

CONVERSATIONS ACROSS CULTURES

ART & DESIGN EDUCATION IN TIMES OF CHANGE

Edited by
Ruth Mateus-Berr, Luise Reitstätter

edition: 'angewandte

DE GRUYTER

SHAPING THE INTERNATIONAL SCIENTIFIC DIALOGUE IN ART EDUCATION

Digital media and the global dimension of changes associated with it are crucial for education. How these developments influence art and design education, and how today's technologies reflect aesthetic perception, and, primarily, can be put to good use for humankind, need to be further discussed. Global challenges such as migration will influence future education; art education shows its strengths and competencies in negotiating cultural and aesthetic concerns.

The comprehensive reform of teacher training aims to enhance the quality of teaching by improving both the academic and practical training of future teachers. The University of Applied Arts Vienna has already contributed significantly in this process through participation in working groups, building up professional networks and through relevant publications.

The Austrian Center for Didactics of Art, Textile & Design ("D'Art") provides therefore a joint platform for Austrian universities as well as international partners in the field of art and design education and subject didactics. Organizing the InSEA Regional Conference Vienna 2016 with participants from more than 40 nations, D'Art gathered an impressive amount of expertise and from it emerged inspired and inspiring results.

As Minister of Science and Research I am grateful for the fruitful cooperation and the good partnership between all of the stakeholders in the field. Their work not only strengthens Austria's position as a key player in art education but also helps shape our international scientific dialogue.

Reinhold Mitterlehner

Austrian Minister of Science, Research and Economy

ART EDUCATION IS INDISPENSABLE FOR THE TWENTY-FIRST CENTURY'S KEY QUALIFICATION: CREATIVE LITERACY

We live in an age that is to an increasing degree characterized by complexity, change and uncertainty. Digitization and automation require a redefinition of work and education. Even more, in conjunction with the development of artificial intelligence and biotechnology, the future role of humankind on our planet is under discussion.

The complexity of our societies and the challenges that they face demand a culture of questions and connections rather than one of answers and quantification. The recognition of the most interesting and important questions, and the selective evaluation of interdependencies and approaches to solutions is far more meaningful than quick, simple and ostensibly valid answers. Nonetheless, a culture of the correct and the incorrect is becoming increasingly dominant, even in the university sector. Students, teachers, universities and indeed entire education systems are being more and more evaluated, compared, judged and rated on the basis of quantifiable answers to multiple choice tests, bibliometrical reports and other statistical data. Only what can be quantified seems to be relevant today.

Almost a century after Heisenberg formulated the uncertainty principle and his theory of quantum mechanics broke the paradigms of physics and even philosophy, we are still accustomed to acting and arguing largely along linear patterns of causality within insulated boxes of fragmented knowledge.



At the end of the 20th century, those fundamental cultural techniques – reading, writing, calculating – that expanded broadly during the industrial era, were supplemented by the ability to communicate digitally. Those who lacked this skill were regarded as “digital illiterates,” and they saw social exclusion and a shortage of employment opportunities as a consequence.

Now this canon of cultural techniques has to be expanded once more: creative literacy will be *the* most important skill for mastering life in twenty-first century societies. It will mean:

- Dealing with ambiguity and uncertainty
- Possessing imaginative and associative abilities
- Thinking in terms of alternatives
- Questioning existing structures and appearances
- Establishing unconventional contexts
- Questioning the status quo
- Anticipating and developing future scenarios
- Looking for new perspectives
- Recognizing that there are forms of communication other than the verbal

All of this is the domain of the arts. People who are used to dealing with the arts – whether they are artists or art’s audience and participants – possess *creative literacy*.

Art education is more important than ever.

In almost every age of human civilization, the arts have been a part of the explanation and development of the world. The history of art demonstrates how systematically the arts dedicated themselves to this task, proceeding from a variety of approaches and positions.

