

Date	Event	following events, connections, influences and networks	1. Concepts developed/ 2. Problematic outcomes	References
1849	CL Foundation of the Art Academy in Chile under the conservative government Manuel Bulnes .			Revisión/Remisión. De la historiografias de las artes chilenas contemporáneas. Alberto Madrid
1897	V Art school/academy for women and girls is established.			
1897	V Artist and art educator Franz Cizek opens the “Jugendkunstschule”, a privat art school for children.	Cizek later had contact with the >> “Red Vienna”, reform pedagogy and with >> Maria Montessori	1. >> founding moment for the idea and the theory on “childrens art” >> Development of a “non-method” and the approach of the children’s free expression. Cizek followed and developed an idea of co-learning but based on a patriarchal habitus. He saw children as “artists” and he was interested in this specific type of art. 2. >> necessary research: the construction of the connection between the idea of “children’s art” and “African art”, Cizek’s exotism >> necessary research: the overlapping with Nazi politics (Cizek died 1946, one year after the Nazi time, he did not emigrate, he was not part of the resistance-movement and he could re-open his school on a privat basis)	Cizek: „When a child comes here new I don’t tell him what to do. I bring him into die storeroom and let him rummage through all my treasures – he sees these things and other children working with them, and he soon finds out what he wants to do and he does it.” (Francesca Wilson: The Child as Artist. Children’s Art Exhibition Fund, London 1921.)
1897	V Eduard Leisching , art historian, founded the association for popular education in Vienna.	Eduard Leisching later was artistic advisor of the >> “Red Vienna” government. From 1909 he was director of the >> Museum of Applied Arts – MAK.	2. >> necessary research: the history of presenting “the others” in one of the main institutions of Viennas popular education “Urania”	
1900 – 14				
1900	CL Mackenna Subercaseaux travelles to Europe to buy COPIES from European masterpieces of art.			Revisión/Remisión. De la historiografias de las artes chilenas contemporáneas. Alberto Madrid
Around 1905	V Foundation of the Eugenie Schwarzwald-school , a private girls' Secondary School	In 1911 transformation into a Girls' College with the aim to offer an adequate education to girls, comparable to that which was accessible to boys. The school engaged many contemporary, prominent artists and scientists to teach the girls. For example, >> Oskar Kokoschka gave lessons in drawing, >> Arnold Schönberg taught music and composition and >> Adolf Loos lectured on architecture. Schwarzwald influenced Otto Glöckels school-reform in the period of “Red Vienna”, she was in contact with Maria Montessori and was influenced by Franz Cizek . In 1934, following the establishment of the Austro-Fascist government in Austria, Schwarzwald organized support for persecuted socialists. After 1938 (Nazi time in Austria) Schwarzwald had to escape to Switzerland, Zurich		
1911	CL Opening of the “museum of copies”, Mackenna Subercaseaux has the art-education of people in mind			Revisión/Remisión. De la historiografias de las artes chilenas contemporáneas. Alberto Madrid
1911	V The Schwarzwald-School is transformed into a Girls' College with the aim to offer an adequate education to girls, comparable to that which was accessible to boys.	The school engaged many contemporary, prominent artists and scientists to teach the girls. For example, >> Oskar Kokoschka gave lessons in drawing, >> Arnold Schönberg taught music and composition and		

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		>> Adolf Loos lectured on architecture.		
1912	CL Alvarez de Sotomayor became new director of the Academy of Fines arts and follows a more open approach towards students and teachers with a working class background.			Artistic education in Chile, models and theories, emblematic masters. Pedro Zamorano
1913	CL Juan Francisco Gonzáles important member of “generation 13”, Chile's first painter collective year 1913, named after a joint exhibition that was held at the Salon of the Chilean newspaper El Mercurio in the preceding year.			Revisión/Remisión. De la historiografias de las artes chilenas contemporáneas. Alberto Madrid
1914-18	1914-18 WWI			
1917-19	V Johannes Itten runs a private art school in Vienna	Itten later applied methods he developed in his privat art school to the preliminary courses he held at the Bauhaus. Many of his Viennese students, among them >> Friedl Dicker , followed Itten to the Bauhaus. The art historians >> Erica and Hans Tietze had close contact with Itten in his time in Vienna. Both published on Itten. Erica Tietze took part and wrote about a practical art course for art historians Itten held at the Itten had contact to the >> VBKÖ (= women’s art association)		
1918	End of Monarchy, start of Austrian Republic I			
1919	V Otto Glöckel , Social Democrat school reformer became First Minister of Education during the First Austrian Republic from April 1919 to October 1920 and responsible for education in the “Red Vienna” 1920-1933. He develops the concept of the “work school” in opposition to the “drill school” Connected to monarchy.		1. >> “work school” in opposition to the “drill school” 2. >> necessary research: the function of art in this context >> idea of social reform as „education to the new human being“ through art >> necessary research: The concept of “working” and of “Volk”	
1919/20	V Foundation by Otto Gloeckel of a model school in a former military academy, Boerhaavegasse III, High School for working or lower middle class girls (free, full scholarship boarding-school) using art as educational tool .			
