he emigrated to England during WWII (see Arthur Efland: A History of Art Education. Intellectual and Social Currents in Teaching the Visual Arts. Teachers College, Columbia University, London-New York, 1990; p. 197). As "Child Art and Franz Cizek" was published in Vienna during the time of Austro-Fascism (1933/34-1938) it is likely that he escaped Austria at the Nazi-time (1938-1945) but we have not found any biographical context to verify this yet.
- b) "Children's coloured paper work" by Franz Cizek (Vienna, Anton Schroll Co, 1927) first published 1911 before WWI in German, is one of the rare published texts by Cizek where he elaborates on this teaching methods regarding working with paper cuts as a method to open children's creativity. The text also shows that Cizek is indeed thinking as an artist and his educational method is arts based: Material, structure of the paper, the tools.. matter a lot for him and they play a crucial role in his educational approach.
- c) Children as artists by Reginald Robert Tomlinson ( London [u.a.] : King Penguin Books 1944) Reginald Robert Tomlinson wrote the foreword in Viola's text on Child Art and Franz Cizek. In his own little book we find a longer chapter on Cizek and we also find references to the construction of the "primitive" other and the connection with Child Art. The text can also help to contextualise a Viennese arts educator (Cizek) in the international discourse of the mid 1940s.
- d) Carla Bobadilla's and Karin Schneider's texts written for this Learning Unit To understand our own connections to the material we work with (especially the more recent references to the art education scene we are a part of) we took on the task to write "our" story in connection with this material. Even though we did not edit these texts and they do not meet analytical demands, we understand them as sources as well. They can help to contextualise some of the material we will use in later workshops, to understand the point of view of two of the authors of this LU and to inspire for personal casual text writing about these sources and one's own story.

Please read at least two of these sources carefully. If desired and possible, you can also meet at one of the places that appear in the photographs and make a selfie of you reading this source there. Next, meet in reading groups (minimum 3 participants), read the text aloud and discuss what you read (this may also be undertaken at one of the spots). Feel free to also share your personal story from Lesson 1 and discuss possible connections.

## Guiding questions

Are there any notions/sentences/phrases you don't understand? Mark them for discussion with others.

What do you learn about Child Art/arts education methods from these sources?

What ideas, approaches and terminologies introduced in the texts do you like? Where do you find a connection to your own approach, your keyword, your hinge figure and / or some of the photographed spaces?

What paragraphs, statements, notions,... do you find puzzling, confusing, disturbing?

Where would you mark the connection points between "concepts you like" and "concepts you find disturbing/unpleasant/problematic/contentious"? If you find these connections, please mark them in the text!

How do you understand the connection points (regarding key-terms, references, assumptions) to colonial, national thinking patterns such as assumptions about the art created by people out of Europe, assumptions about the art of peasant people in Austria, projections and fantasies on and about places in the Global South,... that can be found in these texts? What do they mean? How are they connected with other parts of the text?

Discussion about the images in these two texts:

What impressions do you get about the way Cizek works with his class when you look at the images his students produced? What stories do these images tell? To what kind of societal concepts/image productions do they refer?

Comparison of the texts Viola/Cizek/Tomlinson if possible:

In what way do "the Cizek" that Viola introduces us to in 1936, the one Tomlinson introduces in 1944 and Cizek's own writings from 1927 differ regarding concepts and the construction of "the other"? How far can these approaches also be viewed as political? Who are the so called "primitives" in the texts and how are they connected with "children"? What would you suggest is their meaning?

NOTE: Please take enough time between the 2nd and the 3rd workshop so that the homework-reading can take the time it needs.

### WORKSHOP 3: WORKING WITH ECAPLES OF ARCHIVAL MATERIAL

Workshop 3 – prepared through the homework reading – dives deep into examples of archival material. We will examine the idea that our own approaches might have some references to the histories of racism and colonialism, we will look at these connections, take them seriously and try to understand them better.

