

How to method Art Education?

21.9.2020

09.00-17.30, Toni Areal 5.K03,
Zürcher Hochschule der Künste, ZHdK
Forschung Art Education –
Ausblick (interne Veranstaltung)

Teilnahme digital via Zoom oder live. Anmeldung bis zum 17.9.
e-mail: eunjeong.gross@zhdk.ch

Programm-Überblick

- 09.00 How to method Art Education?**
– Warum wir diese und noch weitere Fragen stellen möchten
Anna Schürch, Sophie Vögele
Ausgangslage und Aufbau der Forschung Art Education, ZHdK
Heinrich Lüber, Peter Truniger, Anna Schürch
- 09.20 Forschung Art Education**
Konzeption, Struktur und inhaltliche Ausrichtung
Anna Schürch, Judith Tonner, Sophie Vögele
Fellows: *Romy Rüegger, Bernadett Settele*
- 10.15 Fragen der eingeladenen Expert*innen und offene Diskussion**
Ingrid Commandeur, Alisha Heinemann, Petra Köhle, Ruth Kunz, Nora Landkammer, Marie-Luise Lange, Mira Sack, Renée Turner
- 11.00 PAUSE**
- 11.30 Präsentationen**
- **How to method artistic teaching?**
Janina Krepert, Heinrich Lüber, Jules Sturm
 - **Kunstpädagogisches Wissen**
Michèle Novak, Anna Schürch, Margot Zanni
- 12.30 MITTAG**
- 13.30 Präsentationen**
- **From a distance... Zooming in on Art Education**
Miriam Schmidt-Wetzel, Laura Zachmann
 - **Nachhaltigkeit durch Art Education?**
Michel Massmünster, Judith Tonner, Sophie Vögele
- 14.30 Ausblick**
Diskussion und Austausch mit den Teilnehmenden
Anna Schürch
- 15.30 PAUSE**
- 16.00 Diskussion mit den Expert*innen (thematisch aufgeteilt)**
Wichtige Themen des Tages werden aufgenommen
- 16.45 Abschlussdiskussion: Einschätzungen und Weiterentwicklung**
Judith Tonner, Sophie Vögele
- 17.30 ENDE**

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Mitarbeit, Layout und technische Unterstützung: *Lara Rubin*

How to method Art Education?

21.9.2020

09.00-17.30, Toni Areal 5.K03,
Zürcher Hochschule der Künste, ZHdK
Research in Art Education –
Prospect (internal event)

Participation online via Zoom or live. Registration until 17.9.
e-mail: eunjeong.gross@zhdk.ch

Program overview

- 09.00 How to method Art Education?**
– And why we would like to ask other questions
Anna Schürch, Sophie Vögele
Starting point and development of Research in Art Education at ZHdK
Heinrich Lüber, Peter Truniger, Anna Schürch
- 09.20 Research in Art Education**
Approach, structure and content
Anna Schürch, Judith Tonner, Sophie Vögele
Follows: *Romy Rüegger, Bernadett Settele*
- 10.15 Questions by peers and open forum**
Ingrid Commandeur, Alisha Heinemann, Petra Köhle, Ruth Kunz, Nora Landkammer, Marie-Luise Lange, Mira Sack, Renée Turner
- 11.00 BREAK**
- 11.30 Presentations**
- **How to method artistic teaching?**
Janina Krepert, Heinrich Lüber, Jules Sturm
 - **Knowledges in Art Pedagogy – Kunstpädagogisches Wissen**
Michèle Novak, Anna Schürch, Margot Zanni
- 12.30 LUNCH**
- 13.30 Presentations**
- **From a distance... Zooming in on Art Education**
Miriam Schmidt-Wetzel, Laura Zachmann
 - **Challenges of interrogating and implementing sustainability through Art Education**
Michel Massmünster, Judith Tonner, Sophie Vögele
- 14.30 Prospect**
Discussion and exchange with participants
Anna Schürch
- 15.30 BREAK**
- 16.00 Thematic discussions (groups)**
Relevant issues that came up during the day will be addressed
- 16.45 Plenary discussion with the peers and issues to address in future**
Judith Tonner, Sophie Vögele
- 17.30 END**

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Layout and technical support: *Lara Rubin*

How to method Art Education?

Why we would like to ask this and other questions

Within academic research, art education is not an established scientific discipline, and its specialized potential for knowledge production within the art school context has neither been fully recognized. Frequently marginalized, art education research is often relegated to analyzing, evaluating, and optimizing didactic and formal aspects of art teacher training. To first claim and then further develop a distinctive role for art education research in the future landscape of cultural education, the specific literacy of research in artistic pedagogy must be more widely recognized. In this spirit and in the traditions of artistic as well as critical educational practices, we will ask: how to method Art Education? How to do research *otherwise*? Or, also simply: how to think, feel, write, perform, plan, and implement Art Education research for students, scholars, artists, pedagogues, and scientists in the near future?