1922-33	V “Red Vienna”, social housing program	>> The housing policy was based on an extensive tax reformation between 1919 and 1923: taxes on luxury goods, a transaction tax and including a housing tax (“Wohnbausteuer”, 1922). >> art projects became part of the project to create a “new human being” (“Neuer Mensch”)	2. >> the housing program and its architecture included highly disciplinary aspects > (everyone was supposed to be seen) >> the concept (different to the “wild” settlement movement) was a concept of <u>education</u> of the workers	“Housing should be more than a simple dwelling, the Gemeindegarten (council housing) becoming the nucleus of the new society. It therefore included a wide variety of infrastructures – education, health, and culture – that could be seen as a first realisation of a social Utopia.” (Wolfgang Förster: 80 YEARS OF SOCIAL HOUSING IN VIENNA) “Housing estates became a symbol of power, which to some extent can still be traced today: The ‘right to its own history’ of the labour class was documented by estate names (Marx-, Engels-, Adler-, Bebel-, Liebknecht-, Matheottihof etc.). Architecture served as physical expression of this social Utopia which is best symbolised by the numerous communal facilities, by the courtyards serving as communication areas, and last not least by

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				the architecture itself. "(Wolfgang Förster: 80 YEARS OF SOCIAL HOUSING IN VIENNA) "Leaving the Habsburg Empire behind, Vienna holds its first free communal elections on May 4th 1919. It becomes the first city of over a million inhabitants to appoint a social democratic administration, whose work between 1919 and the disruption of democracy in February 1934 is to earn much international acclaim. The "New Vienna" is a unique socio-political experiment, as it embraces and reforms all spheres of life – from social and health policy to education and housing". (Quote from the Red Vienna museum, in the Waschsalon, Karl Marx Hof)
1923-24	<i>Jakob Levy Moreno rents a room at the offices of the Women Artist's Association (Vereinigung bildender Künstlerinnen Österreichs, VBKÖ) at Maysedergasse to have a space for his theater experiments. He calls the place "Das Stegreiftheater = impromptu or improvisational theater".</i>			http://www.vbkoe.org/2010/10/22/jakob-levy-moreno/
1923-25	V Art historian Hans Tietze had a leading function in the reorganization of Vienna's traditional art museum system into a more popular and pedagogical one. .		2. <i>Concept of educating "the others" (working class), concept of civilizing through art</i>	
1927	V Eva Rosenfeld, Dorothy Tiffany Burlingham and Anna Freud founded a liberal, alternative school, using children psychoanalyses research approaches.			
1928	CL Educational reform: Carlos Isamitt (Generation 13) takes the Bauhaus approach of education – related to Johannes Itten's teaching methods – and brings it to the Academy.			David Maulen: Influences and re-interpretation from Bauhaus in Chile
1929	CL Academy of Fine Arts was closed down by the government under president Carlos Ibáñez del Campo . The governmental board for art education decides to send 20 students to Europe to study art.			Artistic education in Chile, models and theories, emblematic masters. Pedro Zamorano
1933/34	Civil war, Austro fascism			
1933/34	V Otto Glöckl was imprisoned by the Austro-fascists .	Austro fascism provided the starting ground for Nazi occupation in Austria.		