**Preparation:** Good meeting atmosphere, sitting in a round table setting + paper, pencils, several multi colored marker pens, mapping paper from the first session, the photo-prints from the first homework and paper cut hinge figures + key words from the last session, tape to fix them on the wall in the same mapping situation as in workshop 2, prints of the quotes that are included in the Learning Unit (print out every quote twice), optional: prints from selfies of the homework sessions, everyone brings their story from workshop 1 and lastly, catering.

#### Check-in

- 1) Welcome round: What were the reflections after the last lesson? Did anything change in the way the world of art education appears?
- 2) Did the process have any influence on your every day work, arts educational practices, the way you approach your colleagues, some posters, websites,... in your everyday working life? Could you share a story?
- 3) What were the experiences with the homework texts? (Maybe first only a brief round, discussion later in connection with the other quotes). What was surprising, puzzling, disturbing and inspiring regarding the texts and images? Optional: Show your selfie-print.

#### Context (text to be read by the host in preparation)

The archival material that will be used in this session stems from a variety of sources in the Viennese context, and to some extent from the German context. These sources focus on Franz Cizek's Child Art (quotes from the 1920s, 1930s, 1940s) and the new art education/museum education movement in the 1980s but our sample is not limited to these two examples and includes also writers from the German context (mainly from the Nazi time 1933-1945).

Some of these sources were written in the time of Austro-Fascism between 1933/34 – 1938; Austro Fascism (also called "Ständestaat" by its supporters) was a dictatorship close to Mussolini's Fascism in Italy that was supported by the Catholic Church, right-wing soldier and farmer organisations. Nazis, who were in power in Germany from 1933 on, were illegal in Austria at the time. Austro Fascism tried to construct a specific Austrian identity, that refers to the figure of the nature-based peasant with its nature based "primitive" traditions – this was actually an approach the Nazis could connect with smoothly, after they were brought to power in Austria as well in 1938-1945; regarding to the Austro-fascist identity construction, the "real Austrian" is supposed to be Catholic and the Catholic church supported the dictatorship to a large extent.

Austro-Fascism was anti-Semitic (but accepted Jewish organisations and was less racist than Nazis) and extremely anti-Socialist: The social infrastructure of the Red Vienna (1918-1933), that included a progressive education, health, culture and social housing system, was demolished; many socialist and communist leaders, activists and supporters were executed, imprisoned or escaped into exile. Models of the Austro-Catholic Fascist identity construction appear in some of the quotes we provide and we will have to discuss if and how they connect with colonial thinking patterns (such as the construction of the primitive art), that appear parallel in our sample of this period. Some of our sources stem from the time of National-Socialism (in Germany this was the period between 1933-1945, in Austria 1938-1945) and also this context needs to be taken into consideration while reading these sources as it can be taken for granted that no one who opposed the Nazis ideologically would have been able to publish or think about arts education officially. It is typical for Nazi writings, to refer to "das Volk" (the people, but meant in a racist, nationalist way).

In the sources we find several references to "purity": The pure creativity of peasant people (folk art), the pure creativity of people from places in the Global South, the so called "primitive art" – both are



considered less intellectual and hence closer to real expression, true emotions, fantasies, the power of imagination etc. and opposed to the “bad civilisation” represented in the “degenerated cities” (the construction of degeneration is in the general discourse of this time often expressed with the image of “the Jew”) – but people from the Global South are considered on a lower step of evolution and hence child-like. In some of the evolutionists theories, children are reproducing the development of mankind step by step via their own creative development.

Still we need a better and deeper understanding, of how these constructions work together, how they sometimes contradict, and how they relate to racism, anti-Semitism, colonial thinking and what role the idea of Child Art and children play in and for this discourse. To some extent these questions could be asked while reading quotes from this period.