The more we understand the mechanisms and consequences of the contemporary, ongoing technological revolution that is taking over large fields of formerly human levels of activity, the more it becomes evident that our educational systems increasingly have to support and embrace creative literacy.

Because at its core, civilization was and is a cultural process.

Gerald Bast

President, University of Applied Arts Vienna

THERE'S A
BATTLE OUTSIDE
AND IT IS RAGIN'

IT'LL SOON
SHAKE YOUR
WINDOWS AND
RATTLE YOUR
WALLS

FOR THE TIMES
THEY ARE
A-CHANGIN'

Bob Dylan 1964

THE TIMES THEY ARE A-CHANGIN'

Art & Design Education Making Futures

It is no coincidence that the song, "The Times They Are A-Changin'," written by the 2016 winner of the Nobel Prize for Literature, Bob Dylan, was chosen for this preface. Today, we face such unexpected and radically new living and working conditions that we are forced to think anew how art and design education can respond.

The symposium Art & Design Education in Times of Change, organized as a Regional Conference of the International Society for Education through Art (InSEA) at the University of Applied Arts Vienna in September 2016, along with this subsequent publication, aim to support and discuss various national and international art and design educational approaches in conversations across cultures. In response to intertwined phenomena such as the global economic crisis, migration movements and the pervasiveness of new technologies in everyday life, the demand for sharp analysis and conscious critique as well as artistic, participatory and political practices in governance, education and culture is growing rapidly.

The latest leap in industrialization will cause a severe loss of work and its take-over by robots and Artificial Intelligence. Logos and Ergon will play against one another, rather than in an imagined harmony of form and content (Wiercinski 2011, 518). Economic relations are more and more determined by emotions, while emotions form their own economy of "affective capital" (Illouz 2015). As early as 1795, Friedrich Schiller, in *On the Aesthetic Education of Man*, wrote in an empirical key of the established metaphysical questions, the mind-body duality, and the moral purpose of man; his approach is more than ever necessary today in these changing times of high-tech. Aesthetic experience requires conscious participation; its engagement demands the assumption of multiple perspectives. Such expertise allows us to overcome any mind-body dualism. Design has a long history of being involved in shaping the societies we live in, as Pelle Ehn, Elisabet M. Nilsson and Richard Topgaard extensively describe in their book *Making Futures. Marginal Notes on Innovation, Design and Democracy* (2014). Empowering co-articulations and participation by artistic means not only offer solutions to problems, they become interventions.

How diversely art and design education can act will be shown in the following papers. These were selected in a double blind peer review. Part One, Actions, starts with the role and practice of artists and educators in the civil domain; in Part Two, Changes, the museum becomes analyzed as a site of radical ruptures in relation to its publics; Part Three, Patterns, offers insights into the structures of aesthetic experiences from primary school to teacher training and artistic research; and finally, Part Four, Identities, shares a common lens in analyses of different working conditions, from historical design laboratories to transnational mobile subjects and non-western school contexts.

By way of art and design educational connections, cultural knowledge and intercultural understanding can be promoted across the mere borders of nations. With this book we hope to offer inspiration for further theoretical reflections and an ongoing critical and engaged practice.