These questions will serve as the red thread through the program of this peer-event and we invite the audience and our guests to participate in an open dialogue about imaginable collaborations as well as new connections between research and teaching. We hope to collectively reflect about current and impending challenges for our fields of research and projected futures for other research trajectories. We aim at finding shared fields of interest and concern with the goal to constructively develop art education research at ZHdK and more broadly.

Research in Art Education – prospect

Starting point and development of Research in Art Education at ZHdK As of February 2019, the Institute for Art Education (IAE) at ZHdK was discontinued. The closing down of the institute coincided with the completion of the externally funded project “TRACES” and was overall justified with a general re-organization of the Department of Cultural Analysis (for more information on the IAE see: <http://iae.zhdk.ch>). In the course of the ensuing months, the remaining members of the research team initiated a new trajectory for Research in Art Education (Forschung Art Education) in the institutionally set circumstances of an interim organization until December 2020. We

appointed several research associates to complete a team capable of responding to this endeavor. The goal was to maintain a strong research profile and to keep an emphasis on the implementation of critical and theory-led perspectives to enable a new set-up of individual, internally and externally funded research projects, which would lead the emerging research formation into a sustainable and (inter)nationally recognized future. One of the specific changes was to develop thematic strands, which would be motivated by and interconnected with the teaching in the BA and MA Art Education programs at ZHdK.

Establishing a profile

The new research trajectory focuses on a few main orientations for developing a stronger profile for art education research within an artistic as well as an academic setting, in which quality and specificity are paramount. Our research is theory-led, oriented towards a distinct use of methods while aiming to develop new approaches. In this spirit, we initiated and developed three thematic strands since 2019: “Knowledges in Art Pedagogy”, “Art/ist Teaching”, and “Sustainability in Art Education Fields of Practice”. A fourth research area is in the making since spring 2020, featuring didactics in Art Education. The connection between all strands is the distinct emphasis on artistic and design-oriented educational practices. In all areas, we pursue research approaches guided by artistic methods and a processual research orientation.

The team distinguishes itself through a broad range of expertise in different research formats such as action research, qualitative social research, arts-based research, empirical research, cultural analysis, and inquiry-led learning/studying, thereby expanding the research field of art education. Such a diverse approach is geared towards the transformation of current pedagogical and didactical concepts. This transformation has itself become a subject of central concern in art education research on a larger scale: Currently, the conditions and effects of digital and hybrid teaching arrangements in art education are being analyzed and interrogated from an artistic-didactic perspective. Some of our current topics at Research in Art Education are participatory practices, equality, diversity, sustainability and resilience, knowledge transformation, care-work, digitalization, and agency through critical pedagogical perspectives.

An important element in the development of research content and methods within our team is the focus of the transfer between teaching and research, which promotes new ideas on teaching and learning while also adding a practice-related aspect to research topics and methodology. Thereby, our research practice at Research in Art Education has an important impact on methodological and didactic discourses in educational settings, on the development and change of teaching strategies, as well as on new theoretical approaches to cultural mediation and artistic strategies beyond the area of art education.

Another important element is the space we create within our organizational structure to include affiliated fellows and the promotion of junior researchers. For claiming a distinct position within the field and for developing a specialized profile, we actively seek the dialogue with advanced senior researchers and promote in-house students and young talents to sustainably develop the discipline.

Establishing a team-based form of organization

A specific character of our research set-up is that it is team-based and collaborative on several levels. Flat hierarchies and collegial exchange are part of the goal to establish qualitatively good work as well as valuable personal exchange. Tensions and finding ways to deal with them are part of the challenge of this structure. Our collective organization and dedication to a participatory but theory-led research perspective lead to highly committed and personally involved forms of intellectual exchange. This includes a cooperative team-steering structure in the form of shared management responsibilities. The core-team in charge takes on responsibility for supervising and decision-making on all levels of organization, for exchanging advice among the researchers, and for consolidating different knowledges and expertise. The relationship between this team-based organizational structure and the role of the professorships within this structure has yet to be determined within a broader context of re-organization.