Some of the more contemporary sources are quotes from arts educators of the 1980s to the present in Vienna; all of these quotes stem from important figures and or institutions of a new, arts based, as well as critical arts and museum education in Vienna. We chose these quotes because they show some references (sometimes only in homoeopathic doses) to the construction of the non-European, colonial other, constructions that connect the idea of the power of fantasy and imagination with well known colonial projections of a “paradise in the South”. We do not intend to suggest, that the constructions used in the titles of programs, or images automatically refer to problematic practices: On the contrary, many of these programs were and are participatory, emancipatory and to some extent they provide spaces for critical thinking “out of the box”. They work with imaginary and free associations as also suggested in this Learning Unit. However exactly because these programs are inspirational for us, we the authors of the Learning Unit think it is important to question the casual use of “exotic” imaginations as they are part of colonial fantasies. We think for critical practice it is necessary to really understand why and how these new very inspiring arts/museum education contexts are so strongly interconnected with the construction of the colonial Other.

In the end we need to ask if and how (against all good intentions) these interconnections do influence the practice after all, how they might form exclusions or at least uneasy feelings – the more art and museum educators put great emphasis on the impact of terms and symbols in their daily practices.

As both, many of the quotes from the 1920s-1940s and the 1980s – contemporary art educator quotes stem from the same geographical context (Austria-Germany) and there was no such thing as a radical ideological break of thinking patterns or cultural hegemony after Nazi time, we also could discuss if and how the 1980s, 1990s and our time carry a discursive heritage of colonial and racist thinking, if and how this heritage refers to the subject positions of arts educators in Vienna (which are mainly hegimonic white) and how we can trace this heritage.

We are aware that the quotes are taken out of context, regarding both the full publication we took them from and the socio-political and biographical context of the authors and publications. Yet we think that – despite being aware of the problems this de-contextualisation causes – it might be useful for our un-learning process to put the magnifying glass on the issues of Racism, Otherings and national identity constructions, extract their specific terms, patterns and thinking- figures so that they reveal themselves in the clearest possible way. For such an operation de-contextualisation is sometimes at stake. In such a process of micro-analyses the big picture vanishes unavoidably. We think this is legitimate as long as we are aware and honest about what we are doing and that the theses we come up with need re-contextualisation at the end of the day. After our analyses of this recontextualisation we will connect the Austrian example with colonial thinking in other contexts of arts education as well e.g. with the approach of Margaret Trowell (1904–1985), the founder of one of the first schools of >fine art< for colonised Black students on the African continent in the Uganda Protectorate in the 1930s. Here we learned a great deal from the research of the Intertwining hi/stories Uganda Working Group. The puzzling similarity between Trowell’s constructions of primitivism following an anti-modernist model and projecting these onto her African students (see the Learning Unit from the Uganda working group and Emma Wolukau-Wanambwa 2014) and Cizek’s same approach – but in reference to the Austrian peasants and their “natural creativity” and his projection on his white Austrian children-students from Vienna – would not have had the chance to reveal itself had we not de-contextualised Cizek from the whole field of the Viennese art education scene (a context in which

he actually may appear very progressive) and re-contextualised him within post-colonial thinking. Most of the authors in this field, like the important Cizek expert Rolf Laven, who did very deep research on Cizek and who also provides inspiring insights for our research, did not position Cizek in the Fascist context or Wilhelm Viola in the colonial context, as we suggest (Laven 2006). The reason is not, we think, because he wanted to present the good flawless “father of Child Art”, but because Laven was so preoccupied with creating an accurate picture of the whole scene of arts education at the time and did not dare to question one or another statement out of its direct context. One context that Laven (2014) referred to was the very nature of conservative pedagogy of Vienna during Cizek’s time and, referring positively to Cizek, the critique on this conservative approaches (Laven, 2014) .

Sometimes the exercise of de-contextualisation and looking at problematic or confusing terms and phrases is necessary to shift the context as such and to render protagonists of progressive arts education more complex in the global perspective: We want to invite you to start with this exercise.

