

MON OCT 02	19:00–20:30	<b>WELCOMING ADDRESS:</b> Univ.-Prof. Barbara Putz-Plecko	Exhibition Center
		<b>OPENING PERFORMANCES:</b> Introduction of the Un/Chrono/Logical Timeline: Johannesburg working group Spoken Word Performance: Njideka Iroh	
TUE OCT 03	14:30–16:00	<b>STORYTELLING SESSION</b> with Lineo Segoeete: “Lesotho’s Journey in Literature”	Exhibition Center
	16:30–18:30	<b>WORKSHOP:</b> “Paulo Freire: receptions and responses in Art Education”	
	19:00–20:30	<b>WORKSHOP:</b> “Arts Collectives as Spaces for Collective Learning and Knowledge Sharing”	Kunsthalle Wien COMMUNITY COLLEGE
WED OCT 04	14:30–16:00	<b>STORYTELLING SESSION</b> with Emma Wolukau-Wanambwa: “Charles Ssekintu’s Tent”	Exhibition Center
	16:30–18:30	<b>WORKSHOP:</b> “De/construction of the Wild <-> Child”	mumok Art Education, studio
	19:00–20:30	<b>WORKSHOP:</b> “ACTivating ARchives Through Radical Methods”	WE DEY x space guests
	19:00–20:30	<b>PUBLIC BROADCAST</b> of a Radio Play with Christian Nyampeta	Exhibition Center
	21:00	<b>PARTY!</b>	Location: to be announced
THU OCT 05	11:30–16:00	<b>VIENNA TOUR:</b> Visiting Sites, Projects and Concepts of Un-Doing the Politics of History and Memory in Vienna	Brigittenaue Gymnasium
	17:00–18:30	<b>WORKSHOP:</b> “Uncanny Materials. Founding Moments of Art Education”	Academy of Fine Arts Vienna
	19:00–20:30	<b>WORKSHOP:</b> “Schoolbook Reflection: Colonial Traces in Visual Representation in Schoolbooks”	Academy of Fine Arts Vienna/ Institute for Education in the Arts
FRI OCT 06	10:00–13:00	<b>WORKSHOP:</b> “Mapping Alternative Art Education Practices in Russia” “What the hell is happening here?”	Exhibition Center
	14:30–16:00	<b>STORYTELLING SESSION</b> with Cheng Yuk Lin: “THE STORY – From Liu yi (六藝) (SIX ARTS) to Yi shu (藝術) (FINE ARTS)”	
	16:30–18:30	<b>WORKSHOP:</b> “Critical Literacies”	
	16:30–18:30	<b>WORKSHOP:</b> “On Art Education and Coloniality”	
	19:00–20:30	<b>WORKSHOP (SPECIAL PROGRAM):</b> Storytelling workshop with storyteller and performer Jan Blake	ArtSocialSpace Brunnenpassage
SAT OCT 07	14:30–16:00	<b>STORYTELLING SESSION</b> with Patrick Mudekereza and Sari Middernacht: “Replay 1970s: Artists Meet Academics in Lubumbashi”	Exhibition Center
	16:30–18:00	<b>STORYTELLING SESSION</b> with Lennyn Santacruz and Alejandro Cevallos: “Stories of Indigenous Education in the Andean Region of Ecuador”	

Admission is free. For the workshops and the Vienna tour it is necessary to make a registration at [colivre.net/intertwining-histories/blog/registration](http://colivre.net/intertwining-histories/blog/registration)

**MAIN HUB:** Exhibition Center of the University for Applied Arts Vienna  
Heiligenkreuzer Hof, Schönlaterngasse 5, Stiege 8, 1010 Wien

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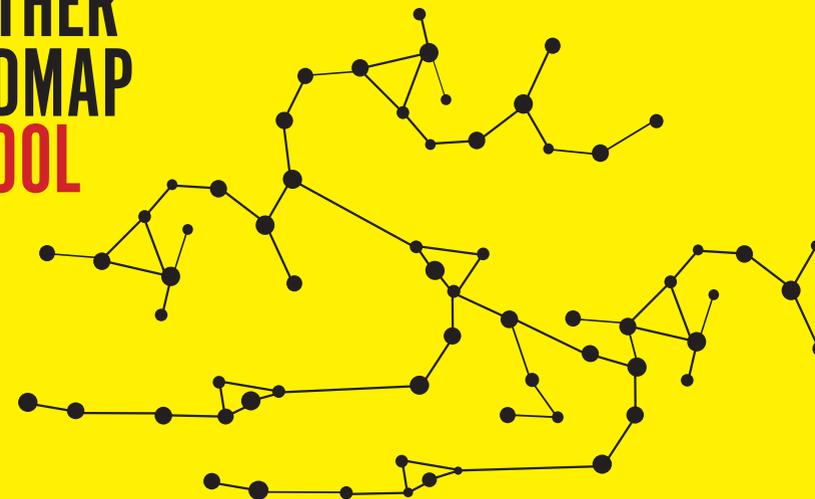
Association  
Art/Education

Zürich University of the Arts  
Institute for Art Education

di:'Angewandte

Universität für angewandte Kunst Wien  
University of Applied Arts Vienna

# ANOTHER ROADMAP SCHOOL



## intertwining hi/stories Arts Education Festival

OCT 02-07, 2017

Exhibition Center of the University for Applied Arts Vienna  
Heiligenkreuzer Hof  
Schönlaterngasse 5  
1010 Vienna

[colivre.net/intertwining-histories](http://colivre.net/intertwining-histories)

The festival is an event of intertwining hi/stories of Arts Education, a research project (2016–2018) in the international network Another Roadmap for Arts Education.

It is part of the Another Roadmap School, the network's initiative for joint research and learning.

[colivre.net/intertwining-histories](http://colivre.net/intertwining-histories)

**IKK.K**  
INSTITUT FÜR  
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**artEDU**  
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SCHWEIZ

## INTERTWINING HI/STORIES – THE FESTIVAL – THE RESEARCH

Intertwining hi/stories brings overlapping stories of arts education from different locations in the world together, aiming to trace the multi-layered histories of this field for developing critical practice, and challenge seemingly enclosed European and Western narratives of art and education. The festival invites teachers, museum and gallery educators, art students, researchers, social workers, critical thinkers and artists to engage in storytelling sessions and actions on the un/chrono/logical timeline, workshops, exchange and discussions on arts education histories.