Ruth Mateus-Berr, Luise Reitstätter
Editors

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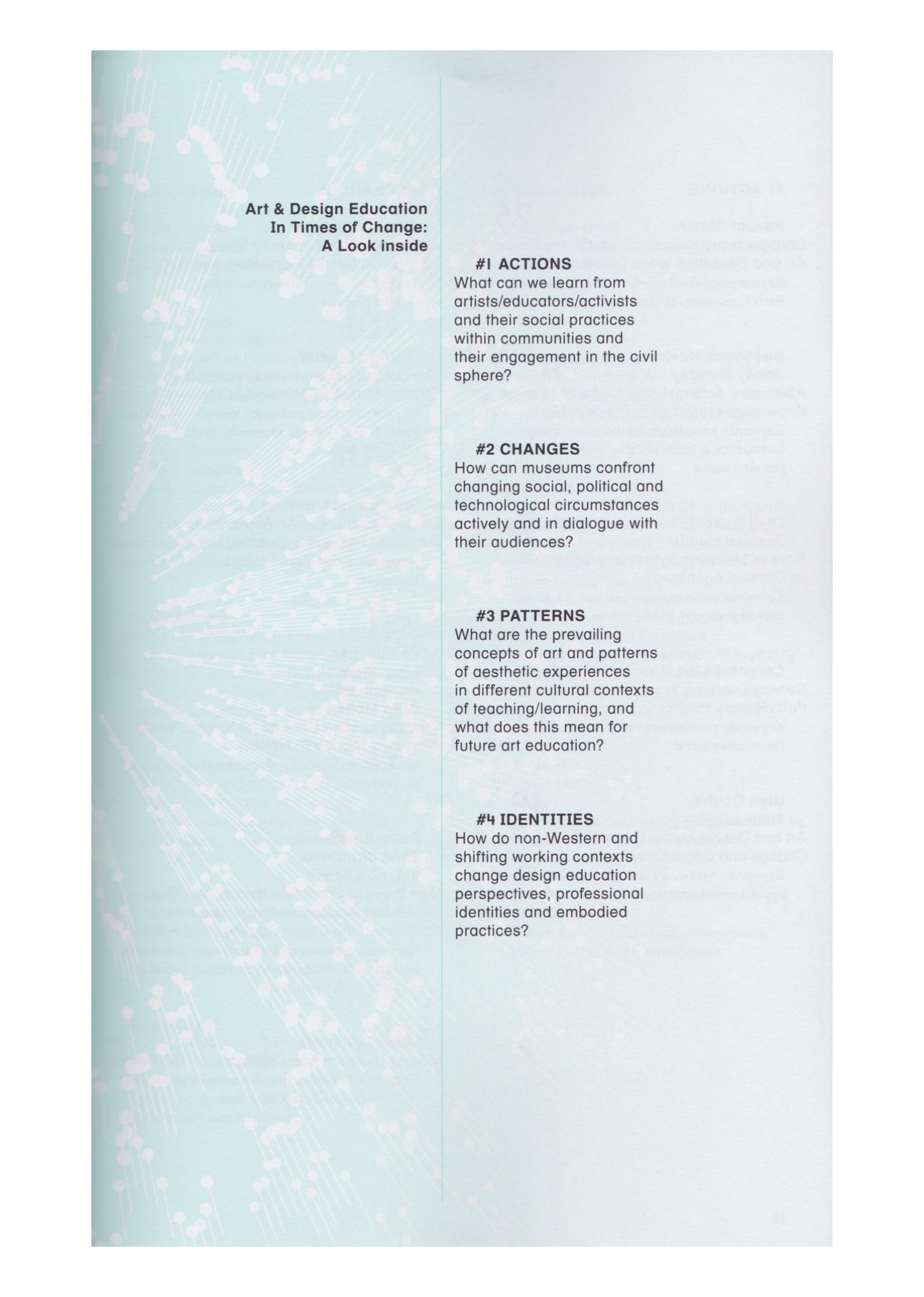
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**Art & Design Education
In Times of Change:
A Look inside**

#1 ACTIONS

What can we learn from artists/educators/activists and their social practices within communities and their engagement in the civil sphere?

#2 CHANGES

How can museums confront changing social, political and technological circumstances actively and in dialogue with their audiences?

#3 PATTERNS

What are the prevailing concepts of art and patterns of aesthetic experiences in different cultural contexts of teaching/learning, and what does this mean for future art education?

#4 IDENTITIES

How do non-Western and shifting working contexts change design education perspectives, professional identities and embodied practices?