To present the quotes in this Learning Unit, comes with other problems that bother us more than those we elaborated above:

Not all but some of the quotes contain very clear racist concepts, offensive terms or hints to colonial thinking without questioning it. We are aware that working with these sources is disturbing. In a research context where one sits in the archive alone and then shares the experiences with peers and friends and then decide the manner in which parts of these materials should be presented if at all, the presentation (e.g. via analyses or artistic interventions) can in itself organise an interruption in reproduction of the thoughts expressed in the literature. The presentation can be a way of dealing with the unbearable, deconstructing or negating it while presenting it. But here, in the context of our Learning Unit, we present the “raw material”, and we do this, as mentioned, out of context so that the disturbing notions appear in a very direct way. Obviously this is very problematic. Nevertheless we decided to include these quotes as some of them provide access to German/Austrian sources and we think that it makes sense to analyse them collectively.

Not everyone needs this specific learning experience, some already have the knowledge and or personal experiences of how Racism is and has been constructed. Hence the diversity of the group-members has to be taken into account; it must be possible not to work with certain quotes/the quotes at all.

Although we will ask in the exercise to try a close reading and try to understand the meaning first, deconstruction like cutting, delite, or counter-speech should also always be an option.

## Literature

Laven, Rolf: Franz Cižek und die Wiener Jugendkunst. Schriften der Akademie der bildenden Künste Wien. Schlebrügge.Editor, Wien (2006)

Laven, Rolf: “Child Art Liberation” – The rediscovery of Franz Cižek. Rolf Laven, University of Teacher Education, Vienna (2014).

[https://www.researchgate.net/publication/283328438\\_Child\\_Art\\_Liberation\\_-\\_The\\_rediscovery\\_of\\_Franz\\_Cizek\\_Rolf\\_Laven\\_University\\_of\\_Teacher\\_Education\\_Vienna](https://www.researchgate.net/publication/283328438_Child_Art_Liberation_-_The_rediscovery_of_Franz_Cizek_Rolf_Laven_University_of_Teacher_Education_Vienna) (accessed 08.09.2018)

Wolukau-Wanambwa, Emma: Margaret Trowell’s School of Art. A Case Study in Colonial Subject Formation. In: Stemmler, Susanne: Wahrnehmung, Erfahrung, Experiment, Wissen. Objektivität und Subjektivität in den Künsten und den Wissenschaften, diaphanes eText, Zürich-Berlin (2014)

## ► EXERCISE

- 1) Gather in small working groups (about 3 people)
- 2) Each person picks a quote.
- 3) NOTE: historical texts are often difficult to understand and can be irritating; this will be even more the fact as we are also dealing with racist constructions. If you do not want to deal with a certain quote, if

you do not want to dig in the language used, please put it aside and take another one.

- 4) Take your time to read every quote alone.  
With different highlighters, mark different phrases/words/paragraphs in the text:
  - > phrases which seem to be important for gaining an understanding of the quotation.
  - > words/phrases which transmit in your opinion who is speaking, and who is addressed.
  - > something you don't understand, or you don't want to understand.
  - > parts in the quote that you feel connected to your own approach – may be even references to your first key-term pop up?
  - > mark parts in the quote that are connected to racist, colonial, national, sexist thinking / constructions.
- 5) Read every quote together aloud (one after the other) and try to understand the meaning (re-read several times): Write down different interpretations (stay with the text, don't try to interpret the text through other examples)
- 6) Try to identify contradictions in the text (before you contradict the text) if there are any
- 7) Try to figure out together in the small working group, how the construction of "the Other", "the artist", "the child", "the people", "the school" work in the quote in question and how these constructions might be linked together.
- 8) Discuss those parts in the quote that you feel are connected with your own approach, if there were any of those marked.
- 9) Discuss those parts that are connected with Racist, colonial, national, sexist thinking, if there were any of those marked >> is there any relation/overlapping between the parts 7,8,9 , and if so, how does this relation work? Is it a smooth relation or a forced one?

**Outcome:** In every quote you read/discussed identify one term (max two terms as a phrase) that you, as a group, would consider as they key term of the quote. Write the term on a post it and put it on the quote.

With the quote in your hand look again at the *hinge figure* + photo cluster.