Implementation and prospect

All thematic strands at Research in Art Education follow their own specific trajectories: they develop projects, apply for funding, establish and maintain networks, publish their work, participate in rele-

vant conferences and public events, and develop new connections to the BA- and MA-Programs at ZHdK and to other educational settings. Simultaneously, at our monthly research colloquium, the team gathers and commits to an intense exchange about topics, challenges, and the planning of different activities at Research in Art Education. In more informal and smaller constellations, individual researchers – including fellows and junior staff – meet across the research areas to share ideas, help each other think and write, or plan conference visits together. Conference visits and other events are regularly, but not exclusively, proposed and performed as a group – within and across the thematic strands. The continuous dialogue about specific orientations, activities, and thematic foci of the different research strands invites cross-pollination amongst different approaches, yet also allows facing and dealing with potential conflicts and disagreements about content and methodology. The goal of such professional and collegial exchange amongst all of us is also to develop a complex entanglement of and critical reflection about the wide variety of backgrounds of the different researchers in the team. The additional, comparably unique commitment to link research and teaching in Art Education at ZHdK, assures a specific quality of art educational research: its bond with the actual practice of teaching. Despite the importance of our specific experience in artistic practice, professional pedagogical education, empirical methods, social science, didactics, and cultural theory, the thematic strands at Research in Art Education are not bound to individual persons, but rather committed to a sustainable and long-term research set-up for the future of art educational research at ZHdK and beyond. The stimulation and funding of fellows as well as junior researchers is a crucial element.

In the course of 2019 and throughout 2020, it transpired that the three newly acquired thematic strands engage in diverse practices of communicating and transferring their research findings. Some projects are more clearly directed towards developing art educational methods for research and teaching within the art school context. Others are more strongly committed to further develop secondary school art education, or to sustainably transform professional areas of work for art educators beyond the school context. Engaging in developments of new media-cultures and the effects of digitalization is of concern to all the strands, although addressed in differing

manners. These interrelated connections allow the fourth strand and other potential thematic strands to develop in a continuous dialogue and thus establish clear-cut foci.

Our crucial prospect beyond the transitional phase of Research in Art Education in 2020 is to consolidate the different strands by emphasizing their characteristics as well as their interferences. Within the broader context of the departmental reorganization, we aim for future organizational structures favoring collective working modes and flat hierarchies, which should enable a greater permeability between the now rather strongly separated entities of the BA-Art Education, the MA-Art Education, and Research in Art Education.

Thematic strands: presentations

How to Method Artistic Teaching?

Thematic strand: Art/ist Teaching

Janina Krepart, Heinrich Lüber, Jules Sturm

In our contribution, we will briefly describe one specific research project in the thematic area of "Art/ist Teaching" (Künstlerische Lehre). We will also share some of the challenges we are facing in terms of funding, methodology, and realization of the project, and finally pose a few questions on how to develop methods in/for/through Artistic Teaching in research.

With the research project "Rehearsing Scenarios", we aim to develop more experimental, participatory ways of artistic teaching, which also help to develop new methods for doing research at the intersections of higher education, teacher training, pedagogical and artistic research, and artistic practices. The project is organized around a planned series of workshops (rehearsals), which are designed to equip future art teachers with new strategies to meet the acute call for a reconsideration of educational purpose, by linking it to contemporary art/istic teaching approaches that take up art's own ambivalence, transformability and urgency. In light of our era's ever more unexpected global crises, as well as the educational turn towards digitalization and democratization, we take educational practices as predestined to engage artistic strategies as tools for alternative transformative teaching methods. The project has the speculative goal of multiplying the approaches to art teaching and venturing towards educational

competencies that allow an engagement with art as a radical modality for responding to the unknown. In order to advance new teaching strategies, the project starts from and works within artistic modes. In our presentation we will introduce the main characteristics and questions of this specific project, as we believe that the thematic field of "art/ist teaching" will only evolve through the experimental practice of rehearsing and putting to the test explorative ideas in different settings. Furthermore, in the sense of a critical pedagogical approach, we commit to develop research as well as teaching methods that question their own specific conditions and effects. In this project, we explicitly work with methods from cultural theory that take theoretical concepts as a critical lens through which current societal challenges and struggles are addressed and questioned. Artistic teaching practices in our eyes must thus importantly engage not only in urgent societal themes such as global crises, digitalization, precarious labor conditions, and the democratization of education, but it must also turn to and develop specific artistic responses to these urgencies through the means of strategies such as gapping, speculative fabulation, deep listening, slow looking, etc.

With the goal to open a debate about required conditions, themes, actors, and future support structures for research in "artistic teaching", we will pose a few questions about how to think, do, fund/found, organize, and perform research projects that define themselves in artistic and critical pedagogical terms: to question the status quo of all actors and conditions involved.

Knowledges in Art Pedagogy – Kunstpädagogisches Wissen

Thematic strand: Knowledges in Art Pedagogy

Michèle Novak, Anna Schürch, Margot Zanni

What types of knowledge form the basis for the school subject Visual Arts (Bildnerisches Gestalten)? What constitutes these art pedagogical knowledges as situated and historically grown? What dimensions of knowledge does it comprise? Which canon is it based on and which interstices or blind spots does it have?

We pursue these questions within the framework of the research field of art pedagogical knowledge (Kunstpädagogisches Wissen). In doing so, we assume that art education knowledge in Switzerland has spe-

cific qualities – grounded in the scope and nature of the educational training – but that it is little formalized and often tacit.