Intertwining hi/stories is a cluster project by partners in the network Another Roadmap for Arts Education in Maseru, Johannesburg, Hong Kong, Lubumbashi, Nyanza, Vienna, Kampala/Namulanda and Geneva/Zurich. Between June 2016 and July 2018, the working groups study histories of arts education and their global overlapping within particular case studies (“stories”), using trans-disciplinary combinations of research methods such as archival research, oral history (narrative interviews), arts-based research and participatory practices. The common research interest is: What does the intertwining of these stories mean for practices of education through and on the arts? The cluster's work addresses the transfer of “art” and “education” from Europe to the Global South within the colonial context; the appropriation and localizing of concepts; and models of critical pedagogy in arts education and their international circulation, focusing mainly on the 1970s and the reactivation of historical experiences for the purpose of current practice.

The merit of bringing different local hi/stories together is to make the connections between seemingly unrelated historical events known in the field of arts education, and thereby contribute to a reflective understanding, and practice, of educating through and in the arts in a global context.

## OPENING EVENT

### WELCOMING ADDRESS

Univ.-Prof. Barbara Putz-Plecko

### OPENING PERFORMANCES

**Introduction of the Un/Chrono/Logical Timeline: Performative Action and Screening by the Johannesburg working group (David Andrew, Rangoato Hlasane, Puleng Plessie)**

**Spoken Word Performance by Njideka Iroh**

MON OCT 02, 2017, 19:00–20:30  
Open Event– no registration necessary

Exhibition Center Heiligenkreuzer Hof  
Schönlaterngasse 5, Stiege 8, 1010 Vienna

## INTERTWINING WORKSHOPS

Since 2016 researchers in the network Another Roadmap for Arts Education have been working on case studies from the histories of arts, visual and cultural education. These histories intersect and intertwine. Having a closer look at these relations is the aim of the workshops during the festival week. Each workshop focuses on a transversal topic, touched by researchers from several contexts, that affects our arts education practice today.

For the workshops, researchers will present historical sources and methods to discuss and question them, and their ideas on the relevance for today's practice. Educators, artists, students, activists and everyone attracted by collective thinking processes are invited to join the discussion of historical material and bring in their own perspectives. The aim is to collectively develop new ways of how to de/construct histories.

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*Limited Attendance. Please register for the workshops you want to attend:*  
<http://colivre.net/intertwining-histories/blog/registration>

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## ARTS COLLECTIVES AS SPACES FOR COLLECTIVE LEARNING AND KNOWLEDGE SHARING

Patrick Mudekerezwa and Sari Middernacht together with Christian Nyampeta, Camilla Franz, Andrea Hubin in collaboration with Kunsthalle Wien COMMUNITY COLLEGE and DENKFABRIK

Behind the reality of arts collectives hides a multitude of positions and practices that are as many adaptations to contexts, as well as tactics to bypass obstacles in order to negotiate spaces of expression and mutualising energies, skills or resources, giving reciprocal support in various struggles. In addition to providing an institutional refuge, the collective is also a space of experimentation, of thinking towards action that brings back within society the act of creating and the challenge to emancipate through artistic creation. Thus, to learn from others, and with others, to share knowledge, or to use the words of Jacques Rancière, to share the sensible, becomes an important binder in any collective. This sharing is carried out with more efficiency and spontaneity when it is developed with a minimum protocol, and minimal methodological tools and hierarchical power relations. But this flexibility also brings its fugacity. Then how can we communicate these experiences from one collective to another, from one generation to another, from one context to another, from one period to another? This is the major issue to be addressed in this workshop by examining the research and/or practice based experiences carried out in Lubumbashi (R. D. Congo), Nyanza (Rwanda) and Zurich (Switzerland). The workshop will be conducted in collaboration with and in the context of the Kunsthalle Wien COMMUNITY COLLEGE, a public programme and learning space conceived within the framework of DENKFABRIK – a young circle of friends of Kunsthalle Wien – for the exhibition *How To Live Together*.

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TUE OCT 03, 2017, 19:00–20:30

Kunsthalle Wien COMMUNITY COLLEGE  
MQ, Museumsplatz 1, 1070 Vienna

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## PAULO FREIRE: RECEPTIONS AND RESPONSES IN ART EDUCATION

Microsilions, Camilla Franz and Nora Landkammer together with David Andrew, Janna Graham, Rangoato Hlasane, Mónica Romero, Andrea Thal, Alejandro Cevallos, Lennyn Santacruz

This workshop explores histories of critical thought in art education following the spread of Paulo Freire's pedagogical concepts and their local uses and responses. When and how did art educators draw on Freire in Johannesburg, Cairo, Zurich, Geneva, London or Vienna? Rather than reiterating Freire's status as an international emblem of critical pedagogy, we propose to engage with local histories that respond to and correspond with the pedagogy of the oppressed, the meaning produced in translations, and the practices and pedagogical thought that dialogues with Freirean concepts. Engaging with historical sources and interviews brought together by researchers in the project Intertwining hi/stories of Arts Education, we want to understand the travels of Freirean concepts, the contradictions of the international reception, and think about what it means to re-engage Freire today.

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TUE OCT 03, 2017, 16:30–18:30

Exhibition Center Heiligenkreuzer Hof  
Schönlaterngasse 5, Stiege 8, 1010 Vienna

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## DE/CONSTRUCTION OF THE WILD <--> CHILD

Carla Bobadilla, Andrea Hubin, Barbara Mahlkecht, Karin Schneider together with Emma Wolukau-Wanambwa, Yuk Lin Cheng, Anna Schürch in collaboration with mumok Art Education (Claudia Ehartner and Ivan Jurica)

When progressive art educators and theoreticians on art education in Austria of the early 20th century described the newly developed field of "Child Art", they used to compare it with the art of non-Europeans. Their conviction was that "there is a relationship, even an absolute parallel, between the art of the ancients and primitives and the art of the child." (*Child Art and Franz Cizek*, 1936). Until today 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".

Based on a contextualization and discussion of quotes from the histories of arts education in China, Uganda, Switzerland and Vienna, this workshop will follow some of these constructions in an associative way of mapping quotes, images and objects. The aim is 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 "fantasy" that still inform our practice in an unconscious and troubling way.