Is there a "hinge figure" that might give home for the key term you identified? If so, choose the hinge-figure and pin the quote close to it.

NOTE: Take your time for the group exercise – the alone-part and the shared group discussion alike! It should take around one hour or longer; every small working group can work focused on one quote or work with all of them.

### Break & plenary discussion

After the agreed time frame and a well deserved break: Meet together in the plenary round. Look at those "hinge figures" that were connected with one (or more) key terms from the quote. Discuss the contradictions, question the connections! Share the working-processes in the groups, share also emotions that might be triggered through this exercise. Share resistance against the connections, uneasy feelings etc. as well.

### Guiding questions for the discussion

1. Were the connections between the hinge figures/your first key-terms, the photo, and the key terms of the quotes smooth or rocky/forced? Were the insights in the workshop group homogeneous, or did the material provide multiple perspectives?

2. Are you part of the history represented in the source texts? If not, because of what subject position do you see yourself distant from these histories?
3. Do you think that people “like you” (art educators, Child Art workers, teachers, parents in your context) some decades ago or one hundred years ago might have been part of this history? If not – who were the agents in this history? If so, did they leave you a heritage? If not – who are the heirs? If yes, how does it influence your work – does it at all? Is it a burden? Could there be a tradition to be proud of, that is for you – despite all – still inspiring? Parts of a tradition? Can these parts be distinguished from the parts you might not like? Why is this possible and how do you do it?
4. Did you find key-terms from the own concepts that belong to a “different universe”, that are really in opposition to the key-terms in the quotes and might bear the potential to deconstruct them? And if so, what are their qualities? To what universe do they belong? To what concepts to they refer?

### Check-out exercise

Take out the story that you wrote in the first workshop. Revisit your hinge figure along with its key word again, the quote you analysed and the photograph that inspired your story in the first place and write the next “chapter”: This can be some sentences, more sentences, terms, questions, little drawings, interferences on what you wrote first etc.

If you want and there is time share your stories! You can do this also again in your working groups.

### Check-out round (moderated by the hosts)

How was the day? Which questions do you take home? Are there any uneasy feelings left?

### Homework

To develop a theoretical framework and to understand the histories and potential resistance points addressed and discussed in this workshop, we are offering some theoretical texts from postcolonial discourse and artist statements concerning the Austrian context.

We invite participants to meet in the same small working groups, read (some of) the texts together, try to understand their meaning, mark the parts you don't understand for further discussion and find connection points to the discussions of workshop 3, and identify individuals' key-terms, the hinge figures, the quotes. The texts to be read could also expanded through texts provided by the participants of the workshop themselves.

### Interventions

Meet at one of the photographed spaces; if possible read the text there together there or meet with the quotes from texts you read together and discuss if the perception of the quotes or the space changes.

Ideas, if you wish to start a small intervention at this place:

Read parts of the text aloud (or intervene with statements from the broadcast session “Exotic Fantasies in ‚Austrian` Art and Literature since the Baroque 2” that we provided through the link below).

Cut out quotes and fix them on the floor or the wall (secretly).

Ask a member of the staff of the institution or a stranger that you just meet there to identify one or another idea in the text and start a discussion.

A next step could be to write a little questionnaire about the practices in the particular cultural place and about the way people that use this place experience it. This questionnaire should be inspired by the texts you read. You could hand it out to people that use this place while you are there. Or ask facilitators of this place if they want to include it in their evaluations.

If you don't want to do a direct action in the open space you can also choose doing an intervention on the quotes used in workshop 3: You could modify the way the quotes appear intervening or counter reading through quotes from the new texts; you could modify and de-construct the archival sources using cutting out, crossing out, .... Inspired by the thoughts in the theoretical texts you read. You could make collages displaying counter-reading using the prints from the photos, the quotes, parts from the texts etc.

Please document the little interventions.