1930-36	CL First social housing project based on the idea and design concept in the South of Santiago.			David Maulen: Influences and re-interpretation from Bauhaus in Chile
1933	CL Professor for arts education Larrain brings Bauhaus magazines from Europe to Chile and uses them to teach his students.			David Maulen: Influences and re-interpretation from Bauhaus in Chile
1938-45	Nazis period in Austria			
1939-45	WWII			
1939	CL Bauhaus architect and communist and fighter in the Spanish Civil War TIBOR WEINER escaped on the Winnipeg, a ship organized by Pablo Neruda to Chile (after he had to leave SU in 1935). He started to teach in Santiago			"The students were assisted by the Hungarian architect Tibor Weiner, who had trained in Budapest and was a post-graduate student at Hannes Meyer's Bauhaus. He accompanied Meyer to Moscow in 1931 and arrived in Chile in 1939". (Radical-Pedagogies.com.) http://www.azw.at/page.php?page_id=337

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1940	V Planning phase for the establishment of a master school for arts education.		2. >> The institute for arts education (Institut für Künstlerisches Lehramt) at the Academy of Fine Arts Vienna still exists, it is still the same address where the Nazis opened the institute in the mid of WWII and the Shoa. We still need to understand what this means for the history of arts education at this institution in Vienna.	Archive material: Z. V c 239/V a E VII a (opening the mater school for Art Education)
1941, 28 April	V “Proof of German blood ancestry” has to be provided by all teachers and students of the Academy.			Proof of German blood ancestry The Reich Minister of the Interior II SB 6299/40-6100 Berlin (1)
1941, 9 July	V Reich Ministry of Science, Education and Culture Decree authorizing the establishment of the Master School for Art Education			
1941, 9. Sept.	V Opening of the Master School for Art Education at the Academy of Fine Arts Vienna by the Reich Minister of Education on 5 November 1941.			
1941	V Master School for Art Education Vienna, 7 th district, Karl-Schweighofer-Gasse 3, 4 th floor,	The establishment of the Master School was approved by the decree of the Reich Education Ministry dated 9 July 1941.		“To be admitted into this Master School, the presentation of a university eligibility certificate from a German secondary school for boys and girls is essential. Initial acceptance for the first four semesters in a general Master School for painting or graphic arts is based on passing an entrance exam”.
1938-45	V The high school Boerhaavegasse, founded by Otto Glöckel , became the 1 st NAPOLA (Nazi elite school)		2. >> the function of the art focus in this period of the school history needs to be researched	
1945 – 55	Post War Periode (1955 state treaty)			
1946	CL Students at the University of Chile’s architecture school proposed a radical curriculum reform.	Two previous student-led reform movements, in 1933 and 1939, had attempted to replace the Beaux-Arts training offered by the school with an approach tied to the social reality and necessities of Chile, but had been unsuccessful. Quote from:Radical-Pedagogies.com		David Maulen: Influences and re-interpretation fromBauhaus in Chile
1947	V Gerda Matejka-Felden , first female professor for arts education, founded the “Viennese Art School”, that should be open also for not-academic students who were not accepted or rejected by the Academy.	The school later moved in the house of the “künstlerische Volkshochschule” (popular art education school) that was also founded by Gerda Matejka-Felden.		
1947	CL Starting point in Latin America to implement avant-garde / modern utopias.			David Maulen: Influences and re-interpretation fromBauhaus in Chile
1950 – 69	1950 – 1969			
1950-60	CL Art-teacher Exchange program: Albers teaches in Chile, Chilenian art students visit Moholy Nagy in Massachusetts and bring new ideas back to Chile			David Maulen: Influences and re-interpretation fromBauhaus in Chile
1964	CL Agrarian reforms			
1964-69	CL Paulo Freire in Chile	He worked for the Agrar-Ministry and collaborated within the process of the Agrar Reform teaching farmer		Chile, a “patria academica” de Paulo Freire

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1965-76	CL Working period of CORMU, municipal cooperation of urban improvement, responsible for the planning of social housing			Alfonso Raposo, Marco Valencia: Modernity, Urban Design and Utopia: Notes on the political basis of the shares of Urban Renewal in Santiago. CORMU 1966-1973. (Part One)
1970s	1970s			
1970	V Alfred Schmeller , director of the museum of the XX Century in Vienna starts a program called “free children’s painting” (Freies Kindermalen) and launches an exhibition on children’s paintings in 1970.	Until 1991 art educator (primary school) >> Elisabeth Safer was responsible for this program.		http://www.ufg.ac.at/Archivdetail.4245+M513a7870eae.0.html?&tx_ttnews%5Bpointer%5D=8 Elisabeth Safer: Begreifen heißt erfinden. (“to understand means to invent”) Booklet about the children’s free painting program at the museum of modern art, Vienna
1970-73	CL Left wing Government Allende			
1971-72	CL Building of the international conference UNCTAD, building became the place for the educational ministry	After the coup d’etat the building became the head quarter of the Junta.		