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Keywords: civil sphere, democracy, education, Paris Commune, Soviets

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Keywords: community art, service learning, community mural

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School Art Education History: A Case Study of
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Keywords: Swiss art education history,
gymnasium, art history, theory and practice

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arts-based research, transferable skills, empathy

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Potential of Aesthetic Experiences in
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Keywords: teacher education didactics, lived
experience, epoché, sensible awareness,
aesthetically-based reflexivity

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Other Than Europe or North America!
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POTENTIAL OF AESTHETIC EXPERIENCES IN THE FIELD OF TEACHER EDUCATION

Birgit ENGEL

Academy of Fine Arts Muenster, Chair of Art Didactics, Germany

ABSTRACT

In our changing times, art and design education is confronted with the central question of the implications of an artistic education within the specific task of teacher training. Art educators are challenged with dealing productively and creatively with a double contingency in their everyday pedagogical practice when their actions are geared towards facilitating artistic experiences. Both the artistic experience and the pedagogic-didactic experience as a social event, are never completely predictable in their course and result. This text focuses on the potential of increased attentiveness, combined with sensory and bodily experiences in learning and teaching processes. Drawing on the professionalization discourse, the article clarifies the current challenge of cultivating a professional form of self-reflexive teaching that could enable teachers to promote the new. The text includes a brief presentation of an example of academic teaching as part of university didactics. The narrative and reflexive processes that develop are exemplified theoretically in a phenomenological sense as an “epoché” of lived experience. Such special reflexive attention in conjunction with theoretical insights is introduced as a meaningful practice in art teacher professionalization. Thinking ahead, an artistic form of educational practice could be further expanded to encourage an attitude of creative and sensory perception for dealing with their unavailability; this is a central part of pedagogical practice, and may provide an impetus for accelerating dynamic development even within the institutional order.

KEYWORDS

teacher education didactics, lived experience, epoché, sensible awareness, aesthetically-based reflexivity

Movements between art and the educational sciences in the recent past

In our changing times, art and design education is confronted with the central question of the implications of an artistic education within the specific task of teacher training. Art educators are challenged with dealing productively and creatively with a double contingency in their everyday pedagogical practice when their actions are geared towards facilitating artistic experiences. Both, the artistic experience and the pedagogic-didactic experience as a social event, are never completely predictable in their course and result. The following text developed from a brief critical analysis of the encounter between art pedagogy and the educational science discourse concerning the question of the possible potential of artistic and aesthetic experience in (art) teacher education. Taking a brief example of university didactics, a specific approach used in basic and practical research will be presented, as well as a concept that cultivates experimental aesthetic experience as a reflexive development of pedagogical aesthetic attention.

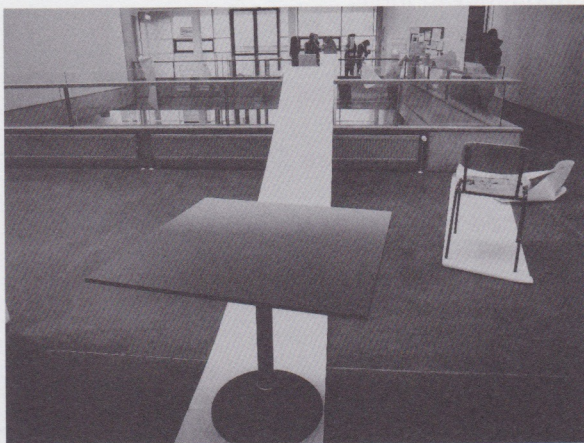


Figure 1. Opening up new constellations in time and space
Photograph: Birgit Engel

The relationship between independent art and education studies is not unencumbered in the art education discourse, at least in Germany. In the 1990s, the compatibility of both disciplines was questioned at the most fundamental level, raising the issue of "... whether school, yes, whether educational practice, could claim any kind of responsibility with regard to art experience at all." (Ehmer 1995, 15; Engel 2011, 39 et seq.) A highly critical attitude towards educational intentionality in artistic teaching had emerged from the field of liberal arts, too. In schools, on the other hand, art has never really managed to break free of its status as a minor subject as compared with languages and science.