Social and educational policy changes are currently leading to structural and content-related changes at Gymnasium level. Specialized content as well as professional understanding are in motion and the identity of *Bildnerisches Gestalten* is shifting. The grammar school system faces issues with social impact such as diversity, digitalization, globalization or sustainability. At the same time, the field of the arts transforms our understanding of knowledge: promoted by a thorough questioning of the epistemological foundations of the arts, and informed by approaches of critical theory and cultural studies, alternative forms of knowledge production address their own social and societal situation and make our understanding of knowledge negotiable. To address the demands for change the subject *Bildnerisches Gestalten* is faced with, it is necessary to examine the hitherto undervalued knowledge in its positioning, to question them from a critical point of view and to make visible the specific understanding of knowledge as part of a professional field and a discipline in its complexity. Such knowledge includes different dimensions: reaching from an art historical canon to creative techniques, artistic strategies and implicit practices. Above all, this knowledge manifests itself through the way things are handled and what is done. We adhere to an understanding of art education as a field of knowledge about art educational practices.¹ They are a „nexus of doings and sayings“² that are characterized by, among other things, implicit knowledge structures. Within practicing art education by way of teaching *Bildnerisches Gestalten* – acting in class, thinking in class, or discussing in class – these structures can become visible in the access to the existing orders of knowledge or in the relation of objects, formations of meaning, and materialities.³ The co-research between members of the arts university as well as the professional field, allows to expand art pedagogical knowledge beyond what is intrinsically valid and thus introduces a new relevance of the subject for future education.

1 Ricken, Norbert 2019: Aspekte einer Praxeologik. Beiträge zu einem Gespräch, in: Kathrin Berdelmann, et.al. (eds.): Transformationen von Schule, Unterricht und Profession. Wiesbaden: Springer VS, 29–49.

2 Schatzki, Theodore. R. 1996: Social Practices. A Wittgensteinian approach to human activity and the social. Cambridge: Cambridge University Press, 89.

3 Wrana, Daniel 2014: Die Analytik diskursiver Praktiken als Zugang zu Professionalisierungsprozessen, in: Christiane Thompson, Kerstin Jergus, Georg Breidenstein (eds.): Interferenzen. Perspektiven kulturwissenschaftlicher Bildungsforschung. Weilerswist: Velbrück Wissenschaft, 178.

The goal is to search for possibilities of strengthening and developing the subject on the basis of bringing to the fore existing knowledge systems. A different and more accurate pedagogical understanding of knowledge will enable to endow the subject with reflected and complex answers to current challenges within the educational system and thus contribute importantly to the development of *Bildnerisches Gestalten* in Switzerland.

From a distance... Zooming in on Art Education

Thematic strand: Didactic Interrogations

Miriam Schmidt-Wetzel, Laura Zachmann

In this contribution, we will start by briefly introducing Miriam's specific approach to research in art education. We will then provide an insight into the newly initiated didactic research project „Narratives of Distance and Proximity“, in which students and lecturers participate as experts in practice and as participants in the process of generating knowledge and developing methods under as yet unexplored circumstances the field currently encounters. Group discussions and participatory observations, conducted in the context of students' practica in socio-cultural work fields under lock-down conditions, will provide the data-basis. The examined practica as well as the first survey steps took place in an exclusively virtual sphere under strict lock-down conditions. As a consequence, the research process itself has become the subject of investigation: In discussions and talks about cultural education facilitated by the video-conferencing tool "Zoom", and within the team of student-researchers involved in this project, specific qualities of distance and proximity, as well as resonance and relation are reconstructed.

Challenges of interrogating and implementing sustainability through Art Education

Thematic strand: Sustainability in Art Education Fields of Practice
Michel Massmünster, Judith Tonner, Sophie Vögele

Green perspectives on consumption, conservation and protection of resources are present in various fields. Art Education as a discipline has so far touched on these issues rather marginally or coincidentally, and on behalf of practice. A systematic linkage or theorization has not occurred. Notwithstanding, we observe that arts- and design-based activities in education de-facto address these issues, supplementing the social and pedagogical perspective to the green one. For instance, the dimensions that affect equal opportunities, and the immediate relationship between social divide and access to resources, which are broadly mentioned within the UN's sustainable development goals (SDG)⁴ but marginally observed within considerations of sustainability. Our aim is to inquire about potentials of the discipline and practices of arts- and design-based activities in education regarding sustainability and its societal dimensions. We are interested in questions addressing theory and practice in their entanglement: "Which understanding of sustainability is present in art education and how can art educations' perspectives contribute to an accurate sustainability? How can art education promote sustainable behavior?" Moreover: "How can art education provide a model for sustainability in other areas?" Thereby, we would like to include critical perspectives and consider ecofeminism as well as insights from struggles for antidiscrimination. This, we think, is necessary to enable an understanding of historically contingent power-relations on the local and global levels in order to face their influence on capabilities, resources and perspectives for different ways of living.