1973, 9/11	CL Coup Pinochet, Allende suicide			
1973	V The first group of Chilean refugees came to live in Vienna	Under the Governance of Bruno Kreisky around 1500-2000 persons came to live in “Macondo”, 11 th district in Vienna.		
1973-90	CL Under Pinochet military dictatorship: no governmental art and education support	The Bauhaus-Ideas did not fit to the new regime anymore		“The Bauhaus-Ideen did not fit to the new regime anymore” (David Maulén)
1979-85	CL CADA – Colectivo de Acciones de Arte (writer Diamela Eltit, the poet Raúl Zurita, the sociologist Fernando Balcells and the visual artists Lotty Rosenfeld and Juan Castillo)	CADA carried out a series of actions in both public and private spaces, as well as interventions in the press in opposition to the military dictatorship in which they set out to question the idea of the social body as an organism in conflict with its historic memory.	1. >>> methods called “pedagogy of the streets” by Paulina Varas	http://www.wkv-stuttgart.de/en/program/2009/exhibitions/subversive/sections/castillovaras/ Research by Paulina Varas
1980s / 1990s	1980s / 1990s			
1980	V Radical left wing artist and philosopher Dieter Schrage became responsible for art education at the museum of modern art, Vienna (1979-2001). Under his “protection” new initiatives on gallery education as “ Kolibire Flieg ” / “ StörDienst ” could develop and grow.	Schrage was lecturer at the “Viennese Art School”, founded by >> Gertrud Matejka-Felden		
1981	V Art educator (teacher and director in a primary school) Elisabeth Safer founded the children’s art gallery LALIBELLA where children were invited to express their creativity freely.	The history of the art school of >>> Franz Cizek was “re-discovered”. LALIBELLA existed until 2008 when Safer passed away (needs to be researched) The gallery was more a workshop/studio for children but called itself “gallery” to express its serious approach. The gallery organised also exhibitions on children’s art and for children to help them to develop a “world wide solidarity”. Safer calls it “solidary creativity” (solidarische Kreativität) than is also expressed with the name Lalibella, that is an Ethiopian village, founded by an Ethiopian king (Schulheft, p. 71)	2. >>> idea of children’s creativity “Africa” as a metaphor for the free expression of Austrian’s children creativity institutions like these were discussed under the idea that art –education in schools will be eliminated (= a complete misunderstanding of the concept of creativity)	Seiter Josef, Reiterer Editha: Lust auf Kunst? Tendenzen und Perspektiven der Kunstpädagogik. Schulheft. 81/1996 pp 71f

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1985	V Artist and gallery educator Heiderose Hildebrand became head of the pedagogy service, the organisation for gallery education.	2010/11 Heiderose Hildebrand worked with Sara Hossein (research) in the MUSEO NACIONAL DE BELLAS ARTES, ARTE CUBANO in Havana with school classes and re-named in this context the Chinesische Korb: Canasta Cubana"-Method	2. >> Names like "Kolibrrie flieg" or (for the gallery education important publication) "Palmenbuch" or names for methods like "Chinesischer Korb" reviled an approach of exoticism that is based on these concepts >> concepts of children-art in connection with "the wild", "the uncivilised" (>> Cizek) were used and not reflected by the founder Heiderose Hildebrand	
around 1987/89	V Foundation of the art-education group Kolibrie flieg , active in the museum of modern art/Palais Liechtenstein, under the lead of Heiderose Hildebrand .			"Kolibrrie Flieg – ein pädagogisches Projekt in Wien, Palais Liechtenstein, 1987
1989/90	V Kolibrie flieg changed its name to StörDienst (disturbing service) and became more independent from Heiderose Hildebrand and the pedagogy service.		1. >> starting point of new approaches in gallery education in Austria, that can be understood as "deconstructivistic" and using institutional critique as their approach 2. >> As StörDienst understood itself as pioneer and critical as such, the group was not aware of its own blind spots, its own histories and also problematic aspects in the history of western modern art/art education	
1990s/2000s	1990s/2000s			
1990s/2000s	V new, more political engaged groups of critical art educators were founded, most prominent: trafo.k or schnittpunkt	active till today working with a critical approach development of institutionalisation of gallery education.		