Even in the face of this challenge, a number of innovative art didactic approaches have been established in recent years. Many of these provide space for the development of artistic experience (Bischkühle 2007, i.a.). Furthermore, the potential of artistic education for education as a whole has since also become increasingly important and been recognized for its didactic relevance (Eisner 2002).

These current movements and basic conceptual developments still frequently contradict everyday teaching in schools. Here, operationalized teaching methods that frequently do not even touch on the potential of aesthetic experience can still be found. In this situation, it is precisely a question of what should characterize the qualification of art teachers, because good didactic concepts alone are not yet enough to ensure that art education can support creative learning in the context of school practice. The current educational discourse invites us to consider the alleged incompatibility of art and the educational sciences in a changed manner. Furthermore, the current motto of "learning through research" encourages new associations between theory and practice (Engel and Böhme 2014).

As regards educational philosophy and professional research, there are fundamental doubts as to whether it is at all possible to arrive at a unified understanding of the teaching profession. Michael Wimmer speaks of a collapse of the general and a return of the specific. According to him, the fact that there could never be a specific bridge to practical professional action based on theoretical insights, challenges the educational scientific ethos time and again in completely new ways. (cf. Wimmer 2009, 425)

On the basis of a wide variety of qualitative empirical studies from recent decades, Werner Helsper speaks, while also making reference to the sociologist Ulrich Oevermann, of a significant need for the professionalization of the activities of teachers as such. In particular, "reference to individual cases, a process for dealing with double contingency, and the willingness to upset well-practiced routines" (Helsper 2011, 157) are lacking. From structural sociology it is said that people in every encounter or communication are always contingent, alien, unpredictable, but at the same time

willing to listen to others. But in school practice, there is an assumption of security, although the professional activity in the field is exposed to a fundamental uncertainty (Helsper 2003, 146; Engel 2015, 65).

What kind of profession-specific contribution can art education make in this context?

In light of the above, the following questions must be asked: Can we not make a meaningful, timely contribution to these challenges on the basis of our particular expertise with regard to artistic and aesthetic experience? Are we not skilled in dealing with singular practical problems and situations that challenge a specific reflexivity in an open-minded approach to unique situations? How can we incorporate these experiences as profession-related orientations? However, we cannot act on the assumption of an automatic transfer of artistic experience to the design of educational practice. On the one hand, the focus is therefore on the question of how a transfer can be supported and prepared systematically. On the other, one has to address what, and most importantly how, art educational university didactics can contribute to this process.



Figure 2. Palpable approach to the indeterminate
Photograph: Birgit Engel

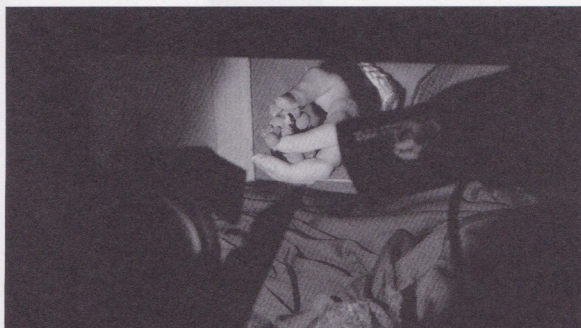


Figure 3. Illuminated grasping process
Photograph: Antje Dalbakermeier

Reflexive approaches to moments of uncertainty

In view of this problem, at the Academy of Fine Arts Münster we are currently cultivating a specific approach to university didactics. The specifics of the lived experience are investigated on a phenomenological and aesthetic-hermeneutical basis in accompanying practical and fundamental research. The focus here is on the question of how a reflexive movement, which originates from *aeisthesis*, can be characterized and understood. The focus of the practice research lies in looking for orientations for pedagogic-didactic processes that support the development of lived experience in reflexive exchange with fundamental theories of educational philosophy.