Indeed, looking at the SDGs, we see activity spheres of art education to refer directly to an array of UN's formulations. SDG 10: reducing inequality within and among countries; SDG 5: achieving gender equality; SDG 4: ensuring inclusive and equitable quality education; SDG 11: making cities sustainable; SDG 13: taking urgent action to combat climate change; and even SDG 15: protecting, restoring and

promoting sustainable use of terrestrial ecosystems and halting biodiversity loss. Regarding the SDGs' formulations, however, it is crucial for us to ascertain the difficulty of them conveying an expectation of universalism and of having been critiqued for their attempts to handle challenges from that perspective. Similar observations have been put forward about other formulations around sustainability:⁵ they have the tendency to prioritize a specific, normative, and to certain extent westernized, economically defined way of living. The use of the term sustainability considered from that point of view appears to be conflicting, to force political abuses and to set a norm instead of focusing on a multitude of living conditions. So far, however, a discussion around a comprising understanding of sustainability is lacking.⁶ As art educational practices and methods often address local, situational and individual levels, we also propose to broaden the understanding of sustainability through them in order to challenge and eventually overcome predominant curtailments of the term.

During our presentation, after a brief introduction, we will provide a discussion space to participants asking, which SDGs are relevant for art education from your specific experiences. Questions will concern your teaching practice, the goals you address or that should be considered in future and the role of art education in general for understanding sustainability and promoting sustainable behavior.

⁴ <https://www.un.org/sustainabledevelopment/sustainable-development-goals/> (retrieved: 20.8.2020)

⁵ Tsing, Anna Lowenhaupt 2017: A Threat to Holocene Resurgence Is a Threat to Livability, in: Marc Brightman, Jerome Lewis (eds.): The Anthropology of Sustainability. Beyond Development and Progress. New York: Palgrave, 51–66.

⁶ Brightman/Lewis 2017: Introduction, in: id., 1–34.

Addressees and format

In the attempt to fully utilize the space provided through the imposed interim phase of transition until the end of 2020, we discussed the opportunity to organize an internal presentation within the ZHdK that especially addresses faculty and staff from Art Education. We thereby aim for discussions with involved practitioners that will allow us to assess our work in progress, condensed in our thematic strands, organizational structure and working modes. In the course of planning, we decided to seize the opportunity and invite an array of peer experts to attend and share insights from their perspectives to have yet other inputs for our Research area in the making.

The format will be a combination of digital and live attendances.

For our "digital attendants" we have structured the day as follows:

Between 9:00 AM and 11:00 AM (see overview) we will provide a first glimpse into our recent history and new structural developments, as well as into the current team-working structures. We will then reserve time to collect and briefly follow up on questions and comments from the audience, before handing over to our peer invitees to give space to their questions and comments. The presentations on behalf of individual thematic strands and the ensuing discussions (11:00 AM to 4:00 PM) can be attended as desired and will potentially give our "digital attendants" time for a break and simultaneously our physically present participants more room for exchange and discussion. The descriptions on the individual presentations of the thematic strands (see above) will help to make up for missed presentations. From 4:00 PM to 5:30 PM, we have scheduled discussions and break-out groups predominantly centered on the expertise, interests, and questions of our peer-experts.

Language

Our event will be mainly held in German with selected presentations and discussion parts in English. During the event, everyone is invited to speak the language they are most comfortable in. We will do our best to facilitate a smooth participation for everyone. This extensive program serves to offset the partial dominance of German during the event for participants less familiar with German.

Registration (free of charge)

Registration is mandatory!

- Please register **until September 17th** via a short e-mail message to Eunjeong Gross specifying your mode of participation (online or physically present): eunjeong.gross@zhdk.ch
- Registration for online participation: We will send you the link, password and instructions on the day before the conference at the latest.

Links, address and contact details

- Website Research in Art Education: www.zhdk.ch/fae [hinterlegter link: <https://www.zhdk.ch/en/research/research-in-art-education-7627>]
- Blog Art.School.Differences: bit.ly/a_s_d [hinterlegter link: <https://blog.zhdk.ch/artschooldifferences/en/>]

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- Eunjeong Gross, Research in Art Education administration office: eunjeong.gross@zhdk.ch
- Sophie Vögele, convenor: sophie.voegel@zhdk.ch

Biographical notes (alphabetical order)

Ingrid Commandeur is art critic, researcher and educator. She is course director of the Master of Education in Arts at Piet Zwart Institute. She holds an MA in Art History from the VU University in Amsterdam. Prior to her position at the Piet Zwart Institute, Ingrid was senior editor at METROPOLIS M, Magazine of Contemporary Art, lecturer in art theory at the Gerrit Rietveld Academy in Amsterdam and independent art critic and researcher. She has published extensively on contemporary art and is part of the Transdisciplinary Research Group of RASL (Rotterdam Arts and Sciences Lab). She is a PhD candidate at VU University. Her current focus in research is related to post-humanism and new materialism in relation to education (both in theory and praxis).