## Results

Please bring interesting paragraphs/quotes from the theoretical texts (and/or the broadcast lectures) to be discussed in the next workshop including questions, underlining key-terms, thoughts about them,.... These should be quotes that challenged your thinking about the histories dealt with in Workshop 3 and/or your own thinking patterns, key-terms and relatedness to hinge-figures from Workshop 1 and 2. Bring, if you wish, also examples from your own reading practices that you wish to discuss and that could help a critical understanding of the histories addressed.

Please bring also the documentations (collages, photos, videos, recordings...) from your interventions.

"Exotic Fantasies in ‚Austrian` Art and Literature since the Baroque 2" a Broadcast in collaboration with Emma Wolukau-Wanambwa featuring artist Belinda Kazeem and Lisl Ponger (English from ca. Minute 2.40 on) <https://www.buchsenhausen.at/en/radio/exotic-fantasies-in-austrian-art-and-literature-since-the-baroque-2/>

Stuart Hall: The west and the rest: Discourse and power. (1992)  
<https://de.scribd.com/document/252694700/The-West-and-the-Rest>

In this basic text, Stuart Hall, one of the founding figures of Cultural Studies, elaborates the main building blocks of the colonial concept and explains also the approach of discourse analyses that informed also our research.

Grada Kilomba: Plantation Memories: Episodes of Everyday Racism, UNRAST, München (2010)  
[https://schwarzemilch.files.wordpress.com/2012/05/kilomba-grada\\_2010\\_plantation-memories.pdf](https://schwarzemilch.files.wordpress.com/2012/05/kilomba-grada_2010_plantation-memories.pdf)

Chapter one: Colonialism, Memory, Trauma and Decolonisation. P. 15-25; Chapter five: Space Politics. P. 64-68

Kilomba's text contains short stories and their theoretical frameworks on everyday life Racism. The first chapter gives an introduction in colonial and Racist thinking, introducing Frantz Fanon as one of the most important voices on colonialism and Racism. The chapter on "Space politics" might be fit to think about the spaces of arts education/Child Art which we are dealing with in the context of this LU.

John Clement Ball: Max's Colonial Fantasy: Rereading Sendak's "Where the Wild Things Are" (1997)  
<https://journalhosting.ucalgary.ca/index.php/ariel/article/view/33874>

We found this text while searching for material to help us understand the connection between the field of children's creativity (literature, arts education, ...) and the supposedly harmless way the colonial worldview is embedded (and hence learned) in these contexts.

Patrick Jaojoco: Cannibalizing the Exotic. Colonial Practices, Cultural Erasure, and What May Come. In: Constructing Paradise, 2017 (provided as PDF)

<https://medium.com/as-mag/constructing-paradise-5a394068dfc>

This is a contribution in the context of the exhibition project "Constructing Paradise", 2017 at the Austrian

Cultural Forum New York, dealing with the modern arts' colonial construction of the "paradise in the South" and art based strategies of deconstruction. Through this text we can discuss the ways in which the colonial fantasies we came across in new arts education practices in Vienna of the 1980s are rooted in the way modern art itself was shaped in the colonial context.

The catalogue contains also references to artistic proposals of deconstruction and resistance by Kara Walker and Marissa Lobo. Please find contextualising sources about these artists and the way they approach the Viennese context here:

Kara Walker, interview about the de-construction of the racist imaginary in Vienna  
<https://www.mip.at/attachments/65>

Marissa Lobo, interview "Decolonial Struggles and Performative Interventions into Western Politics"  
<http://www.kronotop.org/ftexts/interview-with-marissa-lobo/>

NOTE: Please leave enough time between Workshop 3 and Workshop 4 for the reading, group meetings and the interventions.

## WORKSHOP 4: WRAP UP

The aim of this lesson is to wrap up, and ultimately see the bigger picture, as well as to discuss, reflect and find an answer to the question “what’s next?”