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WED OCT 04, 2017, 16:30–18:30

Meetingpoint: Entrance hall (box office)

mumok Art Education, studio  
MQ, Museumsplatz 1, 1070 Vienna

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## ACTIVATING ARCHIVES THROUGH RADICAL METHODS

Collective Creativity (Evan Ifekoya, Raisa Kabir, Rudy Loewe and Raju Rage) and Janna Graham together with David Andrew, Rangoato Hlasane, Claudia Hummel, Sari Middernacht, Patrick Mudekereza, Puleng Plessie in collaboration with WE DEY

1968 and later, radical ideas outside institutions and forms of resistance: working from radical archives from the 70s and 80s related to the production of groups bridging radical arts and education practices in South Africa and the UKE, the workshop will look at three questions: How to work with absence of these radical archives in arts education? How does the ephemeral form/aesthetics of these radical archives (screen-printings, zine making, manifesto making) lend themselves to working in black and queer communities across nuanced experiences today? What is activated with students and other groups who are introduced to these archives in the present? The workshop will introduce participants to the archives surrounding the "Black British Arts Movement" in the UK, assembled by the London Group, and the "Medu Art Ensemble", collected collectively, and reflect on the relationship between the past, the present and the future of arts practice/education in relation to these histories.

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WED OCT 04, 2017, 19:00–20:30

*Only for invited guests – please contact us if you are interested to join!*  
[intertwining-histories@uni-ak.ac.at](mailto:intertwining-histories@uni-ak.ac.at)

WE DEY x space

Kandlgasse 24, 1070 Vienna

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## UNCANNY MATERIALS. FOUNDING MOMENTS OF ART EDUCATION

Barbara Mahlknecht and Elke Krasny

In 1941, the Master School for Art Education, today's Institute for Education in the Arts, was founded at the Academy of Fine Arts Vienna. In their presentation, Elke Krasny and Barbara Mahlknecht will pursue the structural, personnel, and ideological aspects of this National Socialist founding on the basis of materials from the university archives of the Academy of Fine Arts Vienna. Together with the participants of the workshop, questions on how to work on the history of National Socialist arts education in teaching, research and arts education will be discussed.

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THU OCT 05, 2017, 17:00–18:30

Academy of Fine Arts Vienna  
Schillerplatz, 1010 Vienna

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## SCHOOLBOOK REFLECTION: COLONIAL TRACES IN VISUAL REPRESENTATION IN SCHOOLBOOKS

A Critical Re(reading)

Claudia Hummel in collaboration with working group Schoolbooks without Discrimination and Anne Pritchard-Smith

What did I learn through my own schoolbooks consciously, what without consciousness? What kind of colonial, neo-colonial, neo-imperial and racist traces, obvious ones and hidden ones, permeate them?

Members of different working and research groups from Vienna and Berlin are invited to present their research within the field of schoolbooks and learning materials. Afterwards we will discuss, which layers of actions arise if we tackle the transformation of those materials.

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THU OCT 05, 2017, 19:00–20:30

Academy of Fine Arts Vienna/IKL  
Karl-Schweighofer-Gasse 3, 1070 Vienna

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## WHAT THE HELL IS HAPPENING HERE?

Mapping Alternative Art Education Practices in Russia.  
A Board Game by Nastia Tarasova and Maria Sarycheva

Do you know what's happening in Russia in terms of arts education practices?  
Do you know what's happening in Russia at all?

We ourselves do not know what is happening here. The scale of the country itself brings the constant feeling of unknowing which we do not want to experience anymore. We want to understand how Russian artists are getting their education, in which forms they share their knowledge and in which terms they talk about art with the audience. We want to understand what is happening here. We invite you to join this process of mapping of alternative arts education practices, formed after 1991, and we will start this process in Moscow. In Russia we are treating maps seriously. "The country we never saw"; and the map of Russia became a symbol of the first Garage Triennial of Russian Art, one of the influential art institutions in Russia. Taking the physicality of the map as a starting point of the board game, we invite you to mark together with us main political events after 1991 and to trace the points of intersection between contemporary Russian history and alternative arts education practices.

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FRI OCT 06, 2017, 10:00–13:00

Exhibition Center Heiligenkreuzer Hof  
Schönlaterngasse 5, Stiege 8, 1010 Vienna

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## CRITICAL LITERACIES

Lineo Segoete together with Puleng Plessie, Yuk Lin Cheng, Alejandro Cevallos

The critical literacies session explores the relationship between the vernacular communication of the society and the languages of learning in the classroom. Together we will ask questions relating to various dimensions of the concept of literacy, and will showcase interventions that glossarize vernacular communication. We ask: How much do languages of instruction overlap with common modes of communication in a locality? Are instructors literate in the modes of expression used by their learners? How much are indigenous languages encouraged to evolve and be incorporated into classrooms? What is the etymology of the arts education lexicon in different communities? By critically exposing gaps in literacies within the learning process, we can more effectively share solutions for developing more resonant learning environments.

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FRI OCT 06, 2017, 16:30–18:30

Exhibition Center Heiligenkreuzer Hof  
Schönlaterngasse 5, Stiege 8, 1010 Vienna

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## ON ARTS EDUCATION AND COLONIALITY: HISTORICAL FOUNDATIONS AND PRESENT CONTINUITIES

Carmen Mörsch, Andrea Thal and Emma Wolukau-Wanambwa

Written sources of historical key figures of arts education within England, the Empire and the UNESCO, such as Henrietta Barnett (co-founder of the Whitechapel Art Gallery London), Margret Trowell (founder of the Margaret Trowell School of Industrial and Fine Arts, Kampala) and Herbert Read (author of *Education through Art* and founder of INSEA, the International Society for Education in the Arts) will be compared by Carmen Mörsch, Emma Wolukau-Wanambwa and Andrea Thal. They invite interested colleagues and students to study source material and join a conversation which explores the discursive and practical continuities of coloniality in arts education.

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FRI OCT 06, 2017, 16:30–18:30

Exhibition Center Heiligenkreuzer Hof  
Schönlaterngasse 5, Stiege 8, 1010 Vienna

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## SPECIAL PROGRAMME

### RADIO TRANSMISSION:

Public Broadcast of a Radio Play

Christian Nyampeta

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WED OCT 04, 2017, 19:00–20:30

*Open Event – no registration necessary*

Exhibition Center Heiligenkreuzer Hof  
Schönlaterngasse 5, Stiege 8, 1010 Vienna

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### PARTY

People who think together should dance together!

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WED OCT 04, 2017, 21:00

*Open Event – no registration necessary*

Location: to be announced; please take a look at  
[colivre.net/intertwining-histories](http://colivre.net/intertwining-histories)

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### VIENNA TOUR

Various Strategies – Various Processes – Various Temporalities

Visiting Sites, Projects and Concepts of Un-Doing the Politics of History and Memory in Vienna

Carla Bobadilla, Renate Höllwart – trafo.K, Andrea Hubin, Martin Krenn, Karin Schneider

The tour starts at the intervention in a memorial exhibition of a 1938 Nazi (Gestapo) prison that was established in a school in the 20th district of Vienna.