Eunjeong Gross ist administrative Assistentin, die mehrere Forschungsteams im DKV administrativ unterstützt, darunter auch das Team Forschung Art Education. Als ehemalige Architektin findet sie ihre Aufgabe, Kultur- und Kunstschaaffende zu unterstützen, spannend und hält diese für wichtig.

Alisha Heinemann ist Professorin für Erziehungswissenschaften mit dem Schwerpunkt Bildungsverläufe und Diversität an der Universität Bremen. Zuvor war Sie Vertretungsprofessorin für Migrationspädagogik an der Universität Bielefeld und mehrere Jahre als post-doc - Universitätsassistentin im Arbeitsbereich Deutsch als Zweitsprache an der Universität Wien. Ihre Promotion hat Sie im Schnittpunkt Erwachsenenbildung und Migra-

tion an der Universität Hamburg abgeschlossen. Ihre Forschungsschwerpunkte sind die kritische Erwachsenenbildung auf der Folie postkolonialer Theorien, kritische Diversitätsforschung, pädagogische Professionalität in der Migrationsgesellschaft sowie die differenzsensible Berufsschullehrer*innenbildung.

Janina Krepert is research associate and teaching assistant at the MA program Art Education/ Kunstpädagogik, ZHdK. She studied fine arts and graphic design in Hamburg and art education at ZHdK. Janina is interested in strategies of artistic teaching within a critical approach. Currently, her research focuses on i.a. artistic publishing as a performative pedagogical and installative practice, and as a mode of collective discourse and experimental thinking space for alternative knowledge production.

Petra Köhle, artist, has studied photography, theory and fine arts at ZHdK and Central Saint Martin's University of the Arts, London. She works collaboratively with Nicolas Vermot-Petit-Outhenin. In stage-like settings they engage with repetition and translation as transformative artistic practices. Their work has been presented internationally and includes installations, videos, texts, photography, performances and books. Petra Köhle co-directs the program MAPS – Master of Arts in Public Spheres at EDHEA – Ecole de Design and Haute Ecole d'Art du Valais. She co-conducts the research project "Mémoire institutionnelle – esthétiques politiques du don au Palais des Nations", which investigates the aesthetic agencies of gifts in the UN-buildings in Gene-

va. She is currently finishing her collaborative PhD at Linz University of the Arts.

Ruth Kunz ist seit 2019 Dozentin für Bildnerisches Gestalten, Fachdidaktik und Berufspraxis in der Abteilung Sekundarstufe I der Pädagogischen Hochschule Zürich. Sie verfügt über eine Doppelausbildung: In Basel erwarb sie 1998 das Lehramt für bildende Kunst. An den Universitäten Zürich und Genf studierte sie Politikwissenschaft, Geschichte und Völkerrecht und promovierte 2014 in Kommunikationswissenschaften mit einer Arbeit zur Rolle der Medien im politischen Sozialisationsprozess Jugendlicher. Sie unterrichtete mehrere Jahre auf der Sekundarstufe I und war im Kunst- und Kulturbetrieb auf künstlerischer, organisatorischer und administrativer Ebene aktiv. Ihre Forschungs- und Unterrichtsinteressen sind: Bildende Kunst, Kunst- und allgemeine Didaktik, Medien und Politik.

Nora Landkammer ist Kunstvermittlerin und forscht zu diesem Arbeitsfeld mit Schwerpunkt auf Rassismus- und Kolonialismuskritik in der Bildungsarbeit und in Kulturinstitutionen. Sie war in diversen Kulturinstitutionen in der Vermittlung tätig und bis 2019 stv. Leiterin des Institute for Art Education an der ZHdK. Sie hat ein Doktorat der Philosophie der Universität für Angewandte Kunst. Ihre Dissertation untersuchte Vermittlung in ethnologischen Museen in dekolonisierender Perspektive. Aktuell lehrt sie am Institut für Kunstwissenschaften, Kunstpädagogik und Kunstvermittlung der Universität für Angewandte Kunst Wien sowie im MAE Curatorial Studies, ZHdK. Sie ist aktiv im Kollektiv EAR (e-a-r.net) sowie im

internationalen Netzwerk Another Roadmap for Arts Education (another-roadmap.net).