In exercises, participants are invited to open up mimetically to the temporality of an experience with objects, the room, and the other participants as well as to consciously pursue the respective dynamic process. The following example will give a very brief insight.

“so I’ve um ... that’s definitely some rubber material ... that ca ... well, you can ... it’s just movable ... completely in itself ... um ... there is a shell around um a shell yes small balls that have different structures so some are smooth with, with holes ... some of these balls are also a bit rougher, but they are completely supported by this rubber” (original German text in Engel 2015).

This description is not intended to demonstrate a lack of linguistic syntax but to be an example of how unskillful speech appears when a speaker has to struggle to describe something that is (still) foreign or unknown. With these words, recorded and later transcribed, the speaker here is trying carefully to put her experience into words synchronously to the advancing perception of her grasping hand. She does not know what the “thing” is in the small linen bag that hides it from her vision and orients her tactile experience towards properties (moveable, smooth, rough, etc.) and thus towards the presence of a sensation, a “how” of perception. In doing so, she makes reference to that which is already familiar to her but fails to give a clear conceptual definition. Again and again she interrupts her description, and the sentence does not adhere to any semantic logic.

In our research analysis, we went back and listened to the audio recording of the event. This revealed a new meaning behind the speaking process, now connected to the voice of speech and the sound of the words interwoven with ambient sounds. They embed the speech and connect it with the present of a vibrant social situation. This made it possible to perceive how the voice and the search for familiar meaning are intertwined. It is interesting to hear how rhythmically and melodically she speaks. She draws out “rubber material” as if she wants to allow us to participate in the tactile experience. The touch of the grasping hand and the verbal communication are tangibly and vividly

EXERCISES AS A SENSORY-PHYSICAL AND MIMETICALLY SOUND EXPERIENCE IN THE FORM OF EXAMPLES

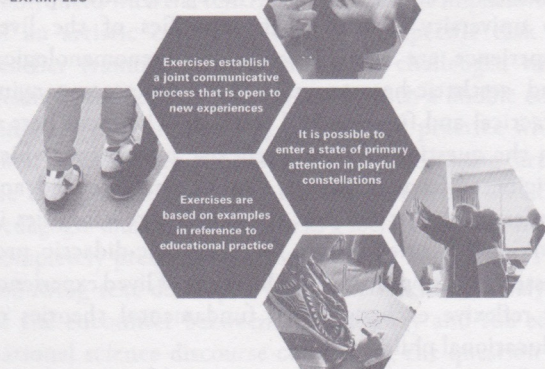


Figure 4. Experimental aesthetic exercises
Source: Birgit Engel and Jenna Gesse

intertwined and become perceivable in this communicative articulation. Had the participants immediately known what the object was, this space- and time-forming joint attention would have ended instantly and inevitably in a supposedly significant certainty.

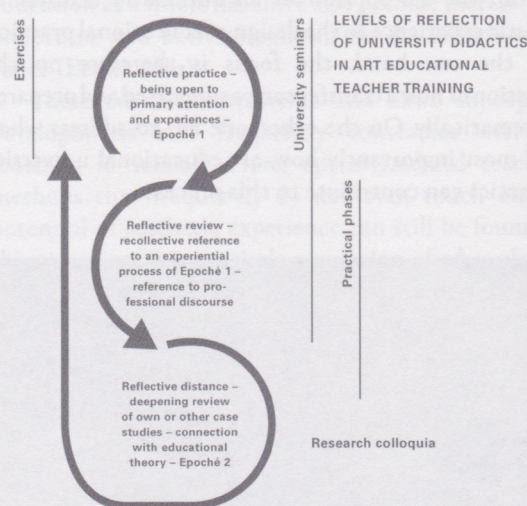
Here we encounter a particular reflective movement, which commits itself to aisthesis and is associated with an intensified “mode of attention”. (cf. Engel 2015, p. 70ff.)

