

Call for Papers – Special Theme Issue Borderless: Global Narratives in Art Education

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This special theme issue of *Australian Art Education*, due for publication in December 2018, is part of an international research collaboration with a number of selected journals publishing on the same theme within a similar timeframe. This initiative will result in an international exchange and sharing of information from each of the countries involved with the aim of presenting findings at the 36th World International Society for Education through Art (InSEA) Congress being held in Vancouver, Canada from 9 – 13 July, 2019.

Other art education journals confirmed to date as part of this international research project include:

- *Journal of Cultural Research in Art Education*, **USA** (<http://www.jcrae.org/>)
- *Revista Portuguesa de Educação Artística*, **Portugal** (<http://recursosonline.org/rpea>)
- *Synnyt/Origin, Finnish Studies in Art Education*, **Finland** (<https://wiki.aalto.fi/display/Synnyt/Home>)
- *Tercio Creciente*, **Spain** (<http://www.terciocreciente.com>)
- *Art Education Review*, **Korea** (<http://www.saek.co.kr>)

Special Issue Theme

The theme for this special theme issue is **Borderless: Global Narratives in Arts Education** and is underpinned by the following questions:

- Who are we in relationship to other cultures and countries?
- What issues in art education are potent across the world?
- How can art educators address and teach with a narrative of “being global”?

This issue’s theme, **Borderless: Global Narratives in Art Education**, challenges us to look outward as we simultaneously reflect inward. When facing global issues and divisions on top of contestation about worldviews and ontological discourses, we are challenged to reflect on our established views about and beyond local or regional history and knowledge. Therefore, seeking new and open-ended approaches to globalisation, this call for papers seeks art educators’ critical and theoretical explorations and responses as global educators. We invite authors to share their Australian narratives, the ones that address globalising educational issues, concerns, and problems, both reflecting on their art educational approaches to globalisation and reiterating the transforming and/or communicative opportunities of art and visual culture (Delacruz, 2009; Meskimmon, 2010).

Narrative (inquiry) is an interpretation of history or stories created by a person, groups of people, or popular media. Said’s (1978) criticism from decades ago, for example, on the development of Western historical, political, and cultural views on the East posits that Orientalism as a narrative serves and justifies the West’s dominance. Curriculum as a narrative might also reflect the idea and viewpoint of selected groups, views, and ideologies. However, narratives are flexible. They can be changed or rewritten. Therefore, we invite revision and counter-interpretation against particular cultures, people, and viewpoints. As art educators, what are your constructed narratives, and how are they developed or critically challenged dominant stories? When forming new narratives on a global context, we encourage authors to share their critical and/or successful narratives towards the traces, emerging issues, or future vision of globalizing art education.

For this theme, some of the following questions might be addressed:

- What are global narratives for art education? How can art educators address global narratives or stories in our teaching and research?
- What are emerging narratives that demand global focus and attention? How can we teach with, about, and for emerging global narratives?
- Can narratives compete and conflict with each other on global teaching and learning? In what ways are dominant narratives contributing to damaging single stories?
- How do you interpret, communicate, and work with others' global narratives or stories?
- What is the role of art educators in the age of globalising conflicts and issues based upon highly contrasting and contesting social, political, cultural, and religious ideologies and practices?
- How can global visual culture and social networking be explored to address global narratives?
- How can we address or create equitable global narratives toward global inclusion, diversity, and justice?
- How can theories or critical approaches from other disciplines inform and address global narratives in art education?

References

- Delacruz, E. M. (2009). Mapping the terrain: Globalization, art, and education. In E. Delacruz, E. M., A. Arnold, M. Parsons, & A. Kuo, (Eds.), *Globalization, art, and education* (pp. x-xviii). Reston, VA: National Art Education Association.
- Meskimmon, M. (2010). *Contemporary art and the cosmopolitan imagination*. New York, NY: Routledge.
- Said, E. W. (1978). *Orientalism*. New York: Vintage Books

Image: 'The Blue Marble' photograph of Earth - By NASA/Apollo 17 crew; taken by either Harrison Schmitt or Ron Evans - <http://web.archive.org/web/20160112123725/http://grin.hq.nasa.gov/ABSTRACTS/GPN-2000-001138.html> (image link); see also https://www.nasa.gov/multimedia/imagegallery/image_feature_329.html, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=43894484>

We look forward to receiving your submission. For further information please contact the *Australian Art Education journal editor* Dr Martin Kerby: journal@arteducation.org.au

Due date for submissions: October 8, 2018

Submission Guidelines and Editorial Policy: <https://www.arteducation.org.au/journals/editorial-policy-and-author-guidelines>

36th InSEA World Congress – Vancouver, Canada 9-13 July, 2019
<http://www.insea.org/insea-world-congress-2019> (Theme – 'Making')



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