Marie-Luise Lange, Diplomstudium Kunst und Germanistik und Promotion an der Humboldt-Universität Berlin; Habilitation: „Grenzüberschreitungen - Wege zur Performance. Körper - Handlung - Intermedialität im Kontext ästhetischer Bildung“ an der Justus-Liebig-Universität Gießen; seit 2000 Professorin für Theorie künstlerischer Gestaltung TU Dresden, 2010-2018 Mitglied der Performancegruppe Seite.30; zuletzt Mitorganisatorin des Symposiums act.move.perform. 2017 in Dresden/ Meissen. Ihre Schwerpunkte in Lehre und Forschung sind: Künstlerische Strategien der 1. und 2. Moderne; Zeitgenössische Performanceformen und Vermittlungsstrategien in der Performancelehre; Gender/Queer/Diversity in Theorie und Praxis; zeitgenössische Kunst und deren Kritik; Geschichte, Theorie und Praxis von Aktionskünsten; Pädagogik des Performativen; Urban Performance; Kunst und Politik; Transdisziplinarität und Grenzüberschreitungsphänomene in Kunst, Theater, Tanz und Wissenschaft; Ästhetische/künstlerische Forschung; Verhältnis von körperlicher Präsenz und medialer Repräsentation.

Heinrich Lüber is an artist who works mainly in the field of performance and installation. For his art work he received several national and international awards. Heinrich was involved in the conception and realization of international art festivals in Basel, Switzerland. In the context of Swiss Art Universities, he has been conducting research projects on performativity: Perform Space (2004/05;), The

Situated Body (2006/7); Kunstvermittlung in Transformation (2009/11). Since 2008 Heinrich acts as head of the MA program Art Education/ Kunstpädagogik at ZHdK.

Michel Massmünster studied Cultural Anthropology and Sociology. He received his PhD from the LMU Munich and the University of Basel. His central research and teaching topics are: urban ethnography, night and time, anthropology of knowledge and performative ethnographic writing. He was a scientific assistant and lecturer at the Institute for Cultural Studies and European Ethnology at the University of Basel and collaborates with different artists, independent curators, architects and institutions. Currently, he is working as a senior researcher in Art Education at the Department of Cultural Analysis, ZHdK. He also holds a position as a lecturer at the University of Basel.

Michèle Novak ist Wissenschaftliche Mitarbeiterin in der Forschung Art Education und Dozentin am Master Kunstpädagogik an der ZHdK wie auch am Master Fachdidaktik Künste der PHZH/ZHdK. Zudem ist sie Lehrerin für Bildnerische Gestaltung an der Kantonsschule Stadelhofen. Ihre Arbeitsschwerpunkte sind: Forschungsorientierte Lehre, fachdidaktische Forschung, Transferorientierung von kunstpädagogischem Diskurs und Berufspraxis.

Lara Rubin studiert im Master Art Education Kunstpädagogik an der ZHdK. Sie arbeitet als studentische Mitarbeiterin für den Master und in der Forschung Art Education.

Romy Rüeegg is an artist working with performance, audio formats, publications and gatherings, invested in questions of shared knowledge production, questions of re-reading, intersecting and entangling. Her work is shown and published internationally, in festivals, group exhibitions and personal exhibitions, a.o. Language is Skin - Scripts for Performances (Archive Books, Berlin 2018). She is a lecturer at the Master Art Education, ZHdK where she co-teaches artistic practice with a focus on artistic research and artistic strategies. Currently she additionally holds a fellowship with Research in Art Education, ZHdK. She was a co-researcher in the project Art.School.Differences (2014–2016, IAE, ZHdK) and co-programmed “Art Research Work” in the Swiss Artistic Research Network’s 2018 symposium.

Mira Sack ist Professorin für Theaterpädagogik und arbeitet an der ZHdK. Sie lehrt und forscht zu performativen Praktiken der Kritik, Kulturen der Vermittlung und theatralen Verfahren an den Schnittstellen von Theorie und Praxis. Sie ist Mitherausgeberin der Fachzeitschrift für Theaterpädagogik.

Miriam Schmidt-Wetzel holds a professorship for didactics of art and design at ZHdK. She is the new director of the PhD Fachdidaktik Art & Design, ZHdK in cooperation with PHZH and the Stuttgart State Academy of Art and Design. She studied Fine Arts, Art Education, Spanish and German as a Foreign Language (Frankfurt, Mainz, Berlin) and completed her PhD at Goethe-University, Frankfurt, with a thesis about the interrelations between aest-

hetic and social processes in high school art classes. She has many years of experience in teaching art education in high schools and universities which include a visiting professorship of art didactics at the Burg Giebichenstein Art Academy Halle an der Saale. In her research she interrelates qualitative and artistic research methods and sets a focus on collaborative thinking and working in the fields of Art Education and Kulturelle Bildung.

Anna Schürch ist Kunstpädagogin und Dozentin an der ZHdK, tätig in Lehre und Forschung im Bereich Art Education. Studium Lehramt für bildende Kunst in Basel; Promotion an der Universität für angewandte Kunst Wien mit einer historisch-diskursanalytischen Studie zur ZeichenlehrerInnenausbildung in der Schweiz. Arbeitsschwerpunkte: historische und aktuelle schulische Kunstpädagogik, kunstpädagogisches Wissen, poststrukturalistische Bildungstheorie, Forschendes Lernen und Aktionsforschung, Vermittlung von Gegenwartskunst und Performance.