Applying Bernhard Waldenfels’ phenomenological philosophy, we can also speak of a primary attention, which he characterizes as Epoché 1 following the work of Edmund Husserl. This attention can be highly innovative and creative. (Waldenfels 2010, 115 ff.) It should also be distinguished from a secondary – and more everyday – attention that is largely repetitive and reproductive (ibid, 180 ff.). The responsively oriented search for new articulations of something that is initially unknown is about a simultaneously sensory and linguistic opening, also towards that which is not clearly determinable, but can perhaps be felt or suspected. This leads to a combination of sensory and mental activity, and has an important significance not only in artistic but also in educational processes.

Integration of experimental aesthetic exercises into a curriculum as a whole

In “experimental aesthetic exercises” (Figure 4) we initiate a joint communicative process that is open to new experiences and which allows us to enter a state of primary attention within a playful constellation. Furthermore, these exercises are reflected and discussed in reference to educational philosophy and practice. Figures 5 and 6 show the possible form of the connections of such exercise relationships within the field of teaching studies. They illustrate how the sequence and orientation of art didactic principal, methodological, and practical seminars are integrated. The ambitious

goal of transferring the reflective level of an Epoché 1 to a biographical educational process by integrating more and more research-reflective aspects is of particular note. Therefore it is necessary to include critically distancing modes of reflection that can help students to further develop knowledge and personal experience on a critically reflective basis. In doing so, one can theoretically draw on the concept of Epoché 2. This second level of reflection must denounce the simple complicity with the experience that is described in Epoché 1, as a kind of natural Epoché. (ibid, p.381ff) Being aware of the ever-present integration into social processes, Waldenfels also wants it to be understood as a responsive Epoché (cf. Engel 2011).



ART ACADEMIC TEACHER TRAINING

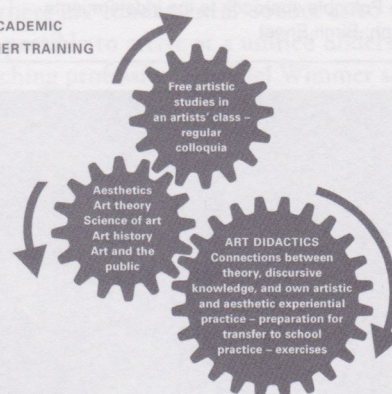


Figure 5. & 6. Structure of teacher training I and II
Source: Birgit Engel and Jenna Gesse

Outlook

The concept outlined very briefly in this text, could form part of an “aesthetic logic” that could make a profession-related contribution to teacher training that goes even beyond the specific subject of art education. The focus here would not just be on becoming aware of the fundamental entanglement of perception, knowledge, and reflection, but also on finding practical ways that make it possible for this entanglement to prove fruitful. Teaching would thus be understood as an experience whose ethos is inconceivable without the aesthetic. If it is to evolve in the context of a process that is open to further new learning, it remains dependent on an ever-regenerating Epoché that can be understood as a constantly renewed establishment of meaning that commits itself to perception. Thinking ahead, an artistic form of educational practice could be further expanded, evoking a creative and perceptive attitude for dealing with sensory unavailability, and may provide an impetus for further profession-related learning. Our current changing times are particularly challenging for art educators to cultivate an awareness of the still hidden potential of the educational space. A genuine participation – in the democratic sense – requires not only courage to embrace the new but also to take those attentive steps that can cultivate transformative processes together. But this also depends on corresponding structural conditions that provide the necessary temporal, spatial, and personal resources for such an arduous and challenging journey.

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It has always been the case that art and design education has had to deal with social and political changes. We are currently facing historic challenges and phenomena which we would never have imagined; these include the global financial crisis, massive migration movements, and the ubiquitous spread of new technologies in our everyday lives. Critical standpoints and creative competences are needed to overcome narrow thinking and to provide equal educational opportunities in our ever-increasingly diverse society. This publication takes a comprehensive look at the role of art and design education amidst these social changes – via theoretical reflection, practical experience, and empirical analysis in conversations across cultures.

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