The intervention in the commemoration room was conducted in a collaborative research process with students of the school in the context of trafo.K's project "So, what does this have to do with me, anyway?" – Transnational Perceptions of the History of Nazism and the Holocaust". After a guided tour we will discuss questions such as "How do people make history? What role do students and youth play – especially within a society in which there are multiple identities, and the impact of migration – where history can no longer be simplified and conveyed as a single national narrative? How does migration change the perception of the history of National Socialism and the Holocaust in Austrian schools and in Austrian society in general?"

The tour will continue to significant spots in Vienna (such as Ferris Wheel, Lueger Monument, amusement park Prater or "Palmenhaus") to discuss art-based, collaborative interventions and interruptions on the way history is dealt with. While walking and performing, we will reflect together on methods of collective unlearning.

A lunch snack is provided. The tour is a bus tour so it is necessary to be on time. For any changes of the meeting point and information on the current walking status please visit [colivre.net/intertwining-histories](http://colivre.net/intertwining-histories).

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THU OCT 05, 2017, 11:30–16:00

Max. 40 participants

Meetingpoint: main entrance 11:30

Brigittenuer Gymnasium

Karajangasse 14, 1200 Vienna

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## STORYTELLING WORKSHOP

with storyteller and performer Jan Blake at and in collaboration with ArtSocialSpace Brunnenpassage

[www.brunnenpassage.at/spielplan](http://www.brunnenpassage.at/spielplan)  
[www.janblakestories.co.uk](http://www.janblakestories.co.uk)

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FR OCT 06, 2017, 19:00–20:30

Brunnenpassage,  
Yppenplatz, 1160 Vienna

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## STORYTELLING SESSIONS

The storytelling sessions offer a space for educators, researchers and artists engaged in intertwining hi/stories for the narration and discussion of stories of arts education. The storytelling approach reflects the fact that the histories of arts education are still widely based on oral knowledge transmission, and are always written out of particular positions.

We invite everyone who is interested in new ways of telling histories of arts education to join, to contribute local stories and their own experiences and knowledge and to use the insights of the discussions for educational practice.

The storytelling sessions also are the place to work on a common tool: a timeline to associate, overlap and connect historical events and experience from various perspectives. With its different, transparent layers, growing and travelling between different locations, the timeline visualizes the intertwining of times, places, stories, and the different layers of histories – deconstructing the idea of chronology, a homogeneous serial time.

*The Storytelling Sessions with the action on the un/chrono/logical timeline are open events, no registration necessary – just join and feel welcomed.*

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Location of all Storytelling Sessions:

Exhibition Center Heiligenkreuzer Hof  
Schönlaterngasse 5, Stiege 8, 1010 Vienna

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### Lesotho's Journey in Literature

#### Tracing the Topography of Lesothos literary Landscape

##### Lineo Segoe

A recount of the origins of Sesotho orthography as influenced by Swiss French missionaries and the state of the language past and present.

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TUE OCT 03, 2017, 14:30–16:00

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### Charles Ssekintu's Tent

#### Emma Wolukau-Wanambwa

I will recount an anecdote told to me by Charles Ssekintu, one of Margaret Trowell's earliest students and later the first African Director of the Uganda Museum which arguably provides an illuminating insight into symbolic dimension of Trowell's pedagogy.

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WED OCT 04, 2017, 14:30–16:00

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### THE STORY – From Liu yi (六藝) (SIX ARTS) to Yi shu (藝術) (FINE ARTS)

#### Cheng Yuk Lin

The story is about how the usage of “Yi” in 300 BC-100BC, “Yi shu” in 420-445AD and the same term “Yi shu” in the turn of 20th century reflect the threat of cultural imperialism to China.

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FRI OCT 06, 2017, 14:30–16:00

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### Replay 1970s: Artists Meet Academics in Lubumbashi

#### Patrick Mudekereza and Sari Middernacht

During the educational reforms of UNIZA (University of Zaire) in 1971, a pool for the humanities has been created at the Lubumbashi campus, but without the provision of any formal artistic education. However, the city operates as a meeting place between local artists and sociologists, anthropologists, historians and writers. The story is about the encounter between the painter Tshibumba Kanda Matulu and anthropologist Johannes Fabian and their unusual ways of sharing artistic, historical and sociological knowledge, but also as the contact zone as a space of transculturation and autoethnography.

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SAT OCT 07, 2017, 14:30–16:00

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### Stories of Indigenous Education in the Andean Region of Ecuador

#### Lennyn Santacruz and Alejandro Cevallos

During our work as educators in museums and researchers in the popular market of San Roque in Quito, we learned the stories of intercultural schools as spaces for re-creation of “Andean thought”. Since then we have investigated their trajectories, struggles and historical references, asking ourselves how do “other” educational practices affect the dominant idea of education and artistic practice?

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SAT OCT 07, 2017, 16:30–18:00

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## CV PARTICIPANTS

**DAVID ANDREW** is Associate Professor and Head of the Division of Visual Arts at the Wits School of Arts. He studied at the University of Natal, Pietermaritzburg, (BA Fine Arts 1985) and the University of the Witwatersrand, Johannesburg, (H Dip Ed (PG) 1986; PhD 2011). He is an artist and lectures in Fine Arts and Arts Education courses at both undergraduate and post-graduate levels. Current research interests include the tracking of histories of arts education in South Africa and southern Africa more broadly; the Another Road Map School international research project and the reimagining of the arts school, and artistic research in the context of the Global South. He was a member of the task team for the first NEPAD Regional Conference on Arts Education in Africa (Johannesburg, South Africa, 2015) and participated in the second NEPAD Regional Conference on Arts Education in Africa held in Cairo, Egypt, May 2017. In March 2017 he co-convened the ArtSearch International Symposium with Professor Jyoti Mistry at the Dance Factory in Johannesburg, South Africa. More recently he co-presented with Professor Mistry at the Second 3rd Space Symposium on Decolonising Art Institutions in Cape Town, South Africa (24–26 August 2017).