**Preparation:** Good meeting atmosphere, sitting in a round table setting, paper, pencils, several multi colored markers, mapping paper from the first session, the photo-prints from the first homework and paper cut hinge figures, all of the key words from the previous sessions, tape to fix them on the wall in the same mapping situation as in workshop 2, the quotes with the key-term post-its on them; optional: prints from selfies from the homework sessions; everyone brings their story from lesson 1+3, prints of the homework texts, everyone needs to bring their own story, question for the final discussion printed (or written) on index cards, more index cards to write more questions, catering (more for a longer break and/or a dinner together in the end)

### Check-in

- 1) Welcome round: What were the reflections after the previous lesson? Were there any unresolved emotions? (If they are very strong this can take longer; take your time, also spontaneous working groups on the issue are possible).
- 2) Did the process have any influence on your every day work, arts educational practices, the way you approach your colleagues, some posters, websites,... in your everyday working life? Could you share a story?
- 3) What were your experiences with the homework texts/interventions? Did the reading of the texts change anything in your own practice, are the quotes, the key-terms and hinge-figures thoroughly understood? Did the perception of the place photographed change? Optional: Show your material of the intervention.

### Context-reading

Everyone should select their chosen paragraphs from the proposed “homework” texts of the last workshop (or texts that participants suggested). Read them together aloud and discuss them in reference to the discussions in the last sessions, to the own practices, etc.

### Context-reading discussion round

What new perspectives did you gain from the reading? What are the main questions that concern you regarding the text discussions?

### EXERCISE

Set up the cluster of materials from the last workshop once more and look at it. Write on a paper different keywords and terms: (1) a keyword from workshop 1, (2) a keyword from the quotes in workshop 3, (3) names given to symbols as present in the cut outs and the photos of “creative spaces” you visited, (4) one word that stood out to you from the reading of the theoretical texts. Do this without too much of thinking and put all these terms together in one critical-poetic sentence. Walk around and read your sentences/terms and (if you feel good to do so) read it out aloud one after each other in the plenary group.

After this little performative exercise the group should be ready for the final discussion. Little break if necessary.

### Guiding questions for the final discussion

1. Do the findings show a necessity to develop different practices? If so, how do we imagine that they will be less shaped by Racist, colonial thinking? If you don’t have any ideas in this respect, do you think that our practice will always be informed by the legacy of colonialism, Racism and if so, how can we deal with this fact – what do we tell those of our colleagues, friends, participants who have to suffer from Racism?

2. How can we understand the uncomfortable complicity of (our own) history / the history of new art education and the Racist and colonial constructions that underpin concepts of free education with and through the arts and creativity?
3. What is the symbolic role that “other cultures” have played in art education in the Viennese/European context? What does it mean to maintain diversified canons that define “our” and differentiate it from the “foreign” and also foster imagination through symbols that refer to the “exotic South” as the unknown place of European desire in a cosmopolitan society and in European capitals full of immigrant families?

Proposal: The hosts should write the (and even more) questions for the final discussions on index-cards. Everyone should take a card and answer the questions him/herself (5 minutes). Everyone who wishes can share thoughts with the neighbour on the left and with the neighbour on the right (10 minutes). Then open to the final discussion.

After a while the moderator (the hosts or someone else) tries to shift the focus

Try to discuss how these fantasies, images and references of arts education can be changed. What is needed for that change to occur? Who would benefit from this change? Try to intervene in the clusters with your final thoughts: Cut out things from the quotes, delete them, cross them out, underline, make arrows, ... , document the process, ...

### Check-out exercise

Write down one of the quotes /phrases / paragraphs from the discussed texts.

Go back to your story, and include the quotes/phrases/parts of paragraphs from the new text to “complete” it; write an ending inspired by the cluster you see and the discussions. You can also interfere in previous parts, that is, include quotations of fellow participants, experiences you had in your everyday life, with other colleagues; you can also use drawings, icons,... and of course you can end with a “cliffhanger”, pose more questions than answers or end with practical, activist suggestions...

If you wish, you can share the story now in the big round with others, in small working groups or later in your blogg. There is no must, but it would be nice to have a round with story sharing.

### Check-out round

Based on questions like: What was the experience like? What did I enjoy, what was problematic, what did I un/learn, what do I think would influence the practice? What’s next?