Bernadett Settele is a faculty member and senior researcher in Art Education at ZHdK. She* currently works on developing institutional perspectives and methods for change in Higher Art Education, challenging core themes like heterogeneity, individualisation, and reflexivity (at ZHdK's Dossier Teaching). In her PhD thesis "Bildung in Performance", or Education in Performance, Bernadett elaborates a pedagogical and philosophical viewpoint onto arts' situations and arts' "subjects", focussing on examples of 'collective aesthetic situations' in performance where these "subjects" relate

to each other. Bernadett has a background in Art History, Art Education and Philosophy, and has specialised in interweaving queerfeminist, affect, contemporary art approaches with Art Education, and favors collective approaches to research and learning situations.

Jules Sturm is a senior researcher at Research in Art Education, ZHdK. Jules is also an independent lecturer at Sandberg Institute and Gerrit Rietveld Academie, Amsterdam. Jules was assistant professor for literary theory and cultural analysis at the University of Amsterdam, and has left academia to pursue more self-organized research projects around the theme of embodied theories. Jules works in collaboration with independent artists. Originally trained in philosophy and women's studies, Jules specialized in critical theories of the body in Art and Aesthetics, Queer Studies, Posthuman Theories and Critical Disability Studies – fields that fuel Jules' ongoing commitment to alternative knowledge production in contemporary culture and education. Jules' work aims towards committed forms of learning from, within and beyond diversity.

Judith Tonner studied Sociology (BA) at the University of Konstanz and Psychology (MA, PhD) at the University of Basel. Her research and teaching activities focused on the promotion of sustainable behaviour. Currently, she is working as a senior researcher and lecturer in Art Education at the Department of Cultural Analysis, ZHdK.

Peter Truniger ist Professor an der ZHdK. Dort leitet er seit 2008 den Bachelor of Arts

in Art Education. Seit 1997 unterrichtet er allgemeine Didaktik und Psychologie. Er hält einen Lizentiatstitel in Psychologie, Pädagogischer Psychologie und Publizistikwissenschaften (Universität Zürich) und ist ausgebildeter Supervisor und Coach mit mehrjähriger Praxiserfahrung. Er ist Autor verschiedener Beiträge zu Lehr-Lernberatung und Coaching, zur Hochschulentwicklung sowie zu Kunst und Design in Lehre und Vermittlung.

Renée Turner is an artist whose practice engages with digital narratives, archives, and forms of interdisciplinary and collaborative inquiry. Whether working on her own or with others, her research is guided by feminist perspectives, senses of embodiment, and intuitively driven connections between disciplines, histories, and subjectivities. She has been an artist in residence at Skowhegan and the Rijksakademie, and was a researcher at the Jan van Eyck Academy. Parallel to her practice as an artist, she has taught art, theory and design at the Bergen Academy of Art and Design and St. Joost Academy, and was the former director of the Piet Zwart Institute. Currently, she is Senior Research Lecturer at the Willem de Koning Academy, where she continually seeks critically committed approaches to pedagogy.

Sophie Vögele has a background in anthropology and Gender Studies (University of Basel, Heidelberg and Geneva) and was affiliated at York University Toronto for several years where she also taught. She is a member of the doctoral school in philosophy at the Akademie der bildenden Künste Wien. Currently, Sophie has a position as a senior researcher in

Art Education at the Department of Cultural Analysis, ZHdK with selected teaching assignments in addition. Her research focusses on social inequality, processes of Othering, and the location of critique within Higher Education and in the field of the arts. A major research project was "Art.School.Differences. Researching Inequalities and Normativities in Higher Art Education" co-directed with Philippe Saner from 2014–16 (bit.ly/a_s_d).

Laura Zachmann studierte Kunstvermittlung (MA) an der ZHdK und ist diplomierte Erwachsenenbildnerin (SVEB). Seit 2017 ist sie als Unterrichtsassistentin und Lehrbeauftragte im Bachelor Art Education an der ZHdK tätig.

Margot Zanni studied Video Art at HSLU and Art Education at ZHdK. Since 2019, she is research associate at Research in Art Education, ZHdK. From 2016 to 2020, she was a teaching assistant in Art at ZHdK, and since 2019 she is member of the faculty in the BA and MA Art Education (Kunstpädagogik)-programs. Currently, she writes her doctoral thesis at the State Academy of Fine Arts Stuttgart on the appropriation of the school space through artistic practices in the context of art teaching. She is trained as a primary school teacher and as an art teacher at upper-secondary school level and has many years of teaching experience in this field.