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

**YUK LIN CHENG** holds a Bachelor of Fine Arts from the Chinese University of Hong Kong, a Master in Art Education from Ludwig-Maximilian-Universität München and a PhD in Art Education from University of Southern Queensland. She has devoted time to training art teachers for kindergartens and primary schools in Macau and Hong Kong for over twenty years. She served as Lecturer at University of Macau from 1996 to 2009. As the same time, she was also the consultant of Visual Arts Curriculum Macau and reviewer of visual arts education in Macau. From 2009 to 2017, she served as a Senior Teaching Fellow at the Education University of Hong Kong. Her research interests include com-

parative studies of arts education with emphasis on Western influences on Chinese arts education. She is currently conducting a research project *Tracing the route of importing Western, especially German ideas on art and arts education to China in early 20th century and the earlier period*.

**ALEJANDRO CEVALLOS N.** studied Arts at the Central University of Ecuador and Visual Anthropology at the Latin American Faculty of Social Sciences. He was a researcher assigned to the City Institute on heritage issues and urban segregation. Between 2011 and 2016 he coordinated the Community Mediation Department of the Museums of the City Foundation, a department that developed a work agenda between popular education and collaborative practices in context. Currently, he works in the Mercado San Roquepi Sirak Warmikuna, an institution of intercultural education, re-creation of craft trades and cooperative work of women linked to popular trade. He is a member of the Another Roadmap School, popular education cluster, Quito working group.

**COLLECTIVE CREATIVITY** (Evan Ifekoya, Raisa Kabir, Rudy Loewe and Raju Rage) is a Queer, Trans\* Intersex People of Colour artist collective in London UK, which aims to create radical, grass roots space for QTIPOC to interrogate the politics of art in relation to queer identity, institutional racism, and anti-colonialism. CC is dedicated to creating space for conversations that challenge institutional racism and white supremacy within a cultural framework. We are concerned with how we can decolonise our arts educations, unlearn the histories that replicate the colonial gaze and re-format our own arts educations with a re-positioning of this canon by re-centring artists and cultural producers of colour. Collective Creativity have produced, 'Surviving the Art School' (2016, a publication toolkit), and facilitate associated open lectures and closed workshops with students of colour at art schools in the UK and abroad.

[www.qtipoccollectivecreativity.tumblr.com](http://www.qtipoccollectivecreativity.tumblr.com)

**CLAUDIA EHGARTNER** is an art educator, former puppet player and nursery school teacher with an academic training in art history and education. Since 2007 she has been working in the arts education department at the museum of modern art Vienna (mumok); since 2011 she is the head of the program there for children, youth and schools. From 2000–2007 she was the head of the arts education at the Kunsthalle Wien, which she also developed and established in this period. From 2000–2006 she was a core team member of the master studies program “ecm – exhibition and cultural communication management” at the University of Applied Arts, Vienna. Claudia is also a children’s books author (e.g. *Lilli kritzelt*, 2009) and has widely published and lectured in the field of arts and gallery education.

**CAMILLA FRANZ** is currently working as mediator at Johann Jacobs Museum in Zurich, which is dedicated to global trade routes and contemporary arts. From 2013–2015 she was part of the Shedhalle (un-)learning community and she is currently a practice-based radical action researcher at the Re-Engaging Freire research project in Switzerland.

In her work and life she: likes in-between-ness; reflects a lot on the different power relations within the formats she has been part of; wonders about identities next to normativity and how they (dis-) connect with the strong claim for assimilation in Zurich; takes part in a reading group on decolonizing and one’s own (professional) practice; works mostly in the context of mediation and migration where she has learned a lot on political strategies; is grateful for friends out of the later context who made her understand how it might feel to un-learn at least few of her privileges; finds some of the mentioned strategies useful for her own issues with social structures; likes persons who can make her cry and laugh.

**JANNA GRAHAM** is a researcher, educator and organiser who has worked on critical pedagogy projects in and outside of the arts. Originally trained in geography and later in popular education, she worked with others to develop the Centre for Possible Studies, a long term neighbourhood based art and popular education and research project addressing inequalities in London’s Edgware Road area. Graham has authored texts on the relationship on radical education, critical spatial processes and neoliberalism in the arts. She is a member of the 12 person sound and political collective Ultra-red, a founding member of the Another Roadmap School and Programme Leader of the BA Curating program at Goldsmiths, University of London.

**RANGOATO HLASANE** is a cultural worker, DJ, educator and co-founder of Keleketla! Library in Johannesburg. He holds a master’s degree in Visual Art from the University of Johannesburg and teaches at the University of the Witwatersrand.

As Mma Tseleng, he plays music to expand his research into the social, political and economic significance of (Southern) African music, with Kwaito at the centre of his work. He has presented sonic lectures at events such as the Under the Mango Tree gathering of the documenta 14 (2017), Kassel, The World Show on Kaya FM (2017), Johannesburg, Year After Zero conference (2013), Berlin, and the Someone who Knows Something, and Someone who Knows Something Else: Education and Equality Symposium of the 9th Bienal do Mercosul (2013), Porto Alegre. His ongoing project, Thathi Cover Okestra, co-curated with Malose Malahlela, is an experiment in ‘writing’ (South) African music histories and rerouting their family trees.

**RENATE HÖLLWART** is a critical educator in the context of the independent office trafo.k that does research and educational projects at the interface of education and critical knowledge production. trafo.k’s work ranges from media and youth projects, art interventions, scholarly studies, training, workshops and consulting for museums and exhibitions to projects in the public sphere. trafo.k specializes in projects dealing with contemporary art, participatory research, science communication and contemporary history.

**ANDREA HUBIN** is art historian and educator. Currently she works as a dramatic advisor at the Kunsthalle Wien and is lecturer for Arts Education at the University of Applied Arts Vienna, Department Art, Design, Textile Didactics. Since 1999 she has been developing methods of experimental interaction with audiences for art institutions and museums, among others for the Volkskundemuseum Wien. 2007 she was part of the arts education project at the documenta 12 and the associated knowledge transfer project DEUTSCH WISSEN. Subsequently she did research on educative concepts of the first documenta (1955). As an art historian she focusses on genealogies of constructivist and avant-garde art in Austria. She is editor of *Perspektiven in Bewegung* (Vienna/Cologne, 2017) and *Leidenschaftlich exakt* (Vienna/Cologne, 2012), two catalogue raisonnés on the collection of Dieter and Gertraud Bogner at the mumok (museum moderner kunst stiftung ludwig wien). She is a member of the Viennese working group of the international network Another Roadmap for Arts Education School.

**CLAUDIA HUMMEL** works as educator, art mediator and artist. Since 2009 she teaches at the Institute for Art in Context at the Berlin University of the Arts, where she focuses on artistic collaboration with social groups. Her work focuses on projects and activities at the crossroads of education, art, society and everyday life. She participated in conceiving the programmes for kids and teens at documenta 12 (2007) and documenta 13 (2012).