We hope you enjoyed the experience! If possible send us material from your workshop and maybe further thoughts about the material for our learning process!

Thank you!



## ACKNOWLEDGEMENT AND COLLABORATIVE THINKING

The Learning Unit was done in intense exchange with the Viennese working group member Barbara Mahlknecht, who contributed deep thoughts about Nazi-time art education based on her and Elke Krasny's research- and exhibition project about the founding moments of the Institute of Arts Education at the Academy of Fine Arts, Vienna. See the research and exhibition project: UNCANNY MATERIALS. FOUNDING MOMENTS OF ART EDUCATION. <http://www.elkekrasny.at/archives/2405>

### The Learning Unit could not have been made without:

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#### 4. READING LIST AND REFERENCES

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#### **Broad Cast and Video Lectures**

"Exotic Fantasies in ‚Austrian‘ Art and Literature since the Baroque 2" a Broadcast in collaboration with Emma Wolukau-Wanambwa featuring artist Belinda Kazeem and Lisl Ponger (English from ca. Minute 2.40 on)

<https://www.buchsenhausen.at/en/radio/exotic-fantasies-in-austrian-art-and-literature-since-the-baroque-2/>

Lecture "The Artist as Educator", Perspectives on Arts Education Symposium 2015, University of Applied Arts, Vienna by Andrea Hubin und Karin Schneider

[https://www.youtube.com/watch?v=37\\_J8bDCs4I](https://www.youtube.com/watch?v=37_J8bDCs4I)

#### **Online Lectures and Interviews**

Rolf Laven: "Child Art Liberation" – The rediscovery of Franz Cižek. Lecture by Rolf Laven, University of Teacher Education, Vienna (2014).

[https://www.researchgate.net/publication/283328438\\_Child\\_Art\\_Liberation\\_-\\_The\\_rediscovery\\_of\\_Franz\\_Cizek\\_Rolf\\_Laven\\_University\\_of\\_Teacher\\_Education\\_Vienna](https://www.researchgate.net/publication/283328438_Child_Art_Liberation_-_The_rediscovery_of_Franz_Cizek_Rolf_Laven_University_of_Teacher_Education_Vienna)

Kara Walker, interview about the de-construction of the racist imaginary in Vienna

<https://www.mip.at/attachments/65>

Marissa Lobo, interview "Decolonial Struggles and Performative Interventions into Western Politics"

<http://www.kronotop.org/ftexts/interview-with-marissa-lobo/>

### Exhibitions and Projects

ART IN THE OPEN SPACE – PERMANENT BREAKFAST

<https://www.permanentbreakfast.org/>

ART EDUCATION PROJECT MAK; VIENNA

[https://www.mak.at/vermittlung/vermittlungsprojekte/vermittlungsprojekt\\_detail?article\\_id=1506993141953](https://www.mak.at/vermittlung/vermittlungsprojekte/vermittlungsprojekt_detail?article_id=1506993141953)

CARLA BOBADILLA, HOMEPAGE

<http://www.carlabobadilla.at/>

CONSTRUCTING PARADISE, Exhibition Austrian Cultural Forum New York, 2017

<https://medium.com/as-mag/constructing-paradise-5a394068dfc>

KUNSTHALLE WIEN COMMUNITY COLLEGE

<http://kunsthallewien.at/#/en/education/community-college>

mumok – ART EDUCATION

<https://www.mumok.at/en/art-education>

THE WALK as COLLECTIVE METHOD OF UNLEARNING

<http://www.whenwherewh.at/event/walk-collective-method-unlearning>

TRACES – TRANSMITTING CONTENTIOUS CULTURAL HERITAGE WITH THE ARTS (WP3 Research on Educational Approaches)

<http://www.traces.polimi.it/2016/10/06/research-on-educational-approaches/>

UNCANNY MATERIALS. FOUNDING MOMENTS OF ART EDUCATION

<http://www.elkekrasny.at/archives/2405>