**NJIDEKA IROH** is a Black Vienna based poet, artist and activist. Her practice combines spoken word, performances, lectures that deal with language, power (relations), decolonization, Afrofuturism, and the embodiment of knowledge. Her participation and cooperation with (trans)national Black, POC and migrant self-organizations shapes her political work. Njideka’s poetic inspiration draws from the tradition of African Oral His\*. Her\*\_Our\_stories (stories passed on orally) and shares rhythm, rhyme and knowledge beyond the written word. She was co-creator and co-curator of *Bodies of Knowledge – Multiplying Marginalised Subjectivities of Utopia through Art and Storytelling*.

**IVAN JURICA** is an artist and Art-Educator, who works on the intersection of art and politics. In these terms focusing power structures within the Western and Eastern Europe, contexts of art-history, post-/coloniality, anti-/racisms and anti-/fascism. He lives in Vienna, works in Vienna and Bratislava.

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

**ELKE KRASNY** is a professor of art and education at the Academy of Fine Arts Vienna. In 2012 she was a visiting scholar at the Canadian Centre for Architecture in Montreal. Krasny is co-editor of the 2013 volume *Women's: Museum. Curatorial Politics in Feminism, Education, History and Art*. Her work as a curator include, among others, the exhibitions *Hands-On Urbanism 1850–2012*. The *Right to Green and the Force is in the Mind* as well as *Uncanny Materials. Founding Moments of Arts Education* (together with Barbara Mahlkecht).

**MARTIN KRENN** is an artist, curator, and since 2006, lecturer at the University of Applied Arts Vienna, where he studied painting from 1991 to 1997. He received the Vice-Chancellor's Research Scholarship from Ulster University (UK) in 2011, where he graduated with a PhD in 2016. In his practice, Krenn interlaces art, social engagement, and political activism. His projects, photo works, and films focus on racism critique, remembering, and commemoration, as well as various campaigns on the right to residency and asylum. He has had numerous exhibitions in Austria and internationally.

**NORA LANDKAMMER** is a gallery educator and Deputy Head of the Institute for Arts education at Zurich University of the Arts. She studied art and communicative practices at the University of Applied Arts Vienna, and Spanish and Latin American Studies at Vienna University. As an educator, she worked at the documenta 12 (2007), Kunsthalle Vienna and Shedhalle Zürich. In the project TRACES – Transmitting Contentious Cultural Heritages with the Arts ([www.traces.polimi.it/](http://www.traces.polimi.it/)) she is conducting research on conflict in learning and community engagement around

difficult heritage. She pursues a PhD project on decolonizing perspectives in education in ethnographic museums, and is active in the international network Another Roadmap for Arts Education ([colivre.net/another-roadmap](http://colivre.net/another-roadmap)). She teaches in the MA program in arts education, specialization in curatorial studies, at ZHdK.

**BARBARA MAHLKNECHT** works at the intersection of research, teaching, curating and arts education. In 2016 she curated the exhibition *Uncanny Materials. Founding Moments of Art Education* (together with Elke Krasny). Since 2014 she works at the Institute of Arts Education at the Academy of Fine Arts Vienna. From 2009–2014 she was the head of arts education at the Generali Foundation, Vienna. She is a member of the Vienna Group of Another Roadmap School.

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

**SARI MIDDERNACHT** is a museologist and exhibition producer based in Lubumbashi, DRC. She studied African Languages and Cultures (Ghent and Naples) and Heritage Studies (Wits School of Arts, Johannesburg). From 2003 until 2013, she worked at the Royal Museum for Central Africa (Tervuren, Belgium) while freelancing on contemporary African art and literature projects. Recent exhibitions and projects include: *C'est faux! (x5)* (2015, Johannesburg), *Revolution Room* (2014–2016, Johannesburg and Lubumbashi), and *Misambwa*, exhibition by Agxon (2017, Dar es Salaam).

**CARMEN MÖRSCH** is Head of the Research Institute for Arts Education (IAE) at the Zurich University of the Arts (ZHdK). Her research interests include the history and presence of artists in museum and gallery education as well as artists in schools; collaborative and transformative practices in art and education; arts education and postcolonial theory. She has been trained and worked as an artist, art educator and cultural studies scholar. From 2003–2008, she

worked as a professor of Art and Textiles Education in the Department of Cultural Studies at Carl von Ossietzky University, Oldenburg. Mörsch has continuously taught in art schools and universities, and has been planning bachelor and master programmes in arts education and cultural studies, innovating several curricula since 2004. Since 2003, she has conducted several team-based action-research and development projects for the German Ministry of Research and Education and for the documenta 12 education programme. Mörsch is a member of the network Another Roadmap for arts education which unites researchers and practitioners who seek to analyse and develop art education from an emancipatory and decolonising perspective. Among others, Mörsch recently published *Time for Cultural Mediation*, an online publication in 2015 commissioned by Pro Helvetia.

**FATIMA MOUMOUNI** is a German spoken word poet and a student of social anthropology. In both fields she is interested in topics around migration and racism. She has performed her poems in Brazil, Spain and Togo and has worked with many governmental institutions and NGOs in the German speaking countries. Since end of 2015 she offers anti-racism workshops with a focus on language and communication for school classes.

**PATRICK MUDEKEREZA** is a writer and cultural operator born in Lubumbashi in 1983. He is currently the Executive Director of Waza Art Centre. He holds a degree in Industrial Chemistry at the Polytechnic Faculty of the University of Lubumbashi and a master in History of Art at the Witwatersrand University in Johannesburg. He initiates or collaborates to many publications and exhibitions both in the Congo and internationally. He worked as administrator and curator for visual arts at the French Cultural Centre in Lubumbashi, and is editor of the cultural magazine *Nzenze*. From 2008 to 2015, he co-initiated and led the three first editions of the *Rencontres Picha* (Lubumbashi Biennial). He was member of the steering committee of the Arterial Network from 2009 to 2014 and the International Biennial Association from 2014 to 2017. In 2015 he received the Congolese National Award for Art, Letters and Science.

**NASTIA NASTAROVA** is an art historian. She graduated from the Department of World Art History, Faculty of History, Lomonosov Moscow State University. She is Chief Keeper of the Archival Collection, Garage Museum of the Contemporary Art, Moscow; co-creator of the game 'Karty'; author of the first workshop 'Invisible Experience' in the Museum, designed for professionals working with blind and visually impaired visitors (management of the event was together with Maria Sarycheva).

**CHRISTIAN NYAMPETA** His work is an enquiry into African/a philosophy, and the ascetic practices of Late Antiquity. Through staging workshops and programmes of art and design, Nyampeta creates fictions, models, dialogues and commentaries, concerned with the difficulties of being in common. Recent contributions include *Intimate Trespass: Hapticality, Waywardness, and the Practice of Entanglement—A Study Day with Saidiya Hartman*, organised by Dr Rizvana Bradley and the Serpentine Gallery; *Now is the Time of Monsters. What Comes After Nations?* at HKW in Berlin; and *Displacement and the Making of the Modern World* at Brown University, Providence. Recent exhibitions include *Space Force Construction*, the inaugural exhibition of the V-A-C Foundation headquarters in Venice, co-organised by the Art Institute of Chicago. Nyampeta convenes the Nyanza Working Group of Another Roadmap School Africa Cluster. He runs Radius, an online and occasionally inhabitable radio station, and is a research student at the Visual Cultures Department at Goldsmiths, University of London.

**PULENG PLESSIE** is the Founding Director for a non-profit organization Keep the Dream Arts, which is responsible for community arts education in the city of Johannesburg. She completed her MAFA on Arts Education at the University of Witwatersrand (2017). Plessie was Projects Manager for education projects: *Film + School a Cinema Education Project* (2009–2014), a film education initiative by The Bioscope Independent Cinema and the Goethe Institute; and the *Artucation Programme* (2014–current), which forms part of the practical component of her research. Her research interest explores the notion of facilitating through dialogue to improve pedagogy by localising content and introducing different IsiZulu terminologies used to reimagine the language and practices associated with arts education. She calls this *Inkulumo-Mpendulwano*. Plessie sits as a Board of Trustees for an arts educational organisation Curriculum Development Projects Trust; she is part of Another Road Map School global research project; was a delegate in ACT UJ Creative Conference (2017) and she is contributing a research-edited volume entitled *Critical Pedagogies in South African Visual Culture*.

**ANNE PRITCHARD-SMITH** teaches German and history at a secondary school in Vienna. She works in teacher training, in adult education and in various schools. She is a Lecturer at the Department for German as Foreign and Second Language at the University of Vienna and at the University Colleges of Teacher Education in Vienna and Lower Austria (PH Wien, PH Niederösterreich) where she focuses on the analysis of GSL/GFL teaching materials, cultural studies, multilingualism in the context of migration, and various aspects of teaching German as a second language. Pritchard-Smith has contributed writing

material for various GSL/GFL contexts, including e-Learning material for the Center for Interculturalism, Multilingualism and Migration ([www.bimm.at/themenplattform/](http://www.bimm.at/themenplattform/)).

**MAJA RENN** is a visual and performance artist, born in 1990 in Wrocław (PL), based in Zürich (CH). In 2016 she graduated from the MA in Art Praxis course at the Dutch Art Institute in Arnhem (NL). Currently she works as a research assistant for Another Roadmap School and TRACES at the Institute for Art Education, ZhdK. Since 2014 she directs an independent, experimental artist-in-residence programme De Liceiras 18 in Porto (PT). Current projects include the *Dream Laboratory*, conducted in the framework of her residency at Šopa Gallery in Košice (SK). [www.majarenn.net](http://www.majarenn.net)

**MÓNICA ROMERO** is a visual artist and specialist in Integral Arts Education (National University of Colombia). Doctor in Arts and Education, Master in Visual Arts and Education (University of Barcelona). Specialist in Cultural Policies and Cultural Management (Metropolitan Autonomous University of Mexico). She was professor at the National Pedagogical University, Jorge Tadeo Lozano University and National University of Colombia. In this last one, she is part of the research group: Unit of Art and Education, and is professor of the Master in Arts Education. She has participated in collaborative and interdisciplinary projects, which include artists who have established critical relationships between art, communities and education. Her research look focuses on reviewing the place of creation in educational processes, fostering scenarios of reflection and pedagogical inquiry from the artistic activity. She is co-researcher of the Another Roadmap for Arts Education project—Arts Education Histories Workshop, with the Institute for Art Education (IAE), in the Zurich University of the Arts. She has advised on policies in arts education at different levels. She coordinated the research-creation laboratories in visual arts of the Direction of Arts of the Ministry of Culture of Colombia. She is currently coordinating the pedagogical team of the CLAN programme (Local Arts Centers for Children and Youth) of the District Institute of Arts in Bogota.

**MARIA SARYCHEVA** is an independent curator and educator, with a MA in Applied Cultural Studies from the National Research University Higher School of Economics (Moscow). She is a methodologist of the Department of Inclusive Programs, Garage Museum of Contemporary Art, Moscow, and developed in collaboration with the 'Inclusion' team the first ever vocabulary of art related terms in Russian sign language and co-created a museum guides training programme for the deaf and hard of hearing (an ongoing programme in collaboration with four main art museums in Moscow).

**LENNYN SANTACRUZ** studied arts at the Faculty of Arts Central University of Ecuador and Social Anthropology at the Latin American Faculty of Social Sciences of Ecuador. At the moment he is a teacher of Appreciation and Didactics of the Arts in the Faculty of Arts of the Central University. Between 2013 and 2014 he was researcher of the Community Mediation Area at the Museums Foundation of the City of Quito. Researcher of the network Another Road Map for Art Education work group Quito / Cluster popular education. Since 2016, he has been a member of the Gescultura collective. He is a researcher attached to the social memory team Blanca Muratorio of the area of Anthropology in FLACSO-Ecuador. He has done research on crafts and popular culture in the city of Quito, mediation and education in museums, and his current research interests revolve around the encounter between aesthetics of the popular and other practices of artistic education.

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

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

**CATRIN SEEFRAZ** is a cultural worker and researcher based in Vienna. With longtime working experience in the art world (e. g. documenta 12, Film Festivals Viennale or Identities), and an academic background in Latin American and Cultural Studies, she tries to contribute with her work to a critique of hegemonialities and colonialities within the field of arts and art

education. Her research interests range from Latin American, especially Brazilian Modernisms to today's art field and its institutions. She has published the book *Tupi Talking Cure* on Freud, *Psychoanalysis* and Brazilian Modernism and is now researching the political *Alphabetization* of the museum in Brasil in the 1960es. Since 2012 she is head of Kultūr Gemmal, a project promoting migrant positions in the field of arts and culture. She founded the initiative *oca*, which links arts, mediation, activism and research with the perspective of political education. Recently she hosted the experimental educational space Night School ([www.nightschool.at](http://www.nightschool.at)).

**LINEO SEGOETE** is a human Bobcat who engages in various forms of storytelling including writing, research and photography. Her restlessness makes her a wanderer of places and the head spaces of other Homo sapiens. Her curiosity makes her a lifelong scholar who likes love and beautiful things but is also a cynic and questioner of things. She is co-founder and co-director of Ba re e ne re Literary Arts, the first literary arts organisation of its kind in the Kingdom of Lesotho as well as a 2016/2017 Hubert H. Humphrey Fellow from Vanderbilt University in the US of A.

**ANDREA THAL** is interested in the potential of cultural spaces to engage with critical social questions of their specific locale through ongoing conversations between people, artistic practices and shared listening, learning, seeing, talking and thinking processes. From 2007 until 2014 she ran Les Complices, a self-organised space in Zurich, Switzerland. Throughout this time she was also part of different collective projects interested in the overlaps of performative art, moving image and activism. Since 2015 Andrea Thal is the Artistic Director of Contemporary Image Collective (CiC) in Cairo, Egypt. The team at CiC currently work on various education and art projects with local and regional educators, researchers and artists as well as on *If Not For That Wall*, a long-term project on different forms of imprisonment and exclusion.

**EMMA WOLUKAU-WANAMBWA** studied Literature at Cambridge University and Art at the Slade School of Fine Art, University College London. She is Research Fellow in Fine Art at the University of Bergen, Norway and Co-Convener of the Africa Cluster of the Another Roadmap School.

#### WORK GROUP FOR NON-DISCRIMINATORY SCHOOLBOOKS

MARLIES BROMMER, TOBIAS DÖRLER, MARIA HÜNDLER, SIMON INOU, MANUELA PICALLO GIL, ANNA PREISER

Discrimination and racism can be found as objective meaning structures in visual and linguistic contexts of Austrian schoolbooks. The work group develops concepts for questioning handlings with discriminating and privileging parts in schoolbooks, and the connected continuation of power and dominance relations. The work group discusses and works on strategies linking media, education and society.

Special Guest (in collaboration with ArtSocialSpace Brunnenpassage)

JAN BLAKE, Storyteller and Performer

As one of the leading storytellers, Jan Blake has been performing worldwide for over twenty-five years. Specializing in stories from Africa, the Caribbean, and Arabia, she has a well-earned reputation for dynamic and generous storytelling. Recent highlights include Hay Festival, where she was storyteller in residence, the Viljandi Harvest Festival in Estonia, and TEDx Warsaw. In 2013, *The Old Woman, The Buffalo*, and *The Lion of Manding*, created and performed with musicians Kouame and Raymond Sereba, toured to acclaim, winning a British Awards for Storytelling Excellence (BASE).

## PARTNER

### ArtSocialSpace Brunnenpassage, Vienna

The ArtSocialSpace Brunnenpassage in Vienna is both a laboratory and a venue for transcultural art (processes) since 2007. In a former market hall at the Brunnenmarkt in Vienna, over 400 events – from theater, storytelling and dance to music, exhibitions and festivals – take place each year that stimulate social cohesion among the local population, enabling people from different backgrounds to participate in art projects. Participative art enables people to find new ways to access, express their own identities and get to know each other. Co-operations with established cultural institutions such as the Vienna Konzerthaus, the Volkstheater or the Weltmuseum Vienna are part of the core concept.

### Kunsthalle Wien COMMUNITY COLLEGE

Public program and open learning space conceived within the framework of DENKFABRIK – a young circle of friends of Kunsthalle Wien – for the exhibition *How To Live Together*. Everyday life and personal stories, the exploration of urban space as a site of knowledge transfer, and the discussion and exchange of skills – particularly those less acknowledged by society – serve as starting points for collective study sessions, excursions and workshops.

### mumok Art Education

[www.mumok.at/en/schools-0](http://www.mumok.at/en/schools-0)

### WE DEY x space

Art space in Vienna dedicated to amplify the art and culture production of Queer/Trans\*/Inter/Black People/People of Color. WE DEY aims to centre marginalised voices, perspectives, knowledge(s) and experiences from different diasporas. The collective WE DEY x space hosts exhibitions, workshops, kitchen table talks and film screenings around the topics of decolonial art knowledge production, community, self-care and empowerment.

### IKL, Academy of Fine Arts Vienna

Studies at the Institute for Education in the Arts qualify students for teaching positions at secondary schools: for the teaching subjects Art Education, Technical Crafts as well as Craft/Textile Design. Moreover, the interdisciplinary orientation of IKL studies equips graduates with the professional skills they require for non-school fields such as art and art education in adult teaching, or for free artistic and creative forms of practice.

### MAIN HUB:

Exhibition Center of the University for Applied Arts Vienna  
Heiligenkreuzer Hof  
Schönlaterngasse 5, Stiege 8  
1010 Wien

### PARTNER LOCATIONS:

Academy of Fine Arts Vienna/IKL  
Kunsthalle Wien, COMMUNITY COLLEGE  
mumok Art Education, studio  
WE DEY x space

### ORGANISED BY:

Institut für Kunstwissenschaften, Kunstpädagogik und Kunstvermittlung /  
University for Applied Arts Vienna  
Zentrum Fokus Forschung / University for Applied Arts Vienna  
Institute for Art Education / ZHdK Zurich University of the Arts  
Association Art/Education

### SUPPORTED BY:

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Another Roadmap School is supported by ArtEDU Stiftung

### IDEA AND GENERAL CONCEPT:

The working groups of the Histories Cluster of “Another Roadmap School” in Kampala/Entebbe, Hong Kong, Johannesburg, Lubumbashi, Maseru, Nyanza Geneva, Vienna and Zurich

### CONCEPTIONALISED BY:

David Andrew, Carla Bobadilla, Yuk Lin Cheng, Rangoato Hlasane, Nora Landkammer,  
Microsilons, Puleng Plessie, Zachary Rosen, Karin Schneider, Catrin Seefranz, Lineo Segoete

### COORDINATION AND CO-CONCEPT VIENNA:

Carla Bobadilla, Karin Schneider, Catrin Seefranz

### PROJECT MANAGEMENT VIENNA:

Carla Bobadilla, Ernst Reitermaier

### EVENT MANAGEMENT HEILIGENKREUZER HOF:

Christian Schneider, Benedikt Fritz, Thomas Mitterböck

### PROJECT MANAGEMENT GENEVA/ZURICH:

Microsilons, Sophie Pagliai, Maja Renn

### SPECIAL THANKS TO:

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